



Volume XCV Number 11

October 2, 1989

BARNARD BULLETIN



Justice Department Investigates Barnard

Applying Antitrust Laws to Educational Institutions, What Does it Mean?

◆
Banner Provokes Debate on
Women and the Western
Literary Tradition

◆
From "I am. . ." to
"We are. . ." Struggling to
be Feminist and Jewish

◆
Intimidated by Galleries
and Museums? "Barnard
Collects" a Safe Haven

BEAR ESSENTIALS

WILL YOU RECEIVE DEGREE CREDIT for every course you are taking this semester? The answer is a resounding NO if any of the courses duplicate course work or AP credit that has already been applied toward the degree. Although academic policy on this truism is clearly announced in the Catalogue, the student handbook, and reinforced in this column, every year a few students forfeit credit because of such overlapping enrollments. Particular caution must be taken with courses in the sequential disciplines: mathematics, the sciences, and the foreign languages. For example, if you have completed an intermediate foreign language sequence, credit for a second enrollment in such a sequence either at Barnard or at another college cannot be granted. "Well, of course!" you say. "Doesn't everyone know that?" The logic is unassailable and yet a few instances of such enrollments with the expectation of credit continue to surface. DO EXAMINE YOUR PROGRAM AND RECORD and take up any questions you may have with your Class Dean, Dean Denburg or Dean King, or with the Dean of Studies, Dean Bornemann (x42024).

SENIOR SCHOLAR APPLICANTS should see Dean King before deadline THURS., OCT. 12. FULBRIGHT APPLICANTS are reminded to have applications ready by WED., OCT. 4. Diploma Name Cards should be turned in at the Office of the Registrar, 107 Milbank, by THURS., OCT. 12.

SOPHOMORES: The fourteenth annual competition of the scholarship program operated by the Harry S. Truman Foundation is now under way. 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 1990 and who have outstanding

potential for leadership in public service at the federal, state, or municipal level. Interested sophomores with GPAs over 3.4 who are planning a career in government service must call Dean Dorothy Denburg (X42024) before MON., OCT. 16. REID HALL (PARIS) applications due MON., OCT. 2, 412 Lewisohn.

PRE-MEDICAL STUDENTS: Interview workshops on Videotape will be held FRI., OCT. 6, NOV. 3, 2-4 p.m.; TUES., OCT. 10, 4-6 p.m. Please sign up with Dean Rowland or her assistant Fran Moncrief for any of these sessions. Call x42024 for more information.

PRE-LAW STUDENTS: First Panel of Admissions Officers will be held with reps from Harvard, Chicago, Cornell, Columbia, N.Y.U. and Berkeley on THURS., OCT. 5, at FBH, 7 p.m.

BEREAVEMENT GROUP MEETS at hours to be announced. Call Office of the Dean of Studies, x42024, or office of Health Services, x42091.

REACHING YOUR ACADEMIC POTENTIAL group meets at hours to be announced, x42024.

ACADEMIC COMPUTER CENTER offers five mini-courses, including Introduction to IBM PC Computers and PC Write, Hard Disk Organization, Spread Sheets, and Data Management. Equipment includes McIntosh SEs, Apple Laserwriter, IBM XTs. Software includes Wordperfect SPSS, Pascal, Microsoft Word. Open to all Barnard and Columbia students who have ACC sticker. \$25 fee is required per semester, payable to the Bursar, 15 Milbank. Sign up for reserved spaces at the ACC (112 Lehman) or call x48477. Hours are MON.-THURS., 9:00 a.m. - 12:00 midnight; FRI., 9:00 a.m. - 6:00 p.m., SAT., 12:00 - 5:00 p.m., SUN., 1:00 p.m. - 12 midnight. Full course descriptions are available at ACC, 112 Lehman.

NOTES FROM SGA

Club representatives were privileged to hear from a student panel on issues of multiculturalism at one of the leadership training workshops held on September 15. The five students on the panel, chosen for their diverse experiences, spoke freely, frankly and often poignantly about different situations that they have encountered while on campus — situations in which, because of their color, disability, or sexual orientation, they have felt unwelcome or alienated.

There was one man on the panel. He spoke about being Asian and being male at Columbia University. It was interesting to hear about how it feels to be male at Columbia Campus, where a disproportionate number of students are female. How far we have come that a man is speaking as a minority!

But what he said gave reason for concern. As an involved student on both the Barnard and Columbia campuses he

spends a lot of time working with Barnard student leaders. He said that he felt uncomfortable and intimidated when dealing with Barnard student leaders because they are women in "power positions." He felt he could relax more with the male counterparts across the street. He said he felt he needed to be more careful and sensitive around the Barnard leaders and that this made him more uptight.

SGA appreciates his candor and in fact his honesty was refreshing, albeit slightly disturbing. However, if in 1989, a man educated at Columbia University is uncomfortable with fellow students who are women and in so called "powerful" positions, then what will it take for all men to accept all women as complete equals? Perhaps we have not come so far after all.

BARNARD BULLETIN

editor in chief
Antigone Stoken

news editor
Jessica Malberg

associate news editor
Sara B. Ivry
Silvia Russo

point of view editor
Amanda Brooks

women's issues editors
Michelle Auerbach
Cara Lesser

arts editor
Tamara Cohen

photography editors
Michelle Widlitz
Kate Zimmerman

office manager
Pam Golbin

design
Joshua M. Masur

The Barnard Bulletin is published on Mondays throughout the academic year. Letters to the editor are due in our office by 5pm the Wednesday preceding publication. Opinions expressed in "Point of View" and "Women's Issues" are those of the authors, and not necessarily of this publication or Barnard College.

Call for our ad rates.

campus address
105 McIntosh Center
(Lower Level)

mailing address
3009 Broadway
105 McIntosh Center
New York, New York 10027

phone
212/854-2119

WANTED

The Urban New York Committee is looking for Barnard students to serve on the committee. We are looking for creative people with interesting and different ideas. Applications are now available in 206 McIntosh. Deadline for applications is Friday, Oct. 13.



IN THIS ISSUE

Butler Banner Provokes Debate	6
— by Stacey Rees	
Clubs Question SGA's Budget Priorities	8
— by Sara B. Ivry and Silvia Russo	
Justice Department Investigates Barnard	10
— by Jessica Malberg	
	15
Bear Essentials	2
SGA Notes	2
Bulletins	4
Features	6
Women's Issues	12
Point of View	14
Faerie Tales	17
Arts	18



BULLETIN/Michelle Widlitz

New First-Year Officers Criticize SGA on Elections

Shari Jakubowitz (BC '93), the candidate for treasurer of the class of 1993 who was disqualified from the race for violating an election rule concerning posters, was not the only one to criticize the manner in which the Student Government Association (SGA) handled last week's elections.

Both the newly elected president and the newly elected secretary of the class of 1993 said SGA did not give the candidates enough guidance and that communication was poor.

According to the President of the Class of 1993 Deborah Geller, "There was definitely a lack of communication between the candidates and SGA."

"If there was a problem, [Jakubowitz] should have been told earlier and the rules should have been made clearer," said Secretary of the Class of 1993 Veena Rao. "Everyone is a little apprehensive about an election, especially first-year students. SGA should have had a meeting with all of the candidates to talk to us, emphasizing the rules."

According to Jakubowitz, SGA did not tell her that her posters were larger than election regulations permitted until the night of Tuesday, September 26 after the election was over. At that time SGA also informed her that she had been disqualified.

However, the first-year student who SGA has recognized as the Treasurer of the Class of 1993, Rosaline Yee, said "[The candidates] were given phone calls to look on the SGA board for the sheet of rules, since the computer was down and they couldn't give one to each of us. The rules were posted and the rest of us managed to see them."

Jakubowitz said she was not given or told about a list of rules. "Had I known, of course I would have made my posters smaller," she said.

According to Jakubowitz, her posters had been up for at least a week before the election, and during that time no one contacted her about any violation of the election rules.

"There was no meeting for all the candidates before the election and no guidance. The only help I received was on my

platform, but that was it. The whole campaign was handed s informally by SGA, it seemed almost ironic that I was disqualified by a so-called strict rule," said Jakubowitz.

The members of SGA's Executive Board would not comment on the decision to disqualify Jakubowitz. Jakubowitz said she plans to appeal the decision. However, it not clear whether she will make her appeal to SGA's Executive Board or to Judicial Council.

Whatever the outcome, all the candidates said they were optimistic about the year to come. Geller already has propose to talk to Dining Services and Community Impact about giving extra food from the dining hall to the homeless. She also would like to see a fund raiser for scholarships to benefit the class of 1993.

Geller added, "I'm open for any and all ideas, and I'm really psyched for the year and the class."

Rao said she wants to educate everyone, not just first-year students, about things to do in New York City. Yee plans to focus her energy on improving security on campus.

Vice President Heather Moskowitz said she is looking forward to meeting her fellow officers, so that they can begin "to make real plans."

The Officers of the Class of 1993*:

President — Deborah Geller

Vice President — Heather Moskowitz

Secretary — Veena Rao

Treasurer — Rosaline Yee

*Thirty-one percent of the class of 1993 voted.

SGA Funds Buses for Housing NOW Rally

The Barnard Student Government Association voted to subsidize buses that will take students to the October 7 Housing NOW rally in Washington DC.

Barnard and Columbia Help for the Homeless Coordinator Carrie Stewart (BC '91) made the appeal for funding at the September 25 Rep Council meeting, stating that the rally is not protesting a particular piece of legislation presently before Congress, but is demonstrating on behalf of affordable housing. She estimated that the group needed \$517.50 to subsidize a busload of 45 Barnard students going to the rally. This would be enough to lower the price of bus tickets to \$12.00.

The Columbia College Student Council (CCSC) voted at its last meeting to appropriate \$1,000 for this event. In view of the 3-2-1 budgetary agreement between Columbia College, Barnard and the School of Engineering and Applied Science

(SEAS), SGA had to allocate \$660.67. According to Vice President for Student Government Lisa Rotmil, the reason three-two-one was instituted was so that students from different schools would not be charged different prices. If two of the schools adhere to the three-two-one but the other does not, that third school's students will not benefit from the compensation provided by the other schools.

According to SGA President Leora Joseph, CCSC allocated the money without first consulting with SGA, forcing them to come up with the money. "We're forced to scramble around and come up with \$600.00"

Joseph also added that it was "irresponsible" of CCSC to vote on the allocation of funds without first conferring with the other student governments. She expressed hope that in the future, members of a student government in a similar situation would behave "like civilized human beings" and call to notify the other student governments of the situation.

"The basis of three-two-one is that we work together and not that one school sets the number... If we're working within the system that the system has to respect us," she said.

SGA also approved its revised and final budget for the 1989-90 academic year at the September 25 meeting. The budget, which passed with 14 votes in favor and two abstentions, included an increase in allocations for seven of the 13 clubs that appealed the allocations they received in the initial budget. Rep Council passed the initial budget at its September 11 meeting. The seven clubs that received an increase in funding include the Barnard Organization of Black Women (BOBW), the Barnard Women's Cooperative, the Charles Drew Pre-Medical Society, the Gospel Choir, the Senior Class, Barnard and Columbia Students for Choice and the BC Jewish Theatre.

SGA President Leora Joseph (BC '90)

also announced on-going discussions with Vice-President and General Counsel Kathryn Rodgers and Dean of Students Barbara Schmitter regarding the restructuring of the spring student leadership dinner at which students are awarded Bear Pins in recognition of outstanding leadership qualities. According to Joseph, questions under consideration are how nomination procedures are conducted and how a student leader should be defined.

Rep Council decided to change the date of its October 16 meeting to Wednesday, October 18.

— Sara B. Ivy

"What Is Feminism?" Brings Many to Women's Coop

The Barnard Women's Cooperative had their first program this year on September 27 with a four-week discussion series entitled "What Is Feminism: Exploring Definitions For Ourselves."

The program, according to its organizers, is intended to provide a non-judgmental, supportive atmosphere for people who want to explore and question feminism, whether or not they identify themselves as feminists.

Organizers of the series, Hadar Dubofsky (BC '90), Amy Fix (BC '92), Jesse Grae (BC '90), Cara Lesser (BC '90) and Leslie Perlman (BC '90), said they hope the program will foster serious discussion on many issues, including what it means for individuals with different identities to come together as feminists, how women can reconcile different aspects of their identities with their feminisms and how working to understand each other can inform all of their different conceptions of what feminism means.

Around twenty women attended the first discussion. Over the next three weeks the remaining discussions will be held at 8pm on Wednesdays at the Women's Cooperative in Brooks Hall.

BC Student Among *Glamour's* Top Ten

Glamour magazine, in its most recent edition, named Jane Schuchinski, a Barnard College senior, one of *Glamour's* Top Ten College Women for 1989.

The magazine selects undergraduates, during their junior year, who, according to *Glamour's* editor-in-chief Ruth Whitney, "have excelled in a specific area of study. In addition to their academic achievements, they have prepared themselves for careers in their chosen fields with extensive extracurricular activities and 'real world' experience."

Schuchinski, originally from Upper Montclair, New Jersey was chosen based on her achievements in business and economics. She was named a Barnard Centennial Scholar, received academic awards in economics and Spanish, as well as having received the Eleanor Thomas Elliot prize for Barnard College's most outstanding junior.

Along with her academic accomplishments, Jane interned at the Federal Reserve Bank of New York as well as Chemical Bank this summer, where she designed a cash management system.

Jane, who is an economics major, intends to get her masters in business. Her future goals include establishing her own company which "will offer as much opportunity to women as men, as well as necessities such as childcare and sufficient maternity/paternity leave.

— Dana Benschick

For more bulletins

See page 23

October 2, 1989 • 5



Banner Provokes Debate on Eurocentricity of Butler's Facade

— by Stacey Rees

Sappho, Marie de France, Christine de Pizan, Sor Juana Ines de la Cruz, Bronte, Dickinson and Woolf. If it seems like you've just read this list somewhere before, you're right.

The names of these seven "Women of the Western Tradition" are emblazoned on a 140 foot long white nylon banner hanging between the sixth and seventh floors of Butler Library, just above the eight men's names engraved in stone on the buildings facade.

The names of the men will probably remain as long as Butler stands; the banner of women's names, however, will come down October 2, one week after its hanging on September 25.

However, discussion of these women won't end once the banner comes down. The Columbia University libraries, in conjunction with the Columbia Institute for Research on Women and Gender are sponsoring a lecture series and exhibits in Butler to support the banner. The exhibits will be on the ground floor and third floor of Butler through October 13. The lecture series should prove informative to the many students who, when asked about the banner, replied "I don't know most of the writers."

That some of the writers represented on the banner are not familiar to many in the University community has raised questions about the appropriateness of the selection. Laura Hotchkiss-Brown (GS '89) selected the names, which are

arranged in chronological order, and made the banner with the help of artist Anne Hanson. Brown drew only from women whose work she could read in the original language (English, French, German, Spanish, Greek, and Latin), and whom she felt had made an important contribution to the tradition of their time. She wanted to select women whose work is, in her opinion, as good as that of the males named.

Some students were enthusiastic about her choices, "I hope they put it up in stone!" one said. Another compared the two lists of names asking, "Is Bronte as important as Plato?"

Hugh Lawson (CC '91) echoed the confusion of many students, "I'm not sure I understand the premise," he said. "Is [the banner] equating the intellectual merit of the women named with the men, or is it saying that the women are important and should be read as well?"

Many people have had the idea for a similar project in the past, among them, Jane Bennett of the Barnard Women's Studies Office. Brown's originally attempted to hang the banner during May 1989 commencement exercises. She and four friends were about to finish unfurling the banner when they were stopped by University security officers. The officers removed the banner, frisked and handcuffed Brown and her friends, and led them into Low Library. They then called the New York Police Department and threatened to confiscate the banner. Brown convinced them instead to place the banner in

the custody of Dean of General Studies Ward Dennis.

From this rather inauspicious start came the beginning of the University's official acceptance of the project. Brown found an ally in Dennis, who set up a meeting with University librarian Dr. Elaine Sloan. Sloan was immediately enthusiastic about the banner.

Instead of having to defend her idea, Brown was forced to expand it in response to Sloan's first question, "What else can we do?" From that initial meeting came the idea for the lecture series and supporting exhibits.

Brown said of the political nature of the project: "I don't care about rebelling, I want to see things change." She would like to think of the banner as her gift to a University community for which she has strong, positive feelings.

"The issues [embodied by this banner] have not been adequately addressed here; but it was here that I found out that they need to be addressed. Columbia never hit me over the head with my own ignorance," she continued, "that's the way I wanted to point out the gaps that I found."

Overall, reaction to the banner has been positive. "We think Ms. Brown has shown enormous energy and spirit in this endeavor," Sloan and Director of the Institute for Research on Women and Gender Martha Howell said in a joint statement. "With challenges like hers, the critical inquiry into our cultural heritage that is at the heart of

liberal education will continue to thrive."

Proving that this spirit of challenge and critical inquiry indeed is alive and well, many members of the University community raised serious concerns about the Eurocentricity of the banner, suggesting additions like Zora Neale Hurston and

Isabelle Allende, among other women of color of the western tradition. The predominance of white females on the banner is "evidence of the fact that work by women of color is not well known," said President of the Barnard Organization of Black Women Nekesa Moody (BC '91), "we need more courses that will make the work of women of color better known."

Bennett, while acknowledging the value of the project, insisted, "You can't just substitute a bunch of white women for a bunch of white men. We continue to wrestle with the problem of white women's racism — we just can't [exclude women of color] anymore. We can no longer

Sappho was an ancient Greek poet born at the end of the 7th century B.C. She influenced both Horace and Catullus, later Roman male poets. Called "the tenth muse" by Plato, today we know her work through one complete poem and many fragments.

Marie de France may be less well-known. She wrote short fable-stories called *lais*, sometime between 1160 and 1215, preceding Boccaccio and Chaucer. Contemporary author John Fowles based *The Ebony Tower* on her *lai* "Eliduc."

Christine de Pizan was born in Venice c. 1364. She wrote to support herself and her three children. Her husband's early death and subsequent legal proceedings regarding his estate, forced her into male realms closed to other women. She is considered a forerunner of feminism in French literature, and influenced writers like Marguerite de Navarre and Castiglione.

Sor Juana Ines de la Cruz was a Mexican poet and feminist, born in 1651. She was well known for her intellectual talents, as well as her library, the most extensive in Mexico. After receiving a negative reaction to her criticism of a sermon by a Jesuit missionary, Sor Juana wrote a treatise defending the rights of women to learn and work freely within the Christian tradition. Her work is very influential in Mexico and Latin America, and because of recent translations into English, is becoming better known in the U.S.

Charlotte, Emily, and Anne Bronte are best known for their nineteenth century works *Jane Eyre*, *Wuthering Heights*, and *Agnes Grey*, respectively in which they explained women's relationships in Victorian and early modern eras.

Emily Dickinson spent her entire life in Amherst, Massachusetts, where she was born in 1830. She is well known for her distinct poetic vision and her decision to remain a recluse.

Virginia Woolf is the last of the women on the banner. Her essay, "A Room of One's Own," arguably her most famous work, discusses the difficulties faced by women attempting to create in a world which sees them as mothers and wives but not as artists. She is also known for her novels, *Mrs. Dalloway*, and *To the Lighthouse*, among others.

For further information read the "Biographies and Bibliography of the Butler Banner Project," prepared by Laura Hotchkiss Brown, from which the above information is drawn, in the reference room, third floor Butler. Also included is information on Jane Austen and George Eliot, whose names did not appear on the banner due to space constraints.

expect women of color to educate us [white women] about our racism."

Leslie Pearlman (BC '90), a women's studies major, also had reservations: "I think it's wonderful, I'm happy about it, but it's

— continued on page 16

Clubs Question SGA's Budget Priorities

— by Sara B. Ivry and Silvia Russo

Many Barnard students think the Student Government Association (SGA) only deals with seemingly small issues, such as where to put balloons announcing a blood drive or what color posters to use when advertising Springfest. SGA does make many such decisions, but it also is responsible for overseeing a budget, which nears \$170,000 for the 1989-90 academic year.

And although SGA approved the final budget, with two abstentions, at its September 25 meeting, for many clubs questions about how SGA determines the budget linger on. On what basis is money allocated to clubs? How do clubs determine how much money they will need from SGA? Does their definition of financial need coincide with the definition that SGA uses in allocating money?

According to a pamphlet distributed by SGA, the criteria for determining the allocation for a club include the amount requested by the organization, the club's budget the year before, the club's activity the year before, whether the club overdrew their account the year before and the level of participation in the club. Clubs that feel they have received inadequate funding from SGA can appeal for a budget reconsideration.

SGA Treasurer Shannon Lafferty (BC '91) said that this year SGA, "re-evaluated the budgets [of any club that appealed] and went over what I had cut and what they had cut and looked at where the discrepancies lay. The point of appeals is to go over, in the sense of where things didn't come through, the original allocations." Lafferty cited as an example the Gospel Choir, which received an additional \$250 because on its original budget application the group failed to ask for funds needed to clean their robes.



BULLETIN/Kate Zimmerman

September 25 Rep Council Meeting

A number of clubs have questioned SGA's budget priorities. For instance, members of the Barnard Women's Cooperative, which submitted its budget late and appealed the initial funding decision, felt SGA overemphasized social events. According to Leslie Perlman (BC '90), the member of the Women's Coop acting as treasurer, SGA seems to "look for what is going to attract the most people" such as parties, dances, and other social events. As a result, many important educational programs run by smaller clubs go unfunded, while bigger organizations geared toward popular activities are given priority, said Perlman.

According to SGA Vice President for Student Activities Jennifer Cowan (BC '91), SGA sets the budget based on the formally outlined criteria and it does not discriminate in favor of social programming or against educational programming.

"SGA addresses a great deal of important issues for the country and the nation and the world. Every club will think

it's club is the most important. . . but SGA has a limited budget," Cowan said. "There are a lot of issues that SGA has to address but there are economic issues that SGA has to face."

Earth Coalition President Michelle Gottlieb (BC '90) also said SGA favors organizations that sponsor social gatherings over organizations that sponsor programs geared toward social causes. Earth Coalition, which is part of Community Impact, sought extra funding separate from the umbrella organization. However, SGA considered Earth Coalition as part of Community Impact in its final budget allocations. Earth Coalition appealed for more money but did not receive it. Gottlieb said the group does not know how much of the \$1,000 allocated to Community Impact will go to Earth Coalition.

Gottlieb admitted that in the past Earth Coalition has been somewhat disorganized about financial relations with SGA and that this may have influenced SGA's decision. "But," she said, "just

from a glance at the list it seems that the activities that got funding were the more yea, rah-rah activities. But an environmental group has a lot of programs it wants to do, like getting bins for recycling." Gottlieb said that this year's treasurer of Earth Coalition already has begun to get the club's finances in order. As a result, Gottlieb expects Earth Coalition will receive more funding in the future.

According to Joseph, any allegations that SGA favors social clubs in its allocations are ridiculous. She said, many organizations are not strictly social or educational and people should be wary when distinguishing between clubs in this way. Joseph cited the Barnard Women's Coop as an example of an organization that presents educational forums and also provides an opportunity for women to meet and talk in a social setting.

"The truth of the matter is that it costs more money to run a 'social program,'" Joseph said.

Unlike Perlman and Gottlieb, Director of the Postcrypt Art Gallery Christine Palmieri (BC '90) said she could find no explanation for how SGA made its decisions. However, she too was dissatisfied with the decisions.

According to Palmieri, Postcrypt applied for \$5,000 and received \$650. Postcrypt met SGA's stated criteria for an increase in funding, she said, but did not receive any additional money after it appealed.

"We don't come up with these figures randomly, they're very thought out," said SGA President Leora Joseph (BC '90). "This is the first year that SGA is funding [Postcrypt], so in that respect it's extremely generous."

"Postcrypt's staff has increased from six to 38, it runs weekly programs and it is open five days a week. It publishes a monthly newsletter... and the [Joint Budgetary and Calendaring Committee] recognizes it as the umbrella organization for art at the University," she said.

Barnard students make up one half to one third of the art gallery's membership and the majority of the executive committee.

"We met all their stated priorities. And as their priorities are stated they are great, but they don't stick to them and they're not honest about their decisions," said Palmieri.

According to Palmieri, when she approached Cowan for an appeal, Cowan seemed distracted and inattentive. Palmieri said Cowan told her, "Don't worry, we are going to give [Postcrypt] a raise anyway." However, Palmieri said, she felt Cowan must have offered this

were unfair and that funds should be distributed more evenly. Springfest, which is a one-day celebration of spring, has been given \$5,000 and McAc, which handles social programming in McIntosh, is allocated \$20,000.

Cowan said that an organization like McAc requires the money allocated to it. "McAc is responsible for all the sponsoring of the Barnard College social organizing. It is equivalent to Columbia's Board of Managers and it's an umbrella organization that includes six committees under it which each do their own programming. It's a huge organization," Cowan said.

◆
"... as their priorities are stated they are great, but they don't stick to them and they're not honest about their decisions."
◆

statement only as a platitude to get her out of the office. Cowan said she made no such statement.

"I know that she's (Palmieri) unhappy with what's happened. We have a limited budget and a lot of clubs appealed. . . we had to divide the money equitably," Cowan said. "I don't think she has a right to complain, I think that we were very fair with Postcrypt."

The Postcrypt Art Gallery did not receive the additional funding for which it appealed.

"I think it is a total misuse of the funds and a neglect of responsibility to divvying up the funds," Palmieri said.

In addition, some other clubs' members said the large fixed allocations for Springfest and McActivities (McAc)

Many club members also said that deciding budgets based on a club's activity from the year before can cripple a club year after year. SGA Representative-at-Large and Women's Coop Liaison to SGA Diana Miller (BC '90), who chose to abstain in the budget vote, said that club budgets depend largely on how many activities they had last year, making it difficult for new clubs to get the larger budget needed to have more activities and to attract a wider audience.

In addition to the funds that SGA allocates to clubs, SGA maintains a contingency fund to be used in emergency cases. Last semester the use of these funds to subsidize busing to the "March for Women's Equality and Women's Lives"

— continued on page 16

Justice Dept. Investigates Barnard

Applying Antitrust Laws to Educational Institutions, What Does it Mean?

— by Jessica Malberg

Fifty-one private colleges and universities, including Barnard College and Columbia University, have acknowledged that they are being investigated by the United States Department of Justice for possible violations of federal antitrust laws, with respect to determining tuition and fees, faculty and administrative salaries, and financial aid.

According to Barnard College General Counsel Kathryn Rodgers, the U.S. Justice Department notified Barnard College, during the week of September 18, that it was being investigated for possible violations of Section 1 of the Sherman Antitrust Act.

Non-profit institutions are exempt from antitrust laws. However, Barnard is considered an educational corporation, chartered by the Regents of the State of New York, and can be investigated as any company suspected of conspiring to fix prices in its market.

In addition, 12 of those schools being investigated are faced with a class action suit by a Wesleyan student, who claims that the institutions have "engaged in illegal collusion to set tuition rates and financial aid."

The Wesleyan junior, Roger Kingsepp, who is suing Columbia, as well as the rest of the Ivy League, and three other colleges, has not filed suit against Barnard. But Kingsepp's lawyer, Steven M. Kramer, said the suit may soon be expanded to include more colleges.

According to the *Chronicle of Higher Education* the plaintiff will argue that, "The Universities illegally share information about tuition increases and the amount of aid they will offer students. The defendant's exchange of information prior to setting tuition and

salaries are routine, systematic, and designed to eliminate any real price choices." The suit is of particular concern because federal law permits the awarding of triple damages in price-fixing cases.

Kingsepp has asked for triple damages for himself, the other students at the charged institutions, and for the former students who are covered by the statute of limitations.

The Justice Department refuses to discuss what prompted its inquiry of Barnard or any other school. However, articles in both the *Wall Street Journal* and the *Chronicle of Higher Education* claim that the price-fixing investigation began with the release of a confidential memo from the treasurer of Wesleyan on March 4, 1988. The memo included the tuition rates and percentage changes at Wesleyan, Yale, Harvard, Amherst and Williams — changes that would go into effect six months later. The early release of a memo regarding the tuition of rival institutions provoked

questions about Wesleyan's ability to procure such information. None of the colleges included in the memo had released their tuition rates when the memo was sent. The tuition rates and percentage changes that the document stated

were almost perfectly accurate — too accurate, some think, to have been an estimate. Around five months after the release of the memo, the U.S. Justice Department began its investigation.

As part of the investigation, the Justice Department has demanded that all colleges in question hand over any pertinent information

relating to tuition, financial aid, and salaries.

According to Rodgers, "[Barnard] will comply with the demand. We don't believe our conduct has been unlawful. What we have been doing is in the interest of higher education and the students." Currently, Barnard is gathering the information requested by the Justice Department.



BULLETIN/Marcella Eckels

Barnard College President Ellen Futter

Due to the pending investigation, Rodgers would not comment on whether Barnard has exchanged information about tuition, fees, faculty and administrative salaries or financial aid.

What Does It All Mean?

According to the *Chronicle on Higher Education*, most of the colleges that are under investigation have openly shared information for years. In fact, originally the Justice Department's investigation focused on "The Overlap Group," 23 prestigious northeastern colleges whose officials openly meet to discuss financial aid for students who have applied to two or more of those schools. Among these schools are the eight Ivy League colleges, the Seven Sisters, the Massachusetts Institute of Technology (MIT) Amherst, Colby, Williams and Oberlin.

Many of the administrators at these elite private colleges claim that the exchanging of such information eliminates unnecessary "bidding" for students in need of financial aid — the use of monetary enticements to attract students to their school.

According to many educators, if all the schools of the same educational caliber offer a student the same financial aid package then the student is free to choose a school based on whether it's best suited to his or her personality. They also argue that by using this system they are able to give out the money based on need and, as a result, more students who

◆

"We believe that we have always conducted business lawfully, and not only lawfully, but in the best interests of our students and the educational process."
(President Futter)

◆

require financial aid are able to take advantage of a private college education. Otherwise, they contend, colleges would be forced to bid for the top applicants seeking financial aid. In other words, to put all their eggs in one basket.

Some educators believe that the Justice Department's investigation reflects an interpretation of the anti-trust laws that is intended to destroy need blind admissions and affirmative action. These educators argue that if colleges have to bid for the top applicants seeking financial aid then they will be forced to admit fewer potential financial aid recipients and they may even have to admit students based on their ability to pay full tuition — a practice that may destroy a college's ability to implement affirmative action.

Although Barnard administrators refused to speculate on the motivations for the investigation, President Ellen Futter said, "We believe that we have always conducted business lawfully, and not only lawfully, but in the best interests of our students and the educational process."

In response to educators' claims that they are acting in the best interest of student and of higher education, Former Education Department aide Chester E. Finn Jr. told the *Wall Street Journal*, "This is the arrogance of an elite which is absolutely certain it knows what is best for everybody." ◆

The Barnard Bulletin is looking for students who are proficient in Pagemaker to help with layout. Must be free on Thursday nights. Paid positions are available. Call X42119 or X36098.

Approaching A New Year:

— Ruth Magde

In my mind my grandmother was the ideal Jewish woman. She was a strong woman, a very committed secular Zionist. The only time I saw her pray was on the day before she passed away. That was Rosh Hashanah three years ago.

I am not looking forward to the High Holidays. I never have. Like my grandmother, I'm not connected to Judaism by the prayer but by the sense of community. However, when I sit among 3000 families gathered in my parents' synagogue, I will not be part of the community; I will be alone.

Yet, others will see me in the congregation. I am difficult to miss, as I am one of only two women in the Conservative synagogue who prays wearing the prayer shawl traditionally reserved for only men. They will see me but they do not count me. The membership form I was asked to fill out reads: "To what organizations do you and your wife belong?"

The all-male podium will act as a constant reminder of what I do not accept in religious Judaism; the membership form serves as a reminder of what I do not accept in cultural Judaism.

For two straight days, out of respect for my parents, I will sit through the long service, painfully aware of how the Judaism I cherish has failed me as a woman. And yet I will not leave. Because under my prayer shawl hides a woman, a woman trying to find a place as a Jew.

Growing up, Judaism at home wasn't religious, it was secular; it was Zionism and rallies for Soviet Jews' rights. My Judaism was tied to my humanity. And just as there were no gender limitations placed on me in my daily life, as my

◆
*And yet I will not
leave. Because
under my prayer
shawl hides a
woman, a woman
trying to find a place
as a Jew.*
◆

parents explained it, the Judaism of my home was also gender-neutral. After all, Golda Meir and David Ben-Gurion were Zionists, and both my parents marched for refusniks in Ottawa.

At school things were different. Judaism was strictly religious; it was rabbi and bible, prayers and codes. I was entranced by the complex intricacies of the legal arguments that are the cornerstone of Jewish law. I longed to be counted among the great rabbis of Jewish history, who had combined wisdom and knowledge, kindness and honesty, to become leaders and decision-makers of our people. I was shocked when in the sixth grade the girls were sent outside to play skip rope as the boys remained behind to

learn to lead public prayer. I was ever more dismayed to find out that no matter how much Jewish law I might learn I could never become an authority, simply because I am a woman.

At home I was a Jew. At school I was a Jewish woman. Maybe it was this very distinction that originally made me aware of feminism. Although religious Judaism has played such a pivotal role in my life, and and was for a long time a major factor in my definition of myself it lost much of my allegiance when I realized how it ignored me as a woman.

As I mature, I continue to gain new insights into how the world defines me as a woman, and how I, as a woman, want to define myself. I can now look more critically at Judaism in its entirety, and formulate a list of demands I bring to it as a woman. Even the secular realm of Judaism, which I used to believe did not embody the male bias of the Orthodox religious perspective, has not lived up to my expectations. Not one senior faculty member in the departments of Jewish History at Columbia University, the Jewish Theological Seminary or Hebrew University (I have been a student at all three) is a woman.

Many women choose to abandon Judaism for these very reasons. I understand them. However, I cannot join them. Judaism is too important to me to give over to men. And just as the feminist I am does not find complete expression in the world of Jews, the Jew I am does not find complete expression in the world at large. I am forever in search of a community of both. I believe it can be done.

Ruth Magder is a Barnard College junior

Struggling To Be Feminist and Jewish

— by Susan Zeller

I am a Feminist: The gendered character of our lives fundamentally disturbs me and motivates me to effect change in a variety of ways. I understand that the freedom of women is inextricably linked to the elimination of racism, classism and homophobia. I respect myself as a woman, and I identify in sisterhood with other women. Each person, though, defines "I am a Feminist" differently.

I am a Jew: Defining this part of my identity is much more difficult for me these days. I am somehow connected to a people, to a long history, to customs, to a country and to a language. Nevertheless, traditional prayers, rituals and language in Judaism alienate me. I have spent time in Israel and I have been and still am involved with Israeli peace movements. I am searching for a meaning to my Judaism and I look to other Jews for help. Each person, though, defines "I am a Jew" differently.

I am a Jewish Feminist: I am searching for a way to integrate my Feminist and Jewish identities. In this process, I draw on both Feminism and Judaism. Both Judaism and Feminism teach a process of defining ourselves in the context of a community, inspiring us to think about "I am..." with a group of people who are thinking and saying simultaneously "I am..." and "We are..."

Defining my Jewish Feminism is a process of self-discovery aided by a community of Jewish Feminists. However, every Jewish Feminist defines Jewish Feminism differently. And some people are not Jewish Feminists at all. They are Feminist Jews.

Groups may be an appropriate context for discovering individual identities

but, for the most part, our inability to recognize the legitimacy of different definitions of "I am..." have paralyzed us. Jews don't talk to Jews. Feminists don't talk to Feminists. Jewish Feminists don't talk to Feminist Jews and Feminist Jews don't talk to Jewish Feminists. There is no community in this silence.

In building a community, I believe

◆
" . . . sharing our
identities enriches
both our individual
selves and our
communities. "

◆
each person has to formulate her own definition of Feminist, of Jew, of Jewish Feminist, or of Feminist Jew. I listen as others speak in their own voices. Through this dialectic of speaking and listening I can better understand myself and the greater Feminist, Jewish and Jewish Feminist communities.

In this way, our definitions of "I am..." will be affected by others in our community and our community as a whole will be affected by our personal definitions of

ourselves. And so the process of defining "I am..." and "We are..." is ongoing. Throughout, though, sharing our identities enriches both our individual selves and our communities. Thus we move beyond speaking and listening toward equally accepting diverse definitions of ourselves.

Instead of trying to convert, or trying to show others "the light," we can actively engage in the other person's process of discovery. Instead of asking, "What can I do to help her see what being a Jewish Feminist really means?" we can be asking, "What can I as a Jewish Feminist do to help another woman find out what being a Jewish Feminist means to her?" To reiterate what Feminism and Judaism teach: We need to say and struggle with "I am..." and "We are..." simultaneously and repeatedly.

We are now in the midst of the Jewish High Holy Days, an appropriate time to combine Feminism and Judaism. This is a time when we as individuals join as a community to engage in self-reflection and self-examination — individuals in the context of community. For me, Feminism informs the content of these reflections with a celebration of diversity, a view of difference as strength and not as weakness, an appreciation for multiple identities and multiple meanings for those identities. During these days of reflection my thoughts are of myself and those in my community as we reflect on ourselves as Feminists, as Jews and as Jewish Feminists, and on moving back and forth between "I am..." and "We are..."

◆
Susan Zeller is a Barnard College senior.

Continuing the Debate on Literary Tradition

— by Laura Hotchkiss-Brown

There has been some discussion about the many writers' names who have been left off the Butler Library banner. I would like to discuss this issue as it is a central one.

It took me many years to draw up a list of suitable names to place on the banner, and to refine the criteria by which I chose those names. I chose to answer the list of Western male authors on the Butler Library facade with a corresponding list of Western female authors; a kind of mirror image of the Homer to Joyce tradition taught at Columbia University.

I felt I could only choose authors whose work I could read in the original languages, and I only know six languages, all of them European. I believed I should choose writers whose work was of comparable quality to the work of those authors on the current inscription, and whose work has been influential within the Western tradition. I felt it absolutely necessary to begin this list with Sappho, who is the equivalent of Homer both in stature and in age, and to end the list with Virginia Woolf, who not only was a contemporary of Joyce, but who also was the writer who really began to piece together the female tradition in the West and began to make us aware of the importance of that tradition for women writers.

Yet, I see this project as merely a small contribution to the ongoing debate about literary tradition in this country. It is my responsibility, and the responsibility of everyone in Columbia University, to contribute in a positive way to this debate.

In the United States, we are presented with a unique opportunity. For the first time in the history of humanity, men and women of all races and religions are

living together in one place, and in theory, all of them are free. Such diverse populations as ours have existed in the past, but there always has been an acknowledged dominant group (or groups) that kept the rest of the population under subjection. The many groups that make up American society are no longer willing to allow themselves to live under such subjection. The conflicts in American society today, conflicts that are reflected in the academic world, come from

◆
*. . . we will learn
that we can no
longer allow
ourselves to have
any higher priority
than the acceptance
of cultural diversity.*
◆

our desire to maintain both our freedom and our tremendous diversity. The challenge to Americans is to come to accept diversity, to find joy in it, and to pass this understanding on, in a positive way, to our children.

We who devote our lives to thinking are responsible for creating the kind of environment that will allow a true, fully diversified American culture to develop. This responsibility means maintaining and passing on all elements of our diverse culture, not choosing one and subordinating others. For example, it is sim-

ply not true that the works of Western European white men have influenced our culture and institutions more than any others. Nor is it true that these works are better written, more universal, or more intellectually engaging than works from other elements of our society. We must all fight the lie inherent in the concept that the works of Western European male society are the most sophisticated or the most worthy of our study.

We are taught to expect instant results to all of our problems and this, coupled with the intensely emotional quality of the conflict over tradition, has forced us into a position of wanting immediately to make up for lost time. We want to address at once all of the other voices that have not been heard. At bottom, there is absolutely nothing wrong with this desire for haste. Yet it is unfair, unfair to all those elements of our culture that deserve the respect, the time, and the attention that the Western tradition has received.

I am not saying we should prioritize, that we should explore the Judaic tradition before the African-American tradition, or the Hispanic before the Asian. This is precisely what we cannot, and must not, do. What we must do is to address each of these strands of our culture as a coherent unit unto itself, with its own history and development, and then gradually, over the course of many years, work on understanding how all these strands fit together to form a distinctly American culture. And throughout, we must keep in mind that our goal is an understanding of our culture as a whole.

In this process, cultures that allow for the greatest understanding of diversity will serve as our most influential mod-

— continued on page 16

Vegetarian Wars Break Out in the Pub

— by Phyllis Chen

I was once invited for dinner by a family of chickens. The main dish was roast leg of Sam. Surprisingly enough, the next day I announced to my family my intentions of becoming a vegetarian.

"Speak to your daughter," my meat-and-potatoes father understandingly told my mother.

"Does this mean that Phyl will graze in the backyard during dinner?" my brother asked.

I threw a shoe at him.

The next day my health-conscious mother bought me a vegetarian cookbook.

She told me, "It is very important that you mix your grains properly to get enough protein or you will drop dead."

Mixing grains? As far as I knew, mixing grains meant drinking rum and vodka at the same time; and everyone warned me that I would get sick if I did that.

I eagerly read the book and learned about combining food groups to coordinate my amino acids, lysine and hair-dresser appointment. By the end of the summer I was ready to take on the world: armed with my mix-and-match food chart, tofu recipes and an oat bran detector, I was going to be the healthiest woman on earth (or at least on the Upper West Side).

Then I arrived at Barnard and Columbia Dining Services.

Before I even ate anything in the John Jay Pub, I felt my cholesterol level rise 20 points, my weight increase several pounds and my face shine with grease. I was mortified.

"Where is the brown rice?" I cried.

"I can toss this white rice on the floor if you like," the server behind the counter helpfully suggested.

"OK," I thought, "Get a grip on yourself. This is not your own kitchen; this is

◆
Mixing grains? As far as I knew, mixing grains meant drinking rum and vodka at the same time.
◆

a dining facility for thousands of people. They can't possibly make everything you want."

I began, with an open mind, to look around to see what I could eat. The sandwich meats were off the list immediately, as were the burgers, chicken parties, bageldogs and bacon-bit pizza. Well, how about the hot dishes — meat surprise, chili con carne, some sort of fowl. No good.

I decided on the tuna sandwich stand-by option. (Thank god I still eat fish.)

Two weeks later, after eating tuna sandwiches for lunch and cheese sandwiches for dinner every day, I decided it was time for a change (I get more radical and crazy once school is in full swing). I descended into the depths of the Pub with my vegetable-o-meter, a specially designed piece of modern technology developed to detect vegetables at short range. I was poking around the cafeteria a good 15 minutes before the mechanism beeped.

Quickly, excitedly, I looked about. I couldn't believe my eyes — a baked potato! And next to it sat some soggy broccoli! Joy and rapture!

I began to dance and chant right there on line.

"Yay, potato! Yay, broccoli! Yay, yay, potato and broccoli!"

Not too catchy, but I was too delirious from my revelation to come up with a better dinner theme song.

Suddenly, I realized. I don't like broccoli. A moment of sorrow. Oh, but I do like potatoes. Bliss once again.

Then it happened. The flesh-eater in front of me gathered up her chicken and then said the words that still ring in my ears to this day: "I would also like a potato, please."

She should have said, "I would also like the potato, please," for it was the last baked potato on the Columbia campus. I begged the woman to give me the potato.

"I'll be your best friend," I cajoled.

"Drop dead," she said, gloating as she sank her teeth into my potato.

I returned to the food area in search of other options. Salad bar! I grabbed a bowl. Yum, yum. I filled my dish with wilted lettuce, brown carrots, a heart-burn inducing bean salad and cucumbers. Two hours later I went out for pizza...

The other day I was eating lunch when a friend approached my table.

"Healthy lunch, Phyl," she said.

"Oh, but it is," I said, whipping out my mix-and-match food chart.

"Grain," I pointed to the rum and coke.

"Fruit," I pointed to the Froot Loops.

"Dairy product," I pointed to the ice cream.

"Eggs," I pointed to the jelly donut.

"Vegetable," I pointed to the onion rings.

My friend shook her head in disbelief.

"Only one problem with this meal," I complained.

"Only one?" she asked.

"Yeah, no protein." ◆

Banner

continued from page 7

problematic since, for the most part, it's only embracing women of the white western tradition."

Laura Brown anticipated some of these criticisms. The banner reflects her interest in "keeping the integrity of different traditions clear before looking at how they reach out to each other." She emphasized that "this is not the last word."

Nonetheless, the banner has succeeded in fueling campus debate around the ideas of tradition and a canon. This debate will continue, as will mixed feelings about the banner. "It made me proud more than anything," said Chair of Alianza Latino Americano Lilliam Alfaro (BC '90), "I was a little taken aback that most of the women were white, but at least they're women."

Pearlman added, "I would like to see layers and layers of banners, I guess this is just the first step." ♦

Budget

continued from page 9

in Washington DC started a debate concerning the use of funds derived from the student activities fee for political causes. Most recently, SGA delved into its contingency fund to give \$660.67 to Barnard and Columbia Help for the Homeless. The money will be used to subsidize buses to take students to the Housing NOW rally in Washington DC — an event which, BC Help for the Homeless Coordinator Carrie Stewart (BC '91) said, does not address a specific piece of legislation or court decision.

The SGA Executive Board also may use funds reserved for its office's operat-

Brown

continued from page 16

els. Through them, we will learn that we can no longer allow ourselves to have any higher priority than the acceptance of cultural diversity. This is our immediate imperative. We must now get together and say, with one voice, that we will no longer accept education without representation.

Although inherent in these efforts lie many controversies, one fact remains indisputable: the importance of women's works and thoughts in all of these traditions finally needs to be recognized. Women have been contributors to societies for centuries and we cannot go on denying that fact and refusing to teach it to our children. This is work that should have been done long ago; the best we can do now is to finally start. ♦

Laura Hotchkiss-Brown graduated from the Columbia University's School of General Studies in 1989.

ing costs to assist a club. According to Joseph, when the board deems a situation to be an emergency, it can pull money from these funds without calling for a vote in Rep Council. This semester the board has offered to use some of these funds to help the *Barnard Bulletin* pay for a production staff. According to *Barnard Bulletin's* managing board, the magazine needs the money to continue publishing weekly.

Some club members said this decision may cause even more debate about how SGA uses its budget. ♦

Letters to the editor are due in the Bulletin office, 105 McIntosh, by 5pm on the Wednesday preceding publication

**DOING TAXES
CAN MAKE YOU
FEEL GREAT.
ESPECIALLY
WHEN THEY'RE
SOMEONE ELSE'S.**

If you have a basic aptitude for math and the desire to help others, you can get a lot of satisfaction by volunteering your time and skills to people who need help doing their taxes.

80,000 people already have. Join them.

To find out about the free IRS training program, call 1-800-424-1040 now.

A Public Service of
This Publication &

Ad
Council

TV
GO

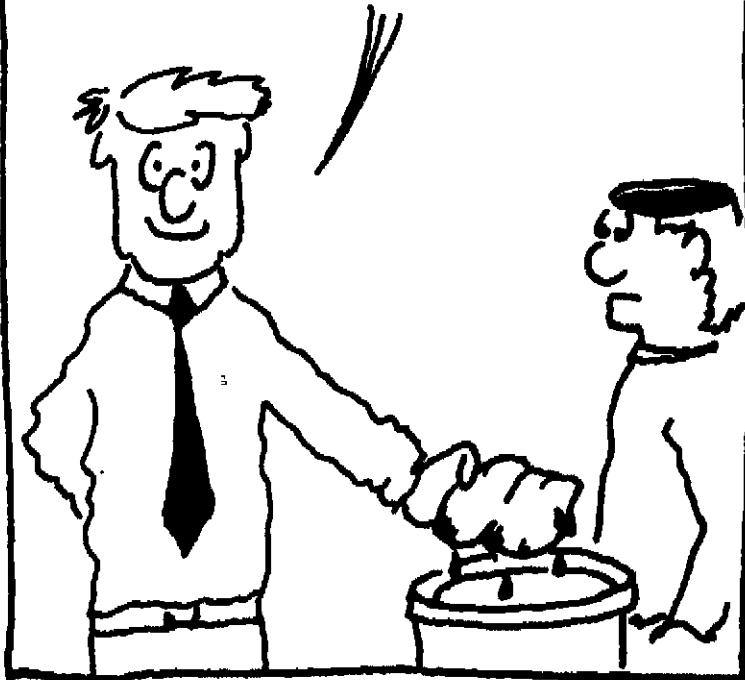
Internal
Revenue
Service



Volunteer now.
And you'll make someone's
taxes less taxing later.

FAERIE TALES

SO, AS YOU COME TO THE FRONT OF THE CLASS, I WOULD LIKE YOU TO REPLACE YOUR BRAIN WITH THESE PREMADE MODELS COMPLETE WITH ALL THE INFORMATION I THINK YOU NEED FOR THIS COURSE.



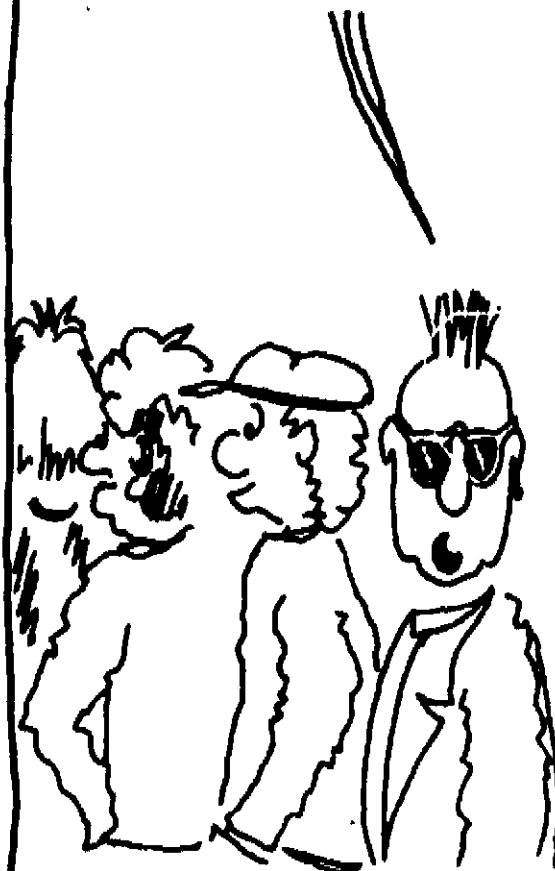
NO WAY MAN.
I'M NOT GIVING UP MY INDIVIDUALITY FOR ANY SILLY COURSE. PERSONAL DISTINCTION IS WHAT AMERICA IS ALL ABOUT!



THE INFORMATION STORED IN THESE BRAINS IS ENOUGH FOR EACH OF YOU TO RECEIVE A GUARANTEED 'A'



WOW, THINK OF THE IMPLICATIONS



Beating the Audition Blues

— by Amanda Weinberg

Every performer knows the agony of auditions. Actresses fear forgetting their lines. Jugglers fear dropping their Ginsu knives. Musicians fear skipping a note, or worse yet, an entire phrase. The very real fear of making fools of themselves unites them.

Liz Ubow (OC '90), has appeared in campus productions of *West Side Story*, *Runaways*, *Godspell*, and *Joseph and his Technicolor Dreamcoat*. Still, regardless of her experience in musicals, Ubow was nibbling her nails before her audition for *Hair*.

"Even though I'm a senior and I know all the people that were involved in casting, I get this feeling that nothing is guaranteed. . . I was really nervous," she said.

Deborah Livitsky (BC '92), an oboist and pianist, has survived over 15 auditions but feels her heart race at every one.

"It's nerve-racking," Livitsky said. "My hands still shake and become like ice. And I still worry about if I've practiced enough, if my vibrato will be too fast, if my reed will work, and if I'll rush the music."

These words of anxiety and fear come as no surprise to anyone who has ever even thought of stepping foot on stage. But what can we do to change auditions into the positive experience that rationally we know they should be?

Chris Alexander (OC '90) of the Columbia Musical Theater Society, who held the auditions for the musical *Hair*, emphasized that the people who hold auditions are aware of how nerve-racking they can be, since many are actors themselves.

"I've been in everyone's shoes and I'm never going to make anyone tense if I can help it. . . Being on both sides of the audition table has been a tremendous asset," he said. So maybe they're not out to get you. But what is it they are looking for?

Alexander's tip is to stand out. A unique style of dress can be a real advantage, he said, recalling one student who auditioned for *Hair* in full sixties' regalia. Of course, a unique reading of a monologue is also essential. Alexander said that after listening to the same monologue 75 times, "it was the person who did something completely different that I remembered the next day."

"Basically the audition was not just let's hear you sing, let's see you act, but let's see what you're like as a performer and give us an idea of your personality. In other words, how you dress and how you express yourself is just as important as how

well you act and how well you sing," said Alexander.

Seth Goldstein (OC '92) of the Columbia Players Theatre Ensemble, which will be putting on a production of *Pirandello Mountain Giants*, took an unusual approach to putting together his ensemble.

"I was looking for people who were going to act not for themselves, but for the audience," he said.

Through an exercise at an introductory meeting of the group, he tried to figure out how fully they could express themselves when placed in trying situations.

"With the movement coordinator, we had them just sit around in a circle and try to clap to a certain rhythm. Then we would throw in something from the outside, like someone stamping and reciting a speech in Japanese to get a sense of how well the students could focus and concentrate under difficult situations."

In his book *I Can See You Naked: A Fearless Guide to Making Great Presentations*, Ron Hoff posits that a bit of nervousness can make one more enthusiastic in a presentation. Nervousness, too, can flatter the audience as long as it is not so severe that it reduces the quality of the presentation and makes the audience feel nervous as well.

The goal of an auditioning artist doesn't have to be to conquer all nervousness, rather to learn to channel it in a positive direction, and maybe even to learn to have fun. To deal with excessive nervousness, take a brisk walk and do simple exercises to relax the arms, wrists and jaw. Taking deep breaths while sitting and waiting in the endless, much-too-short line, though it may be ridiculed by others who have mastered better techniques for masking their fears, can also be beneficial.

But even with the most thorough preparation, the utmost control of one's nerves and the most effective and carefully executed audition, the fact remains that sometimes you don't make it. Alexander says, "Theatre is all about rejection."

We've all been told, "When you don't get cast, don't take it personally." Yet, even with the process demystified, even now that all the actors and directors have become real people, we all still feel like crying when the list comes out with a certain important name missing."

Yet, when things work out right, the magic sparks start to fly and suddenly the few minutes of vulnerability seem well worth the rewards of roses and tears on opening night. ♦

. . . lies and videotape

— by B. Nicole Ellison

During a recent family picnic, I had the chance to talk to a group of middle-aged, middle-class white Americans, both men and women, about the film *sex, lies and videotape*. During our conversation, I was struck by one thing — the women loved the film, thought it funny and emotional and clever. The men didn't. The reason, they stated, was that it didn't show anything. Specifically, sex.

"Talk, talk, talk. That's all they did," one complained.

The women, however, felt that they had seen all that they needed to see. Implication was enough. "When Graham opened his eyes, that one time on the couch, and looked at her, that was it. That was all I needed," one woman said, raising her hand to her heart rather melodramatically.

Why? I wondered. It is not uncommon for a group of people to disagree vehemently about the quality or message of a film. Rarely, though, are the lines drawn so obviously gender-based. There are many reasons why this film would threaten or bore men more than women. One, perhaps, is that men in this society are desensitized to the act of sex by their exposure to pornographic films, in which sex is fully removed from the realm of the emotional and is shown explicitly, from start to finish. Understandably then, men's expectations of a film with such an intriguing title would be very different from women's. Perhaps this is why men were more likely to walk away from the film disappointed.

A fuller explanation, however, encompasses the different socialization of men and women in contemporary American society. Men are expected to act, whereas women traditionally are acted upon. This is true in sex as well as in other contexts. *Sex, lies and videotape*

challenges this dynamic throughout — both by examining sex, the realm in which its existence is the most unspoken or denied, and by exploring the power that can be derived from the passive rather than the active. From expectation as opposed to action.

◆

*Soderbergh uses
his power as director
to thwart our
expectations, —
thereby making us
explicitly aware of these
expectations.*

◆

A feeling of expectation is retained throughout the film — the anticipation of sex, yes, but beyond that: Ann and Graham are fumbling and human and poignant, and we want to know that they make that vital emotional connection. We are allowed to see this connection in the last scene, yet we do not see them have sex. The fact that we don't see it in its mood-lit, soft-rock-accompanied glory is perhaps secondary. We know it happened.

But perhaps not. For it is this fact that bothered the men I talked to about this film — the fact that the act is not shown.

This film deals extensively with the idea of power: the power of sex, of emotion, of gender relations. By not showing the viewer the act of Graham and Ann making love, is not Steven Soderbergh using his power as director to thwart our expectations — thereby making us explicitly aware of these expectations? Soderbergh turns the male gaze onto itself. No wonder my poor uncles were disappointed.

The passive female/active male dynamic is further challenged when Ann grabs the camera and starts to videotape Graham. In her stance, her rapid fire questioning, her thrusting and her cornering, she is much more threatening behind the camera than Graham. This is the only moment when Graham, the male protagonist, loses his cool, his hitherto soft-spoken nonchalance. The audience also feels extremely uncomfortable. One reason for this is that we know more about Ann than we do about Graham, and her act of filming instead of being filmed breaks the identification we feel with her.

But it is more than that. The discomfort of this scene also comes from the fact that she is a woman breaking out of the traditional role of being watched, being acted upon. She commands the focus, she asks the questions. Years and years of conditioning and socially constructed "truths" begin to crumble, and this, too, is threatening, if not terrifying.

More "truths" waver as we witness the different reactions Ann and her sister have to the question of masturbation. When her therapist asks if she masturbates, Ann is confused at first, and then by degrees embarrassed, uncomfortable and shocked at the idea. Her sister, on the other hand (not intended), not

— continued on page 16

No Need To Shy Away From BC Collects

— by Tamara Col

To many students small galleries often come across as exclusive and expensive. The impeccably dressed, highly perfumed women behind their glass doorways are enough to frighten away the younger and less "refined." Yet, museum collections can be so extensive that unless one has the time to browse or has a very specific assignment due tomorrow, visits are easily postponed again and again.

"Barnard Collects: The Educated Eye," a showing of works collected by Barnard alumnae, though not intentionally geared towards students, seems to offer an ideal alternative. It is for students who truly enjoy art but appreciate when it's neatly packaged for them (i.e. Intro. to Art History).

In order to reflect the diversity of the art collected by Barnard alumnae, each artist included in the show is represented by only a single work. This provides the novice art lover with an easily digestible taste of one of the most exciting periods in art — just enough to want to see more.

Within the space of a small gallery, one has the opportunity to see examples of the work of some of the most influential European and American artists of the 19th and 20th centuries. The exhibition includes paintings, sculpture, photographs and drawings. Many of the works are very characteristic of the artists' life time accomplishments. Some of the more interesting pieces are those by unfamiliar names, and those done by well-known artists but in unusual styles and with uncharacteristic colors and subjects.

The only common thread between the diverse 81 works of art displayed is that all the paintings come from the private collections of Barnard alumnae and

sat over to a group of women by Helen Moore and then to a pen and ink study by Marcel Duchamp. An almost geometric play of shapes by Georgia O'Keefe and an unusually optimistic Mark Rothko are some of the exhibition's pleasant surprises.

The exhibition, by nature of its relationship to Barnard and the Centennial Celebration, does focus somewhat on women. On a closer inspection it offers some insight into the changing role of women in the art world. About a third of the works exhibited have women as either their subjects or their creators. Odilon Redon's dark and mysterious maiden personified as spring stands in striking harmony to Andy Warhol's painted woman of orange lips and blue eyelids. The black wooden shaft of Louise Nevelson's wall sculpture offers an intriguing contrast to Helen Frankenthaler's delicious purple, red and yellow stained canvases.

One leaves the gallery with a lingering question in her mind about the nature of the relationship between women and art. Questions about what it means to be a female artist and whether one can create "woman's art," though not directly addressed in the exhibition, seem to arise due to the juxtaposition of the different works displayed.

A few things do seem clear. The owner of the gallery, a Barnard alumna who is smiling and telling you to come back soon, is not the intimidating figure you expected. Many of the people who made this exhibit what it is, learned to love art in the same classrooms you have been falling asleep in.

"A small haven in a large city... offering the highest quality without sacrificing the uniqueness of the individual. Something sounds familiar.

◆

"A small haven in a large city. . . offering the highest quality without sacrificing the uniqueness of the individual.."

Something sounds familiar.

◆

that all the artists represented were active during Barnard's lifetime, 1889 to 1989. In one corner hangs a playful Kandinsky and beside it hangs an Ernst, a tiny Tanguy and a delightful pastel pattern of Paul Klee. One's eye floats from a delicately sketched figure by Mary Cass

Alumna Sculptor Brings Her Vision to BC

— by Elizabeth Bigham

Talented sculptor and long-time contributor to the Barnard women's community, Jane Teller (BC '33), returns to her alma mater this week to talk about her lifelong career as an artist.

Most famous for her monumental works molded out of natural materials such as wood and stone, Teller has been noted time and time again for the remarkable energy and creativity that is reflected throughout her work. Even after suffering a stroke in 1984 that left her partially paralyzed, she has continued

with devotion to pursue her artistic vision. Teller's artistic philosophy and work derives much of its power from such personal strength and spiritual courage, which she consciously hopes to reveal in her work.

She sees the artist as a medium expressing inspiration she receives from friends, teachers and her surrounding environment. An artist's role is both active and passive, physical and spiritual, according to Teller: "The key to the whole thing is that you learn by both making and looking."

Teller began doing both at a very early age. Her father, Joseph Simon, was president of a wood molding and frame company in Rochester, New York and it was in this atmosphere that she received her first exposure to the infinite possibilities and aesthetic appeal of working with wood. The influence of this childhood

experience cannot be ignored in works like "Arch" of 1982: sculpted out of poplar, pine and oak, the piece reveals a fascination with the dualities of the woods' subtle grains and massive presence.

Though it is just under six feet tall, this sculpture seems much larger and evokes the same mysterious, expressive power of the primitive structures at Stonehenge and the neolithic temples of Malta. In fact, Teller always has admired these "prehistoric" sites, and feels that her visits there as well

as to the natural stone formations in the American Southwest have been "very powerful" and have had considerable impact on her own sculpture.

Teller creates her sculptures through a process of stacking or building. Several large pieces of wood or stone are balanced in a careful yet spontaneous composition, creating an integrated whole that is energetic and evocative. Evident throughout Teller's work is the successful blending of her intellectual, aesthetic and spiritual visions. As one art critic wrote in 1988, "The unique union of spirit and matter gives her work a sensual as well as a cerebral appeal." Teller's fascination with the workings of the subconscious pervades her work. Her interest in the parallels between her own work and the writings of Freud and Jung and the theories of Zen and Taoism contribute to the elusive and mysterious feel

of her sculptures.

These concerns drew Teller into a circle of American artists who became very influential and important in her work and life. The traditionally male-oriented art world never stood as an obstacle to Teller. She has never considered herself at a disadvantage due to her sex. In studio classes and gallery shows alike from the early thirties to the present, she has always approached her gender as a tool of expression rather than as a disability.

When Teller graduated from Barnard, the appeal of becoming part of the New York art world was as exciting as it is today. Yet, female role models and mentors for a young aspiring woman sculptor were scarce. Teller's unwavering strength and creativity can serve as inspiration



WCA/Clem Fiori

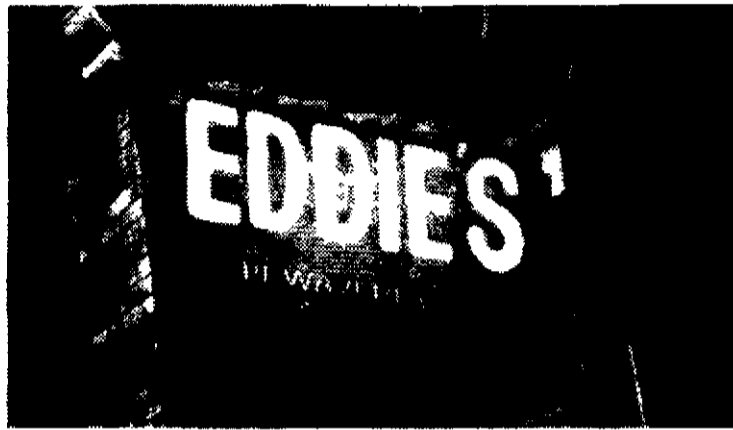
◆
Teller's unwavering strength and creativity can serve as inspiration for women artists today.
◆

for women artists today. The unique opportunity to hear this remarkable woman artist is one not to be missed.

Aided by slides of her work, Jane Teller will be speaking about her life and career at the Barnard Center for Research on Women on October 4, 12:30-1:30pm ◆

Gag Me With A Spoon

— by Lorna Gottesman



BULLETIN/Kate Zimmerman

Eddie's, 14 Waverly Place

Just off Washington Square, on Waverly Place (14 Waverly Place, to be exact) is a totally mega-star restaurant called Eddie's. It's sorta like a diner but way, way cooler. I mean it serves diner kind of food and costs diner kind of prices, but it tastes really good (and unlike the places around here, Eddie's serves beer!).

It's a pretty large restaurant and all the waiters wear red, one of my favorite colors, so that's a real plus. Anyway, they bring you popcorn while you wait for your food, which I think is really cool. It's good popcorn, not the too heavily salted, we-want-you-to-buy-drinks kind usually given away free. Don't eat a lot of it though 'cause the food comes in totally huge amounts.

The food is great. There are delicious burgers that come with all kinds of neat stuff (I give a totally high recommendation to the Tex-Mex burger). The omelets are totally rad and they come in lots of different yummy versions. There are a bunch of sandwiches, some made of pretty good tofu, which is quite cool for a hamburger kinda place.

But the best thing about Eddie's is the french fries. They are so totally great. They are crunchy on the outside, but soft (and yummy) on the inside. They're the kinda fries that are shaped sorta like round tic-tac-toe boards, really neat to stare at, wondering how they were cut. They are just fry gods; I mean if they were human they would walk on water.

Eddie's also has desserts. I've always been too full to try them, but I'm sure they're outta this world. Well, Eddie's is undisputedly just the coolest joint around. So get goin' and - I'll see ya there!

NEW YORK ARTS SCENE

Highlights of the Week

October 1-8

..Around Campus...Around Town....

September

28 (Thurs)

19th and 20th Century

American and European Works.

Salander-O'Reilly Galleries, 22 East 80th St.

(thru Oct. 31)

October

1 (Sun)

The Metropolitan's new schedule begins.

Now open Friday and Saturday 'til 8:45 pm

"Music of India"

Queens Library, 2 pm

call 718-990-0830.

3 (Tues)

Soprano, Dawn Upshaw.

The Kathryn Bache Miller Theatre,

(right across the street!), 8 pm

Velasquez exhibit opens at the Met.

Martha Graham Dance Company.

call 246-0102

(thru Oct. 22)

Next Wave Festival 1989.

Laurie Anderson in Empty Places BAM,

call 718-636-4100

(thru Oct. 15)

5 (Thurs)

Contemporary Choreographers at the Whitney:

Janis Brenner & Dancers, 7:30 pm

(free!)

Merkin Concert Hall

opens its "On Original Instruments" series.

"Musique de Joye"

A celebration of musical instruments of the Renaissance

call 362-8719

Sergiu Comissiona leads the performance of Moses und Aron.

NYC Opera

7 (Sat)

Last day to catch the photography exhibit at Postcrypt

open 'til midnight!

Mozart's Don Giovanni at the NYC Opera.

8 (Sun)

Gordon Lightfoot at Avery Fisher Hall.

call 874-6770

The Sankt Annae Youth Choir from Copenhagen.

St. Bartholomew's Church, 3 pm

call 751-1616

New Admissions Director Targets the West

Barnard College's new Director of Admissions Doris Davis, a graduate of Wellesley College, said her main challenge this year will be "one that every college admissions officer faces - increasing applications."

Davis, who comes to Barnard after working as the Assistant Director of Admissions and Director of Minority Recruitment Programs at Yale University, said that in order to meet this goal, she will target areas of the country where

interest in Barnard College is strong. Some of the locations that she already has discovered are the Seattle/Portland area, California, Denver and Arizona.

Davis also would like to develop new markets. She said, Birmingham, Alabama stands out in her mind as a potential breeding ground for Barnard students. "We've been getting calls from that area from college counselors asking about Barnard and asking for applications. When you've got that kind of interest, you can't ignore it," said Davis.

Davis would like to expand student participation in the recruitment process. "With the Centennial celebration and

the attention that Barnard is receiving and continues to receive, we would hope that students will participate and help in recruitment. We are sending out hundreds of applications and our Saturday interview schedule is booked for the rest of semester. We would love to see more student involvement in recruitment. Any help is welcome."

Overall, Davis said, she is extremely enthusiastic about her new job, and especially pleased with Barnard itself. "I love it. How can you not enjoy [Barnard College] when you are a product of a women's college?"

— Jessica Malberg

"A REMARKABLE MOVIE. Both Funny And Heartbreaking, The Performances Are Flawless."

Jay Scott-Film Comment



BRUCE WILLIS EMILY LLOYD

IN COUNTRY

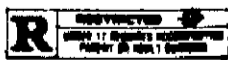
The Story of an American Family.

A NORMAN JEWISON FILM

WARNER BROS. PRESENTS

BRUCE WILLIS EMILY LLOYD "IN COUNTRY"

MUSIC BY JAMES HORNER COSTUME DESIGNER ANTONY GIBBS AND LOU LOMBARDO EDITOR JACKSON DeGOVIA
EXECUTIVE PRODUCERS RUSSELL BOYD, A.C.S. EXECUTIVE PRODUCERS CHARLES MULVENHILL EXECUTIVE PRODUCERS BOBBIE ANN MASON
PRODUCED BY FRANK PIERSON AND CYNTHIA CIDRE WRITTEN BY NORMAN JEWISON AND RICHARD ROTH



WRITTEN BY NORMAN JEWISON
ALL OF THE ORIGINAL LIBRARY PROPERTY

**EXCLUSIVE ENGAGEMENT
NOW PLAYING**

CITY CINEMAS
CINEMA 1
3rd Ave. & 60th St.
753-8022

HOWARD HUGHES MEDICAL INSTITUTE

DOCTORAL FELLOWSHIPS IN BIOLOGICAL SCIENCES 1990 COMPETITION

Fellowships are for full-time study toward the Ph.D. or Sc.D. degree in cell biology and regulation, genetics, immunology, neuroscience, and structural biology.

Fellowship Terms

Three-year initial awards \$11,700 annual cost-of-education allowance, effective June 1990
• two-year extensions possible \$12,900 annual stipend, effective June 1990

Eligibility

Less than one year of post-baccalaureate graduate study in biology
• College seniors
• First year graduate students
• M.D., D.O., D.D.S., D.V.M., students or professionals

If in M.D./Ph.D. program
• Less than one year equivalent of tuition support
No citizenship requirements
• U.S. citizens may study abroad
• Others must study in the United States

Schedule

• Application deadline: November 9, 1989
• Awards announced: early April 1990
• Fellowships start: June 1990-January 1991

NOTE: Fellowships are highly competitive. In 1989 more than 1,000 applications were reviewed to select 60 fellows.

FOR PROGRAM ANNOUNCEMENTS, ELIGIBILITY GUIDELINES, AND APPLICATIONS

Hughes Doctoral Fellowships
National Research Council Fellowship Office
2101 Constitution Avenue, N.W.
Washington, DC 20418

Telephone (202) 334-2872

The Howard Hughes Medical Institute welcomes applications from all qualified candidates and encourages women and members of minority groups to apply

What more do you want?



PENN & TELLER GET KILLED

R



OPENS FRIDAY SEPTEMBER 22

CITY CINEMAS
SUTTON
57th St. at 3rd Ave
759 1411

LOEWS 64TH ST. SIX
8 way & 84th St
877 3600

UA B S MOSS
MOVIELAND 6TH ST. TRIPLEX
8th St & University Pl
477 6600

