



Volume XCVI Number 2

February 12, 1990

BARNARD BULLETIN



Clerical Workers Striking Out

Students Question Barnard's Values

◆
The *Kathy and Mo Show*
Revisited

◆
Richard "Professor Griff"
Griffin Sparks Controversy
on Campus

◆
Housing Swap Planned
Between Barnard and
Columbia

LETTERS

To the editor:

Regarding Aimee Wielechowski's commentary of February 5: Where Lainie Blum was (and why she was not at the January 28 Coop meeting) is Lainie Blum's own business. Thanks for your concern.

Lainie Blum (BC '90)

A Reply From a Member of the Coop

To the editor:

Maybe Aimee was right and, realistically, the Coop can't be for everybody. Truth be told, though, the Coop is jam-packed with idealists who will never give up the idea that "sisterhood" is possible. And that means all women and not necessarily the exclusion of men. I have been at the Coop on a couple of occasions when men have been present.

Aimee felt that she was a reluctant feminist. I am a skeptical one. I'm skeptical of anyone or any group that believes in a "political correctness." No matter your feelings about feminism, it is important to remember that it's an offering, and not a directive. I agree with Aimee's sentiment, people don't like to feel they are being "incorrect." There is no room in a feminist sisterhood for a "political correctness."

Cindy Suchomel (BC '92)

CORRECTION:

Keynote Speaker, Cynthia Nixon will speak on Monday, February 12, 8-10 pm in Lower Level McIntosh NOT in the James Room.

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MONDAY, FEBRUARY 12

Career Services will hold a resume/interviewing workshop in the Career Services office from 4 -5:30 pm.

The SGA Mini Blood Drive will take place in Upper Level McIntosh from 11-1 pm. Please give generously.

THURSDAY, FEBRUARY 15

Barnard College Winter Commencement
4-6:30 pm

McAc Valentine's Day formal!
McIntosh Center
10-2 am

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BARNARD BULLETIN

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The Barnard administration's position in its negotiations with District 65 clerical workers again calls into question what Barnard stands for as a women's college. Where is the integrity of a women's college that does not actively support the needs of its primarily female workforce? That does not commit itself to providing childcare, decent benefits, and a living wage for its workers? That does not challenge sexist yet conventional practices of paying more for "male" maintenance work than for "female" clerical work?

Barnard, as a women's college, must recognize and affirm the challenge it represents to society's sometimes subtle and sometimes overt attempts to inhibit women's potential. In the classroom, Barnard dedicates itself to this challenge. But what about beyond the classroom? What about beyond adherence to abstract intellectual theories? Barnard must extend its commitment to women so that it truly meets the needs of all women at Barnard.

Barnard employs 167 clerical workers, 75% of whom are women, over half of whom are women of color. Many are single parents, and their Barnard wages represent their only source of income. The average Barnard clerical worker earns \$17,800 per year,

although one-third of Barnard's clerical workers earn less than \$16,000 a year. While it is difficult to support one person on such an income in New York City, the thought of supporting a family on such wages is appalling. With the givebacks Barnard has demanded in negotiations, the situation will only be worsened. As students learn about the "feminization of poverty" in the classroom, Barnard perpetuates the phenomenon among its own workers.

Barnard's position in negotiating District 65's wages and benefits package seems to rest on the attitude that clerical workers have freely chosen their occupation and must accept the economic conditions of that choice. Kathy Rogers, Vice President and General Counsel, stated it clearly in the Feb. 7 Rep Council meeting saying "I don't expect anyone in District 65 will become a millionaire." In her consciously sarcastic statement, Rogers implied that workers should stop foolishly asking for more than they deserve, and instead should accept the consequences of their own decision to work as a clerical worker. The Barnard community, as a women's community, should recognize and denounce these attempts to blame the victim.

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BEAR ESSENTIALS

PASS OR LETTER GRADE? Although the deadline for election of the P/D/F option is not exactly upon us (Thursday, March 29), recurring questions regarding the allowable number of points of course work graded P or P* suggest a pressing need for earlier clarification in the minds of some. Of the 120 points required for the Barnard A.B. degree, no more than 21 may be recorded P (for an elected Pass) or P* (for a mandatory Pass as in such courses as ENG BC1202). It should be noted, however, that a minimum number of points of letter-graded work is required to meet general criteria for Latin honors at graduation. Therefore, a student who has received degree credit for A.P., courses graded P/P*, summer courses (not calculated in the average), ungraded foreign work, and other advanced standing may have to produce a higher GPA for general honors, read on...but before you do, you may wish to be reminded that the P/D/F option was established for strictly educational reasons, that is to encourage exploration of fields that one might be reluctant to approach if a letter grade were the only form of evaluation used.

GENERAL HONORS: The current qualifying averages for the general honors granted students on graduation from the College are 3.4 for cum laude, 3.6 for magna cum laude, and 3.8 for summa cum laude. (These are subject to change at the Faculty's discretion but no change has been made in the last few years). A student whose degree credit includes graded work from other

institutions qualifies only if both the overall and the Barnard GPAs meet these requirements. Because courses graded P, summer credit, AP, ungraded foreign course work, and other advanced standing could result in a disproportionate amount of credit that cannot be calculated in a student's GPA, a minimum of 86 letter-graded points must receive credit if the aforementioned averages are to apply for general honors. To maintain fair standards, a sliding scale requiring higher qualifying averages is consequently used for the student whose letter-graded points of degree credit are below the requisite 86. Clear? (If not, consult your adviser or Dean King or Dean Bornemann, x42024).

SOPHOMORES interested in the **JOINT A.B.-M.P.A. PROGRAM** between Barnard and the Columbia Graduate Program in Public Policy and Administration are encouraged to consult Professor Caraley, 402 Lehman, x42158, to plan an appropriate course of study before applying in their junior year. (See pp. 38-39, Catalogue).

JUNIORS interested in applying for the 1990-1991 **SENIOR SCHOLAR PROGRAM** or for the **JOINT SIPA-BARNARD PROGRAM** (see Catalogue, pp. 34 and 38 for details) should make an appointment with Senior Class Dean King in the Office of the Dean of Studies, 105 Milbank, x42024, now. Applications for both programs must be completed and filed by Thursday, March 1.

FINANCIAL AID APPLICATIONS FOR 1990-91 will be available in the Office of Financial Aid, 14 Milbank, on Thursday, February 15. All students currently receiving aid must reapply. Applications must be completed and returned to Financial Aid by Wednesday, April 18.

BC JOB: If you were awarded a Barnard College Job as part of your financial aid package and have not been able to find a Barnard job, please go to the Financial Aid Office, 14 Milbank, to see if you are eligible for College Work Study. There are many off campus and Columbia University jobs available under the Work Study Program.

ENTERPRISING WOMEN: Being Your Own Boss. A career conference co-sponsored with Alumnae Affairs will be held Tuesday evening, February 27, in the James Room. If you are intrigued by the idea of someday starting your own business and want to hear Barnard entrepreneurs describe what, how, and why they have ventured, register with Career Services at x42033 or with Alumni Affairs at x42005. (Students may attend the panel discussion after dinner without charge).

ALL 1991 PRE-MEDS are invited to meet with Dean Rowland Wednesday, February 21, from 12-1 pm. or 1-2 pm., in the Jean Palmer Room (upper level McIntosh) to review procedures for applying to health professional schools (medical, dental, veterinary, optometry). MCAT applications will be available at the meeting.

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◆**Fitness Awareness Day (FAD)**, an annual event sponsored by the Physical Education Department, will take place on Thursday, February 15. FAD will be held in McIntosh center from 12 to 2 pm.

The purpose of FAD is to encourage "health wellness." Health/Wellness Coordinator of the Physical Education Department Priscilla Gilmore defined "wellness" as an "interest and awareness in fitness through an integrative approach to different areas of life, including the body, mind, social life, and community life."

FAD activities will consist of two parts—a Fitness "Spectacle" and a "Health/Wellness" Fair.

The Spectacle is a one hour show designed to promote various types of fitness activities through live demonstrations by both Barnard students and professional female athletes.

The Fair will focus on health promotion, health screening, and a fitness exposition. Participants of various organizations such as the American Heart Association, the American Cancer Society, and the American Red Cross will be available to screen or test for health risk factors and blood pressure. The organizations will also present and distribute information relating to "wellness".

Gilmore said this year's FAD was redesigned to be "more visual" than it was in the past. The event has also been expanded to include more participants and demonstrations.

Gilmore said that while FAD is only a one day event, the concept of health/wellness should be ongoing. According to Gilmore, health and wellness constitute "the everyday thrust of the Physical Education Department."

—by Molly Bradley

◆**The Women's Coop** met Sunday, February 4 to discuss programming for the spring semester. Representatives from the Asian Women's Coalition, as well as the Chicano Caucus attended the meeting to help plan events that will encourage the interest of women of color in the predominantly white Coop.

Women at the Coop suggested activities such as an ethnic potluck dinner, a singalong, a multi-cultural music night, and a "sharing" evening in which women could bring in a poem or other work of art and talk about their connection to it.

The "sharing" evening will take place in late February and other events will follow in March.

All women in the Barnard/Columbia community are invited to attend the Coop's weekly meetings on the first floor of Brooks Hall at 9 pm every Sunday night.

—by Stacey Rees

◆The sixth annual Conference of the Youth Section of Democratic Socialists of America (DSA) will be held at Barnard College on February 16, 17, and 18.

Orientation and registration for the conference will take place in Barnard Hall on February 16. Workshops addressing issues such as reproductive rights, housing the homeless, and building a DSA chapter, are on DSA's agenda for February 17.

Todd Gitlin, author of *The 60s: Years of Hope, Days of Rage*, will speak at the conference, along with Irving Howe, editor of *Dissent* magazine, and Barbara Ehrenreich, author of *Remaking Love: The Feminization of Sex*.

The conference's theme, "It's the End of the World as we Know It," (a song title by the band REM) speaks to the quest for democratic changes now taking place around the world.

"It's open to anyone who has activist leanings at all," said co-chair of the Barnard/Columbia chapter of DSA Liana Scalettar (CC '93). "The conference is by no means restricted to democratic socialists," she added.

"It's definitely an exciting time to be an activist," said Dinah Leventhal youth organizer for the National Committee of DSA. "There is a feeling that we can bring about change."

According to the National Committee of DSA, about 200 students from around the country attended the DSA Youth Conference last year. "There are very strong chapters of DSA in New England, the mid-west, and California who attend every year," added Leventhal.

Students outside of New York City who come to the conference pay for their own traveling expenses, but the Barnard/Columbia chapter helps to provide housing for anyone who needs it.

"I feel that our chapter is fairly strong," said Scalettar. "We work on a broad range of issues so students don't usually feel like they're neglecting anything."

—by Gretchen Crary

◆**Black History Month** continues after February 11 with many events celebrating African-American culture.

On February 14, a discussion on "Black Women in History" will be held at 4 pm in 603 Lewisohn. "Blacks and the Justice System" will be discussed in the East Wing of FBH at 8 pm, February 16.

Maya Angelou will speak on February 27 at 6 pm in Wollman Hall. Other events include Boogie Down Productions' concert in Wollman at 9 pm on February 22. The Dance Theatre of Harlem will perform on February 23 at 8 pm, also in Wollman.

—by Stacey J. Rees

Students Support Clerical Workers

— by Paul Farber

Approximately two hundred workers and students demonstrated on February 6 in support of clerical workers on campus. The march and rally was organized by District 65 of the United Auto Workers, the union representing Barnard's clerical support staff.

The demonstrators gathered at the 116th Street gates and then marched to Milbank Hall. Along the way the marchers chanted "Hey, hey, Ellen Futter. Don't take away our bread and butter," and "Contracts yes! Givebacks no! Barnard workers need more dough!"

At Milbank Hall several speakers ad-

dressed the crowd. The speakers, including officials from other campus unions such as the Transport Workers Union and Local 1199 (also in the midst of contract talks with Columbia University) joined with District 65 organizers in calling for labor solidarity and a fair contract for Barnard employees.

Sarah Maher, a representative of the Columbia University Ad-Hoc Strike Support Committee, a coalition of students and workers, demanded an end to what she termed as the "hypocrisy" of Barnard's demands for givebacks from clerical workers given its image as a

"progressive women's college."

When asked to comment on the demonstration, Barnard Director of Public Relations Ruth Sarfaty observed that the marchers "seemed to have a rallying spirit," and that such tactics had been "expected" by the Barnard administration.

Negotiations between Barnard and District 65 resumed on February 6 with the help of a neutral mediator. ♦

Paul Farber is a Columbia College senior

Clerical Workers Speak Out

The following are comments written by members of the District 65 Union about issues concerning them in the negotiation process.

The three female workers are all employees of Lehman Library.

Jodi Sharp is the Library Technical Services Assistant and Shop Steward, Laura Olsen is a Bibliographic Assistant in the Reserve Department, and Sarah Harwell is the Library Acquisitions Assistant.

Jodi Sharp: "As shop steward for the library and as a member of the negotiating committee, I have heard many of the membership's hopes and concerns for the new contract. Childcare and health benefits and a decent wage are among the central issues of interest to them and they would like to see these things instituted or strengthened.

"We have asked that Barnard develop an on-campus program to be used by all members of the Barnard community, but Barnard maintains that there is neither the space nor the money for such a facility.

"... so far the management has rejected the Union's other proposal which would create a monetary assistance program for our members. As many as 25% of the bargaining unit have children 12 years old or younger, and some of these same members are single heads-of-household. The issue of childcare is not going to disappear. In fact, it will become increasingly important as we move into the 21st century. Barnard's refusal to create a meaningful childcare assistance program is ex-

tremely short-sighted. The union has no intention of dropping our proposal.

"Health benefits are also an issue in our negotiations, as with all recent negotiations nationwide. With healthcare costs skyrocketing it is imperative that health care benefits be maintained, if not strengthened. Our healthcare package is already one of the most inexpensive in the industry, but unless the College increases its payment we will lose our coverage. Our only additional proposal is that they add a prescription plan, which our plan will no longer cover beginning in May. Both proposals are aimed at maintaining our current coverage, we have not asked for a more expensive plan.

"This brings me to the final area I'd like to discuss: our wage proposals. We all know that living and working in New York is tough. Transportation costs have increased and show signs of increasing further. Rents, taxes and the cost of living continues to rise. Even more alarming is the fact that a number of our members are one paycheck away from homelessness. If they lose their jobs or can't pay their bills—that's it.

"We are asking for pay-equity with our brothers and sisters on campus [referring to the other unions on campus]. It is not a coincidence that the TWU workers are primarily men, while District 65 members are mostly women. Barnard, as a women's college, professes to uphold women's struggles for equality, but when asked to put this belief into practice, they balk. Continuing to ignore the inequality in the union pay scales throws a somewhat hypocritical and self-serving light onto their statements about equality in all spheres.

"We need a sign from management that they understand our concerns and are willing to work with us. So far their current proposal in 2%, we regard this as a slap in the face. The economic climate is difficult for all of us, but the Union is willing to work out an equitable agreement. However much of this is dependent upon management cooperation."

Laura Olsen: "After processing materials for almost ten semesters, I've become quite familiar with what items have been on reserve in the past, what books are frequently used and how to work with the system to get materials to students as soon as possible."

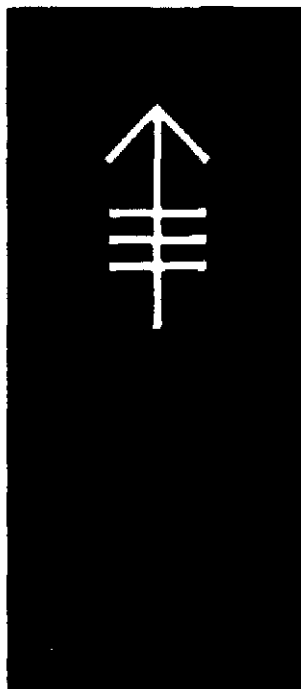
"In these negotiations, we are asking the college to implement a seniority system which will reward employees who have worked here for a number of years. We want the administration here at Barnard to acknowledge that experience gained through time spent on the job is a valuable commodity worthy of recognition. The other institutions in the neighborhood, Teachers College and Columbia University, have done as much for their workers, we believe Barnard should do the same."

Sarah Harwell: "When I took the job in the library the deciding factor was the tuition benefit. As a full-time employee I am entitled to 15 credits per academic year for the first two years of employment, and 18 thereafter. I think that many of the workers at Barnard stay here in order to complete or continue their education and because for many it is the only affordable alternative. These contract negotiations have proved how tenuous this benefit may be. Barnard initially proposed a 12 credit cut, limiting our educational opportunity to six credits or two classes per year. They have since grudgingly "increased" the proposed amount to nine credits or three classes. The administration would also like to restrict the type of course taken. Additionally they proposed a monetary cap of \$2500 per academic year."

"The limitations would effectively deny a worker the opportunity to pursue a degree at Columbia."

"It is shameful that Barnard, which professes to be 'committed to the fundamental values of the liberal arts and sciences,' would even consider these proposals. I guess that to Barnard, education is for the people who can afford it." ♦

-Researched by Paul Faber



On Campus Interviews

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Fitness Awareness Day
Thursday, Feb. 15
12:00 PM - 2:00 PM
McIntosh Center
Barnard College

Get into the latest FAD!

Barnard Juggles Rooms With Columbia

-by Rebecca Lacher

After many long and difficult meetings the Barnard-Columbia Exchange Subcommittee finalized a new housing exchange agreement. Members of the subcommittee who formulated the new exchange included Barnard's Housing Director Judy Kummer, Columbia's Assistant Dean of Residence, and student representative Mary Kim (BC '92).

Mary Kim explained that the agreement to include all dorms on both campuses in the housing exchange, with the exception of Barnard's Reid Hall, College Residence, Columbia's River, McBain, and Carmen dorms, was the only compromise satisfactory to both Barnard and Columbia housing committees.

Columbia requested fewer rooms in Plimpton and more rooms in other Barnard dorms, including the Tower. Barnard asked for more rooms in choice locations such as Furnald, Hartley and

What We Give, What We Get			
Barnard Gives:		Barnard Gets:	
Centennial	21 rooms	East Campus	38 rooms
Brooks	21 rooms	John Jay	27 rooms
Hewitt	32 rooms	Ruggles	20 rooms
Plimpton	35 rooms	Schapiro	24 rooms
600	23 rooms	Wien	30 rooms
616	30 rooms	Furnald	24 rooms
620	24 rooms	Wallach	23 rooms
49 Claremont	23 rooms	Hartley	23 rooms

Wallach, and fewer rooms in Wien Hall. The Columbia committee also requested an exemption from the meal-plan requirement for Columbia students living in BHR.

Some Students Critical

The housing subcommittee's attempt to appease both the Barnard and Columbia population has been met primarily with praise, but some students are critical.

Jennifer Sime (BC '91) is against the plan. She felt that, "if we have a problem with housing options we should improve our own dorms." Lara Bieler (BC '92) said that making almost all the Barnard dorms co-ed would weaken Barnard's identity as a women's college.

Some Barnard women argued that they would not feel comfortable living in a co-ed situation. However, arguing favorably for the housing exchange, Ilana Glucksman (BC '92) said that "the campus environment will be more collegiate." She believed that the previous housing exchange agreement discouraged a feeling of community between the two colleges because it tended to separate Barnard and Columbia students.

◆ Rebecca Lacher is a Barnard College Sophomore



Part of the Barnard-Columbia housing exchange includes added space for Barnard students in Furnald

Barnard Students React to Griff

—by Stacey J. Rees and Gretchen Crary

The Women's Coop and the Jewish feminist group, Achayot/Sisters, discussed last week what their reactions would be to Richard "Professor Griff" Griffin's appearance on campus.

The Bulletin contacted members of the Barnard Organization of Black Women (BOBW) but they declined to comment. According to president of BOBW Nekesa Moody (BC '91), "This whole thing has taken away from Black History Month. We don't want to inflame the issue any further." Other members of BOBW also declined to comment.

Lisa Gersten (BC '90) asked women at the Coop's February 4 meeting to consider co-sponsoring a rally organized by the Columbia Jewish Organization to protest Griffin's anti-Semitism, as well as his homophobia and sexism.

Nearly an hour and a half of discussion followed, resulting in the Coop's final decision to approve co-sponsorship. Women at the meeting decided to participate in the rally only after Diana Miller (BC '90) proposed writing a flyer that will be distributed at the rally and will clearly explain the Coop's position.

Gersten further explained the group's decision, and how it came about. "We wanted to consider a lot of things while discussing whether or not to support the rally, including the danger that if our ultimate goal is to improve relations between different groups on campus, we might only be creating one more division by co-sponsoring the rally. Would it be counter-productive? We also wanted to try to understand how basic issues like black empowerment were involved, and how they would be affected by our decision. However, you can't deny the fact that he [Griffin] is a dangerous force on campus. By not reacting we would be contributing to that, condoning it. By



Coop members plan reaction to Griffin's scheduled appearance on campus

not being part of a community response we would be negligent."

Gersten feels that by deciding to co-sponsor the rally the Coop acted on its commitment to feminism. "My definition of feminism is a very expanded one," she said. "Feminism is about fighting not just the oppression of sexism, but the oppression of racism, anti-Semitism, all types of oppression."

Miller said, "I think it's important that we support the rally to show our commitment to ending all forms of prejudice. We feel that by not supporting it we would be condoning his [Griffin's] racism. However, we want to stress that we are not condemning BSO, nor protesting their right to choose who will speak on campus for Black History Month."

Achayot/Sisters came to a decision similar to that of the Women's Coop in their February 7 meeting. The group decided to endorse the rally statement and, like the Coop, distribute a position paper explaining their decision.

Hadar Dubowsky (BC '91), a member of Achayot/Sisters, explained the group's unique position.

"We feel that anti-Semitism isn't

taken seriously in the feminist community, but we don't necessarily like the way that the Jewish community has responded either. As Jews, and as feminists, we often don't feel entirely a part of either community."

Ruth Magdar (BC '91), also of Achayot/Sisters, said that the desire to write a position paper grew out of an awareness of the group's unique position. "It's important for us as Jewish feminists and as feminist Jews to stand with our own voices."

Achayot/Sisters also discussed ways for the black and Jewish communities on campus to come together.

According to Dubowsky, "We want to begin coalition building with BOBW. We think in a one to one discussion, as opposed to a confrontational rally situation, bridges can be built." Magda echoed Dubowsky's statement. "We want to engage in dialogue so that confrontation is not the only outcome of this whole event." ♦

Stacey J. Rees is a Bulletin news editor and a Barnard College Junior. Gretchen Crary is a Barnard College Junior.

You're smart enough to write
about Alice Walker's use
of African storytelling traditions.



And you're still smoking?

Should We Help Annie Get Her Gun?

Questioning Forms of Women's Empowerment

—by Sharon K. Smith

At the time U.S. female military personnel became involved in Panama, I decided to accept a friend's offer to teach me to fire a gun. I've lived on military bases all my life and thus have many friends, both male and female, who are currently enlisted in one service or another. Though I'd been raised with guns of every kind around me and have even held and handled them, I'd never actually fired a gun. Just holding and preparing to fire a loaded gun at first made me extremely nervous. As I reflected on the experience later, however, I realized that firing a gun made me feel truly empowered.

This feeling initially disturbed me, as feminist theories have made me question the value of military involvement for women. Many feminists believe that military involvement cannot empower women. They insist that violence is a "male" attribute and the military is a patriarchal institution, which we must reject. Yet this analysis is too rigid; we must examine the different forms women's empowerment can take.

I've spent a lot of time breaking down some of the most popular arguments on all sides of the issue, many of which I formerly held. Many of the feminists I know have been curious about my concern with women and the military, especially with women and combat. Why would women even want to join the military or why would they want to remain if enlisted? Why would any woman actually want to be allowed in combat? After all, shouldn't all women fight patriarchal militarism? Basically, the argument boils down to whether or not women can feel empowered in an institution whose foundations lie in male dominance?

For feminists who find their strength

in a rejection of society's patriarchal institutions, the answer to this question is easy: they don't participate in these institutions. Yet it is problematic for women to ignore or discredit the forms of empowerment other women have chosen and find valuable. Even though I've heard very few military women actually label their experience as "empowering," these women do acquire strength and autonomy through the military. By entering a non-traditional occupational field or by having the chance to travel extensively, for example, women who join the military gain experience which would not otherwise be accessible. Whereas women in the civilian workplace are often exploited because of their sex, receiving less pay than their male counterparts, women in the military are promoted and evaluated purely by rank and job performance. The rigidity of the military hierarchy leaves no room for sex-discrimination within occupational fields. Of course, subtle forms of sexism in the military might nonetheless exist.

Additionally, as Judith Stiehm points out in *Arms and the Enlisted Woman*, women in the military are in the best position to find out what combat really means and would mean if they participated in the military. As a society, we have historically regarded war and combat as "masculine" realms despite the dotted appearances of Joan of Arc figures. Thus, dichotomies such as male=protector/female=protected polarize us into separate arenas. If women were to enter combat, they would demystify and reconstruct previously dictated roles.

Most women have never had experience perpetrating violence. They haven't been taught to hit and fight and

react to violence in the same ways that men have. This may be why my experience in firing that pistol was so overwhelming. Yet, my experience has also forced me to acknowledge my silent acceptance of some male definitions and has allowed me to begin deconstructing male defined codes of behavior. As women assume roles in the military that have been deemed "unfeminine," they help to redefine roles which have traditionally been labelled "masculine."

I do not mean to say that feminists should strive to take up violence and make it a "feminine" construct. However, if we completely dismiss the military as inevitably "male," we prevent the possibility of changing societal power structures. Perhaps military women are in the best position to take away some of the power men have claimed over this "legitimized violence." When women become involved in the decision-making of current power structures, they reclaim power previously allotted only to men.

But by dismissing what has been defined as "male" power, we will never confront problems within patriarchal institutions. Empowerment may forever remain something individually defined. Feminists need to begin looking into how and why participation in patriarchal institutions empowers some women. Maybe, in our efforts to deconstruct patriarchy, we could help military women get their guns and thereby work with them to reconstruct ideas of women's empowerment. ♦

Sharon Smith is a Barnard College senior.

Are First-Year Students Acting Like Freshmen?

—by Janie Iadipaolo

When I first started high school, I hated being called a freshman. "Freshman" defined all that was inferior, immature and childlike in high school society. Freshmen were the ones upperclass students would dominate by pushing them into lockers or throwing their books onto the floor. Though I was aware of the social reasons for not wanting to be labelled a "freshman," I didn't quite understand the sexual politics behind the term at the tender age of fourteen. Now a first-year student at Barnard, I still hate being called a "freshman," though for different reasons. I am offended when someone calls me a "freshman" because I am being identified with a term which is supposed to be considered universal for both sexes, yet is male-defined. Thus, I, along with other women, am not included in language. I am only forgotten when I am called a "freshman."

When I express disdain for being referred to as a "freshman," I feel that I am in the minority among the first-year students at Barnard. Despite the Student Government Association's attempt last fall to encourage students to use the term "first-year student" instead of "freshman," many first-year students react indifferently or defensively to the change in terminology. When I asked students why they prefer to continue using the term "freshman" instead of "first-year student," among the common replies were, "What's the difference?" or, "How

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"I still hate being
called a
'freshman.'"
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stupid—it's not a big deal." The indifferent reaction from students may stem from the unfamiliarity of the term "first-year student," or the defensive reaction may stem from viewing the switch in terminology as an "unnecessary" feminist action, deepening the speaker's fear of being labelled a hard-core feminist.

Fear of this label may be fostered by the fact that many first-year students feel stigmatized by stereotypes which are associated with attending a women's college. Or perhaps many still consider it grammatically correct to use male-defined language. To view the manner from any of these perspectives is to misunderstand the significance of abolishing sexist language. The change from "freshman" to "first-year student" is simply an effort to reshape what has historically been considered "correct use of language," which happens to be male-defined.

In "A Peculiar Eclipsing: Women's Exclusion from Man's Culture," an article from *Women's Studies International Quarterly*, the author, Dorothy Smith, explains how women have been excluded from influencing the rules of language within a culture.

This is how a tradition is formed. A way of thinking develops in this discourse through the medium of the printed word as well as in speech. It has questions, solutions, themes, styles, standards, ways of looking at the world. These are formed as the circle of those present builds on the work of the past. From these circles women have been excluded...women have been largely excluded from the work of producing forms of thought and the images and symbols in which thought is expressed and realized.

Furthermore, to say that a male term, such as "freshman," is grammatically

correct is to succumb to a male-defined system which has greatly influenced our culture. According to Julia Stanley, women have been taught grammar according to male dictates. In her paper, "Sexist Grammar," Stanley explains that "fixed and arbitrary" rules date from the first attempts to write English grammars in the sixteenth century and the usage that is still perpetuated in modern textbooks merely reflects the long tradition of male presumption and arrogance."

Thus, using male-defined language such as "freshman," means submitting to a male-dominated society in which females are considered so inferior that it is socially acceptable to use male language when referring to women.

In order to abolish the use of sexist language, Barnard administrators have also encouraged the use of the word "first-year student." However, the application for admission to Barnard continues to print "freshman." This not only represents a major contradiction of the college's new philosophy, but it is a negative sign to prospective first-year students. If the administration at a women's college does not take the use of non-sexist language seriously, it cannot expect its students to do the same.

The use of non-sexist language on a large scale is basic to reaching equal status with men. Language shapes the way we think. If we speak and write in a way which portrays women as inferior to men, then society begins to perceive women as individuals who are dependent and unequal. Women have the power to change male-defined language by speaking, finally, in their own words. ◆

Janie Iadipaolo is a Bulletin commentary editor and a Barnard College First Year Student.

Barnard Disappoints Clerical Workers... and Students

—by Nina Browne

I remember when I first heard Barnard was entering into negotiations with District 65. I wasn't very worried. I didn't expect it to come near to needing a state labor mediator, let alone a strike. I guess I was naive.

My past experiences with Columbia strikes have colored my view of Barnard. In my three and half years here, all of the ugliest labor/management battles have been on Columbia's side of the street. Columbia was forever the impersonal, bureaucraticclain. Yes, Barnard was a part of the university, but it was different.

Then I heard how little Barnard was compromising in negotiations with District 65, yet I still thought, "it'll work out." I believed that a women's college would imaginatively and reasonably settle matters with a union so largely made up of women, but I was wrong.

Barnard is asking that District 65 workers surrender gains they've made in their pensions, health care benefits, vacation time, and tuition benefits in exchange for a decent wage increase. Barnard has resisted requests for pay equity between the college's clerical workers and Columbia's lowest paid maintenance staff— salary increases that acknowledge seniority and the introduction of child-care benefits.

What Barnard is asking for is nothing new. Recently, employers around the country, from Pittson Coal to NYNEX Telephone, have been using the same formula for givebacks of wage increases. However, Barnard, as a creative, dynamic, women's institution of higher education, can and should do better for its employees.

Dean Schmitter, judging by her letter to the student body on January 19, 1990, would have us believe that District 65's

demands for keeping their benefits and improving upon them are outrageous. The administration would like us to believe that by raising 167 clerical workers' pay by more than 1%, they would have to raise tuition. Actually, that's the same argument Michael Sovern, President of wealthy Columbia University, gave last year when Columbia College was engaged in labor contract negotiations. Such an alarmist argument is meant to scare us, to pit student against staff, while

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The negotiations seem to indicate that Barnard is sacrificing its principles, taking the easy way out, and admitting a kind of defeat.
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conveniently neglecting to address the vital issue of the annual budget's priorities.

Such an argument also rests coldly on the bottom line between dollars and cents. It ignores the hardships that these givebacks will create for the college's clerical workers. Many are single parents trying to earn a living and support households in New York City. Importantly, such an argument states that the college just can't afford to pay wages that meet the cost of living.

What does such an argument say about Barnard and the feasibility of its independent existence? When Ellen

Futter declared that, with the new dorm (and the debts that came with it), we were "Building for Our Future," what kind of future was she envisioning? It seems now that the future she spoke of, for all its bricks and mortar, its glass and plastic neon, cannot maintain the real foundations of our school— the workers that keep Barnard operating. Are we to seriously believe that Barnard is too poor to provide its staff with a living wage? If we can't even afford to pay our workers decently, perhaps we should have merged into that impersonal bureaucratic villain across the street a long time ago.

Yet Barnard hasn't merged. It is different. And it has an identity of which we can be proud. After all, it is in Barnard's classrooms that we learn that women's work, in and outside the home, is devalued. It is in Barnard's classrooms that we learn that women's paid labor is underpaid. It is in Barnard's classrooms that we are inspired to resist those wrongs.

Barnard has taught us well. Now, as its students, we should use those lessons well. The problem is not just in a book, the problem is right at hand. The negotiations seem to indicate that Barnard is sacrificing its principles, taking the easiest way out, and admitting a kind of defeat. Don't let it. For Barnard to refuse to progress and improve conditions for its staff—or even preserve them—is saying that Barnard is bankrupt of much more than just money. The call for us as students is to be true to our school and urge the administration to settle fairly and avoid a strike. If there is a strike— support the strikers, and don't cross that picket line. ◆

Nina Browne is a member of the Columbia Ad-hoc Strike Support Committee and a senior at Barnard.

Winterfest Stages Arts by Women

Winterfest, Barnard's annual celebration of women in the arts, will take place February 12 through 15. Winterfest is a long standing tradition which encourages exploration of the arts in New York City and displays the artistic capabilities of Barnard women. With close to seventy participants, this four day festival offers an expansive selection of works. It includes everything from an a cappella tea to tarot card readings to mini-courses taught by Barnard alumnae. There will also be song and dance performances, as well as literary readings by students.

Coordinator of Winterfest Jennifer Nadelson (BC '90) pointed out that one of the best things about this year's Winterfest, with its noontime concerts and exhibition in the Quad cafe, will be that students won't have to go out of their way to become involved. Events will be going on all around them.

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Winterfest is a long-standing tradition which encourages exploration of the arts...
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Nadelson, who has been involved in the arts herself, feels that there are limitations put on women in the arts and that there is a great tendency to separate the so called 'women-oriented' arts (e.g. dance) from what are considered to be 'male' arts (e.g. photography). She sees the inequalities especially evident in the film-making industry and pointed out the difficulties in finding films by or focusing upon women for the festival's film

series entitled "Images of Women."

Nadelson explained that Winterfest has the potential to be educational as well as pleasurable in that it allows the

Cynthia Nixon: A Profile

Cynthia Nixon believes that there is no universally sound advice for aspiring actresses. She emphasizes that each situation is unique and advice is different for different people, depending on their age, the place they are working and the type of acting they want to do. Cynthia has known what she wants to do for a long time. Her first professional job came at age twelve with a role in the 1978 film, *Little Darlings*. Nixon recalls how difficult it was to maintain a balance between her professional career and her schoolwork. Yet, having decided to continue her education far past sixth grade, she came to Barnard where she found that taking classes while continuing to audition and perform was a "healthy combination." Cynthia said that Barnard did not prepare her for her professional work, but that she hadn't "come to Barnard looking for career training." By the time she came here, she had already been acting for at least six years. As a student at Barnard she took mostly English courses and just one theater class.

Cynthia has just finished four months of work in Los Angeles, where she was cast in *Who's Afraid of Virginia Woolf*.

university community to explore a sometimes hidden yet always vibrant part of Barnard life.

One of the highlights of Winterfest will be an "environmental installation" by Susan James. James, age 22, approached Winterfest with her idea inspired by a display she saw at the Theatre

—by Dahlia Elsayed

for the New City in the East Village. Because darkness is necessary for the full effect of her "experiences with light and sound," the exhibit, described by the artist as "sort of like a haunted house," will be open during evening hours only. James, who is currently enrolled in Barnard's program in the Arts said that she felt "confident about approaching Barnard." She is looking forward to the show as an "interesting experiment" which she hopes to develop further for outside showings. The "environmental installation" opens Monday, February 12 in the Jean Palmer Room.

This year's keynote speaker will be the up and coming actress Cynthia Nixon (BC '88), who has appeared on Broadway, and in the film *Amadeus* as well as countless other theatre, film, and television productions. She will be discussing her experiences as a professional actress during opening night of Winterfest, Monday, February 12, from 8-10 pm in lower level McIntosh (see box).

The art show in the Barnard Annex will display works of local artists and there will also be exhibitions of work done by members of the Barnard Clay Studio and the Barnard Darkroom.

Funding for the artists is provided by Winterfest, which is supported by SGA and by the sale of Winterfest T-shirts. This year's T-shirt displays artwork by Mary Cassat and will be on sale in McIntosh.

The Winterfest festivities will come to a close on Thursday, February 15 with the Valentine Dance, sponsored by the SGA, IGC, and McAc. Look for schedules posted around campus and in your mailboxes. ◆

Dahlia Elsayed is a Barnard College sophomore.

"Feminism Can Be Funny" Kathy and Mo Perform at Barnard

—by Geraldine Rowe

An abbreviated version of the *Kathy and Mo* show came to Barnard on Monday, February 7 as part of S.P.A. week. According to Mo Gaffney the message of the "Kathy and Mo" show is "feminism can be funny. Feminism is alive and well and nothing to be afraid of, so stop covering your crotches, men. We're not going to kick you!" Certainly, the show is funny but a strong sense of cynicism underlies the humor of this off-Broadway production. Kathy and Mo may be laughing at themselves, but they are laughing at society as well. The actresses performed six skits, all of which satirized traditional stereotypes and forced the audience to question current definitions of sexuality and feminism.

Kathy begins this dialogue by asking the audience, "ever wonder how secretive women can be about what is, in reality, one of the wonders of womanhood?" The stage shifts to a social environment where a woman (Kathy) asks her friend (Mo) for a "lipstick," a euphemism for a tampon. Her friend aids her by handing her the desired article with a nudge and a wink—"I hope its your shade." The skit highlights the ridiculous fact that women are embarrassed about something that is a natural phenomenon. Another scene, continuing this theme, shows a Russian peasant woman matter-of-factly talking to the audience about her use of "feminine protection." Kathy and Mo are drawing a comparison between women in modern society, forced to ask each other for "lipstick," and women who lack the luxury of time for such mundane matters as shyness about their menstrual cycles. The two women assert in their next scene that if men got periods things would be different. In a quick switch Kathy and Mo become men joking in a casual manner as they compare tampon sizes and

plan menstrual beer bashes. "Man, super's for my light days!"

The next skit also laughs at society. A college woman (Kathy) and her boyfriend (Mo) go out for a date and he takes her to "queer Denny's," a coffee shop for homosexuals. When the waitress makes a gay man pay for his meal before she'll serve him, Kathy calls her over and objects, telling her, "well, I don't think that was very nice." The

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*"Feminism is alive
and well and
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We're not going to
kick you!"*
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for companionship that rings a chord with many women in our society, in which dating a creep is often considered better than not dating at all. The young woman is insecure about her size five figure. Dating is obviously very important to her socially, even if she will not benefit from the relationship in any other way... except economically. Her boyfriend pays the check.

In the following scene, Mo mimes an older woman as she goes through her morning dressing ritual. Classical music accompanies her. The scene is amusing but emphasizes the arduousness of a woman's daily routine as Gaffney bounces around to energetic music painting her eyelids and waxing her bikini line. She uses facial expressions to reveal the difficulty, pain, and pointlessness of

her tasks.

Kathy and Mo again address the issue of homosexuality in a skit about two older women who attend a women's studies class. One of them (Kathy) tells the professor of her discovery that her nephew is gay. The two friends decided to take women's studies courses under the mistaken impression that the class would involve "maybe some macrame." The class goes out to lunch and Kathy tells her teacher about her nephew. She explains the situation adding that she has accepted his decision: "Hell, I got used to the microwave oven. I can get used to [him] being a gay person."

The last scene is a play on artistic feminists in a "Free to Be You and Me" sort of style. The performers begin by describing their production as an environmental piece: "an environment about women, through women, beyond women, because of women, of women, by women, and for women only. The play addresses the "Goddess," and calls all women "W-O-M-Y-N."

The performers' exultation and the aunt's victory in accepting her nephew's sexuality present a more positive image of modern women than the college woman on a date with her prejudiced boyfriend. The women in all the skits are making choices, but the message of *Kathy and Mo* is that having the freedom to make choices is not enough. Women must continue to question the status quo. Their message is very powerful because they utilize humor and avoid the anger that imbues so many current discussions about feminism and prejudice. According to Kathy, "what I'm really passionate [about is] women's self esteem and being what you're supposed to be. Women [should] be what they are." ◆

Geraldine Rowe is a Barnard College sophomore.

Too Hip

Susan Cheever's Legacy From Her Father

—by Nicole Ellison

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It is no small wonder... that discussions of art, weirdly injecting into every chapter for the express purpose of touting this book as "hip," are reduced to dinner chit-chat of who got what for how much.

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As the *Wall Street Journal* recently noted, an analysis of articles in current women's magazines revealed a striking similarity to those of women's magazines of the 1950s: a somewhat portentous sign for contemporary feminists. Even more frightening is that this trend is echoed in the art that is currently being produced: works that will have a much broader influence on society than an outdated copy of *McCall's*. A conservative, pro-family backlash has become more visible in a number of mediums. Several mainstream films (*Fatal Attraction*, *Parenthood*, *Baby Boom*) and the controversy over Mapplethorpe's homoerotic and Serrano's "blasphemous" photographs contrast with recent pro-choice "liberal" gains. *Elizabeth Cole*, the recently published "lite" novel (around 200 pages, huge print) by Susan Cheever fits nicely into this trend.

In an obvious oversimplification of affairs, the conflict faced by middle-class white women of the fifties and early sixties hinged on the issue of competition, with men—fathers, lovers, sons—but also with each other. Women that entered male-dominated arenas were challenged and consequently strengthened by these confrontations. However, there were also many women who chose not to compete outside the domestic realm. The protagonist of this novel, Elizabeth Cole, is in some ways very much a woman of this era. She consistently refuses to utilize or explore her creative talents as a painter, primarily because her father has realized tremendous success in this field. Her refusal to compete with her father is echoed in other aspects of her life, and reduces her world to a dehumanizing city inhabited by shallow manipulating people—a wasteland. It is

no small wonder, then, that discussions of art, weirdly injected into every chapter for the express purpose of touting this book as being "hip," are reduced to dinner chit-chat of who got what for how much.

Elizabeth begins the narrative by identifying herself. "My name is Elizabeth Cole. I'm thirty years old, and I'm in love with a married man." Name, age, relationship with men: there is no trace of irony in her self-defining introduction, no sense that these parameters might be just a tad outdated. She is having an affair with wealthy art dealer Sebastian Smith, possessor of a wife, a smooth stomach and, allegedly, some modicum of talent between the sheets, making Elizabeth feel "completely in harmony with my body and with his, with my apartment and the world and the planets spinning with it around the sun."

A willing suspension of disbelief is needed to accept this relationship as one of love and harmony because in one of many graphic yet surprisingly dull sex scenes, Sebastian calls her a bitch, kisses her so hard their teeth grate, and tells her "you have really messed me up." To her response, "Sebastian, wait!" Elizabeth narrates, "[he] fucks me as if I'm not there, pushing his body against mine with animal grunts until he comes and falls asleep on top of me." The reader is already slightly dubious about the stated emotional depth of their relationship, especially since the novel is filled with little vignettes which demonstrate that Elizabeth judges her self-worth on the number of men who are attracted to her, and considers sex the only foolproof method of communication. For example,

Elizabeth takes Sebastian to meet her parents. In the car on the way back, she verbally thanks him for "being so nice" to her family. Obviously, though, words aren't a valid form of communication because then she goes on to state, "In bed, I really try to thank him," performing various sexual acts because "that's what he likes best." Let me inject a little humor here and let it be known that this book was recommended to me as having a 'subtly feminist' protagonist.

In a warped way, one can see the truth in this statement. Elizabeth uses feminism as an aphrodisiac. She understands that most men are attracted to women who appear strong and independent, yet do not constitute a serious threat to the existing power relations between the sexes. She dons the trappings of feminism as easily as she does, for example, "a very expensive red silk dress with a matching jacket, a manicure and pedicure, and a Kenneth hairdo." She and her friend Julie have numerous discussions in which they discuss various ways of manipulating a man's emotions, as typified by this dialogue over a Sunday morning brunch of cocaine and spiked coffee: "When a man doesn't want to sleep with a woman there are always reasons: his wife, or work, or whatever. You never argue! Instead you agree that he's absolutely right, that sleeping together would be the worst thing you could do."

"You co-opt their position."

"Pretty soon they begin to wonder if they can sleep with you."

These characters embrace credos similar to women of the fifties who were told that their only goal in life should be to catch a man. These women, however, are hard and slick and their methods are much more sophisticated. In a way this book is more a horror story than anything else, with the New York City art world making up the motley cast of characters. Even in its treatment of locale this novel is rather schizophrenic. On one hand, the reader is constantly being

slapped with the fact that Cheever's setting is NEW YORK CITY—the clubs, the restaurants are described in detail, names dropped like so many bombs. Yet the real problems that plague this city are completely ignored—no mention whatsoever is made of AIDS in a community that has been very vocal concerning the issue. Race relations? The following is one of two mentions of any people of color. "Two black kids in torn shirts approach, wielding wet squeegees. Sebastian rolls up the window and the door locks clunk shut." Indeed, a perfect metaphor for the level of social awareness and sensitivity these people possess.

Elizabeth frightens me. Her litany concerning her goals in life (a man) and the way to go about achieving them ("I've known all along that you don't entice a man by clinging to him and telling him how much you love him and... always being there when he needs you and being honest about feelings. Uhn-uhn! No way! You get a man through deceit") ring too true to be written off as a poor character study. They are clearly indicative of a powerful school of political thought that has manifested itself in the popularity of New Right figures such as Phyllis Schlafly. If Elizabeth and her refusal to compete, to enter the world as a feeling human being, are valid examples of this breed, therapists are going to have a heyday. It is difficult to lead a happy and fulfilling life if entire regions of one's emotional landscape are closed off and killed. Nothing appeals to her due to the way she has structured her life. She looks down on everyone and everything around her. Her family, the superficial art crowd, the academics, the tourists are all her inferiors. This is her way of dealing with the world, and to a certain extent it works.

When Elizabeth travels to San Francisco, her first experience at the airport is telling. She sees a cab and asks the driver, "Are you a taxi?" He replies, "No,
continued on page 18

Muse News

Jennifer Nadelson, president of the Bernard sewing circle and culinary society, manning the phones at the fashion faux pas hotline (24 hour service), has now added Winterfest to her little list of nicey-nices. She is often spotted in the tunnel, managing to keep her seams aligned while juggling a bevy of pink folders, each neatly color-tabbed to correspond to various Winterfest activities... the fruition of which she eagerly awaits. The Muse wonders: what sparked Jennifer-Anne's interest in Winterfest? "Since I've been a little girl," she cooed, "art has spoken to my inner self. I view the human body as an empty canvas, upon which the artist (myself) has the ability to explore her gift of creativity. A hint of fuchsia on an overcast day, periwinkle for that special luncheon in McIntosh, a woman has so many choices. My tools? A lace camisole disappearing under the lapel of a masculine business suit, the soft smell of lavender on a starry night, a touch of Puppy Lav Pink makes my smile perk up everybody's day!" The Muse attempts to redirect Jennifer's attention: Winterfest? Monday the 12th, 8 pm, Lower Level McIntosh... Cynthia Nixon? "Oh Yes!" Jennifer exclaimed, and The Muse must admit that her enthusiasm is infectious. "I just love it when a Bernard girl makes it big! Now, that event will be worth missing Aiff!" Which element of Winterfest, The Muse wonders, especially touches Jennifer's heart? "I have a wonderful little team of helpers—I call them my elves—and the feeling of working together is just really—how else can I put it!—Special. There's an environmental art piece in the Jean Palmer Room, it's really p.c.! The teeshirts have a real fashion flair about them, I do not lie. And Upstairs at Bernard, in the Annex, is a fab art show—just three more days left to catch it, so hurry right on over, babes. Oh, there are so many things happening on and around campus, when's a girl supposed to find time to loofah?"

Indeed, The Muse wonders. Indeed



continued from page 17

I'm a human being who happens to be driving a taxi for a living." She sniffs, "I begin to remember what I didn't like about California," and goes on to complain that "the climate in California makes life too easy, too safe. Here everyone leaves work early so they can windsurf or jog along the embarcadero; there everyone works late." One assumes that she includes herself in the latter category even though at the beginning of the novel, the most she does at her office is talk on the phone and try to "at least look as if I'm drawing" or, "make it look as if I'm talking to an important supplier or another editor" before rushing off to yet another white-wine-and-a-salad lunch. By the end, she realizes that since she's moved in with Sebastian she's "a lot less compulsive about getting to work on time—or at all." Oddly enough, no one seems to notice her absences.

Elizabeth is trapped in the world of her parents. She is fated to internalize their relationship as a model for her own romantic attempts and her father's success weighs heavily upon her. Her father had countless affairs, her mother sleeps with the gardener and at age thirty, Elizabeth states, "I don't think I've ever been hugged by a woman before." It is acceptable to her then, that while she is at her father's deathbed, Sebastian (who has just divorced his wife and married her) has an affair with—surprise, surprise—his gallery assistant. Elizabeth's anger is short-lived. What's the point, she asks herself. "There's nothing to do but forget it and go on. Hundreds of husbands have cheated on their wives, and hundreds of wives have forgotten about it. It's not the end of the world, it's not even the end of the marriage. Everybody does it...It's what you do." Her immediate reaction is to command Sebastian to fire the assistant. Why? Giving Elizabeth the benefit of the doubt, let's assume that it is because she doesn't want him to be near the woman. "I've already gotten her

another job, at Marilyn Ammen's," Sebastian says. "She left today." Elizabeth's reply? "That's not exactly firing her." So it isn't that she just doesn't want Gabrielle around. One would assume that the tryst was an act mutually committed by two consenting adults, yet Elizabeth obviously holds the woman responsible for letting down her defences against the poor man, a victim to his bodily desires. It is this psychology that sets the precedent in which women are held responsible for their own rape.

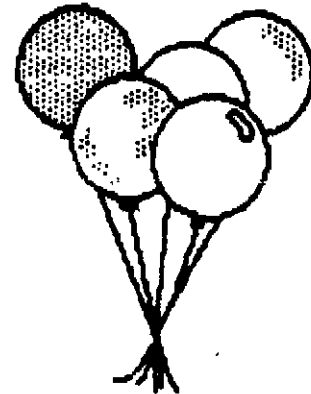
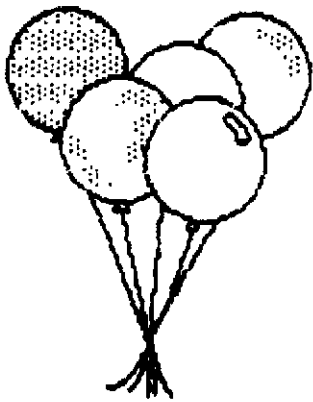
As a work of literature, the book is trite and annoying. As an indication of a sociological trend, it is frightening. The writing does show promise, though. It is the subject matter that grates. Cheever is psychologically stuck in an era in which women were not encouraged to challenge themselves and therefore were unable to realize their full potential. *Elizabeth Cole* seems to be a thinly veiled autobiography of Susan Cheever as she attempts to reconcile the work of her father, John Cheever, in her own life. Obviously it is difficult to follow in the footsteps of the virtual master of the short story. However, in her complete refusal to come to terms with this aspect of her life, Susan Cheever has mired herself psychologically as well as artistically. Her books cannot help but be shallow and unsatisfying. If she is working through this aspect of her life, she should not be writing novels. Or rather, these novels should be a therapeutic exercise and not see the light of day. It is both sad and ironic that the same era in which this novel seems psychologically moored (from a woman's perspective) is also the era in which John Cheever produced his best work. ♦

Nicole Ellison is a Barnard College junior.

You are invited to attend
Fitness Awareness Day

Thursday, Feb. 15
12:00 PM - 2:00 PM

McIntosh Center
Barnard College



Health Fair Participants
Upper Level

Naya Water
Arthritis Foundation
American Cancer Society
American Diabetes Association
Gary Guerriero (Physical Therapist/Sports Med)
Patricia Conrad, M.D. (Gynecology)
Madeleine Beresford (Massage Therapist)
Becky Wilbourn (Nutritionist at the Diet Center)
Peter Bruno, M.D. (Internist/Sports Med)
Louis Drusen, M.D. (Infectious Disease, N.Y. Hospital)
Office of Disabled Services
Health Services
Residential Life

American Heart Association
City Sports Magazine
American Red Cross
College Video Aerobic Reviews
Ricky Gennaro, D.D.S. (Oral Health)
Paula Shirk (Women's Workout Gear)
Emily Fitton (Colorist)
Laura O'Shea (Nutritionist)
Dr. Joyce J. Navy (Chiropractor)
Eve Ellis School of Tennis
Career Services
Earth Coalition

Fitness Spectacle
Lower Level

Women in Sports Foundation
*Karen Marshall (World Clean and Jerk Champion)
*Rusty Kanakogi (U.S. Olympic Judo Coach)
*Wendy Hilard (Women's Rhythmic Gymnast, Olympic Medalist)
Body Strength Aerobics Studio
Iyengar Yoga Group
Barnard Self-Defense Demonstration
Jump Rope Demonstration (Gregory Vahanian)
Weight Lifting Demonstration
Fencing Demonstration

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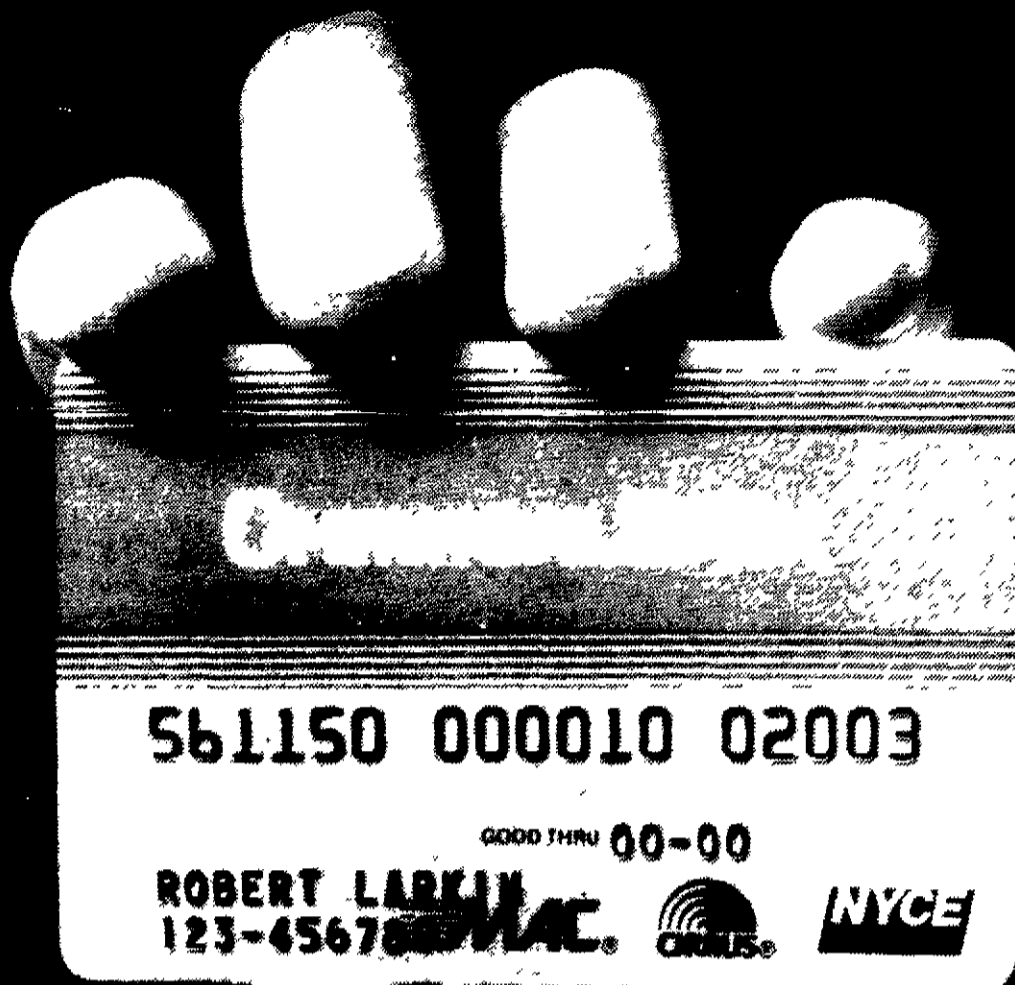
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And the next time you call home, they'll be shocked you just called to say "Hi!"

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2900 BROADWAY (113TH STREET)

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Winterfest!

	EVENT	PLACE	TIME
Monday:	Noon Entertainment	<i>Lower Level McIntosh</i>	noon
	Japanese Silk Weaving	<i>304 Barnard Hall</i>	4:30 pm
	A Capella Tea	<i>Sulzberger Parlor</i>	4 – 5 pm
	Environmental Art Piece: <i>Susan James</i> <i>Opening Reception</i>	<i>Upper Level McIntosh</i>	7 – 8 pm
	Keynote Speaker: <i>Cynthia Nixon</i>	<i>Lower Level McIntosh</i>	8 – 10:00 pm
Tuesday:	Noon Entertainment	<i>Lower Level McIntosh</i>	noon
	Literary Readings: " <i>Wine, Women, & Words</i> "	<i>Sulzberger Parlor</i>	5 – 7 pm
	Recital: <i>Margaret Hetherman</i>	<i>Sulzberger Parlor</i>	7 – 7:45 pm
	Master Dance Class: <i>Richard Bull</i>	<i>Studio I</i>	6 – 8 pm
	Multi-Extravaganza Cabaret	<i>Lower Level McIntosh</i>	8 – 11 pm
Wednesday:	Noon Entertainment	<i>Lower Level McIntosh</i>	noon
	Vendor Day	<i>Upper Level McIntosh</i>	10 – 5 pm
	Tarot Card Reading	<i>Lower Level McIntosh</i>	4 – 5 pm
	Upstairs at Barnard: <i>Opening Reception</i>	<i>Centennial Café</i>	7 – 9 pm
	Film Festival: " <i>Images of Women — Choices</i> "	<i>Altschul Auditorium</i>	7 – 1 am
	• <i>She's Gotta Have It</i> • <i>My Brilliant Career</i> • <i>Enormous Changes at the Last Minute</i>		
Thursday:	Noon Entertainment	<i>Lower Level McIntosh</i>	noon
	BC Musical Cabaret	<i>James Room</i>	8 pm
	Valentine's Day Formal	<i>Lower Level McIntosh</i>	10 pm

Throughout Winterfest week . . .

- Art Shows in the Barnard Annex and the Quad Cafe
- Environmental Piece in the Jean Palmer Room
- Museum Tours of Women Artists
- Tee Shirts on sale in Lower Level McIntosh and at events

PEACE