


Volume XCVII Number 11 November 19, 1990



BARNARD BULLETIN



A Special Issue on the Gulf Crisis:

As Potential for War Increases, Students and Professors Defend Their Points of View

◆
Shakespeare's Actors and
Actresses Interviewed

◆
Response to *Newsweek's*
"Failure of Feminism"

◆
Fair Barnard: Barnard's
World WAS a Stage!

BEAR ESSENTIALS

ALL STUDENTS: Be sure to sign up for LIMITED ENROLLMENT courses for the spring. The list of such courses was in your mailbox NOV. 12. Please make note of the following **corrections:** Section 16 of ENGLISH BC3140y does not require a sign-up, but ENG BC3112y requires Professor Gordon's permission and a writing sample. Any students who would like to enroll in an ITALIAN course or those students who wish to switch sections of a current course *must* register at Casa Italiana. LINGUISTICS V3414y and LIN BC3502y require sign-up in 411 Milbank (instructor's permission not required) and LIN V3412y will not be offered this year. WOMEN'S STUDIES BC3501y requires neither instructor's permission nor sign-up. Sign-up dates for all Barnard BIOLOGY COURSES are as follows: TUES., NOV. 27: SENIORS A-K, 8:45-11:45 AM; SENIORS L-Z, 12:45-3:45 PM; and WED., NOV. 28: NON-SENIORS L-Z, 8:45-11:45 AM, NON-SENIORS A-K, 12:45-3:45 PM in 1203 Altschul.

FIRST-YEAR STUDENTS AND FIRST-SEMESTER SOPHOMORES: File your tentative spring program by THURS., NOV. 29. Pick up a PROGRAM FORM from the Registrar, scan the Catalogue and consult the Course Resource File in 105 Milbank, discuss your choices with your adviser, and file the program—signed by your adviser—with the Registrar. Be aware that the second term of a the FIRST-YEAR FOREIGN LANGUAGE COURSE is required to receive degree credit for the first. Two semesters of PHYSICAL EDUCATION must be passed by the end of the sophomore year, the first of which must be completed by the end of the first Barnard year. TRANSFERS are expected to pass one P.E. course by the end of the junior year. Failure to meet the requirement as outlined will result in grades of F.

SECOND-SEMESTER SOPHOMORES: Declare your major (complete Registrar's form, leave one copy with the Registrar and the other with your major department) and see your class adviser to complete your degree progress audit form. It will establish what remains to be done to achieve graduation from Barnard.

INSTRUMENTAL INSTRUCTION AT MANHATTAN SCHOOL OF MUSIC: Auditions for Spring '91 will be held at MSM on JAN. 15 and 16, 1991. Application deadline: DEC. 1. Application fee: \$35. If you pass the audition and wish to enroll, file Barnard form with Registrar and MSM Admissions Office.

STUDENTS IN AST C1403x AND PHY BC1205x THIS TERM: You may add to your option to complete these sequences with AST C1404y and PHY BC1206y respectively the following alternative: PHY BC1754y Introduction to Astronomy II. For a parallel laboratory course, take AST C1904y. Questions may be directed to Professor Friedberg or Professor Kay; x45102/ x43341/ x43280.

FINAL EXAMINATIONS, FINAL GRADES AND INCOMPLETES: Dean Bornemann's memo, which will soon be in your campus mailbox, contains vital information regarding these matters.

ARTS FORUM AT BARNARD: NOV. 19 (today), Louise McCagg, visual artist; NOV. 26, Joan Jonas, multi-media visual and performance artist; DEC. 3, Marjorie Welish, poet. TIME: 6 PM. PLACE: Barnard Annex Studio.

ALL NEW STUDENTS: Your parents will receive a letter from Dean Bornemann this week informing them of the College's policy on grade reports. For the past 20 years or more, the College has not routinely provided parents with their daughter's grade reports. If you would like a copy of your grade report sent to your parents at the end

of every term, file a consent card with the Registrar. This is the College's preference, but the Federal Educational Rights and Privacy Act of 1974 allows parents who can establish their daughter's dependency (as defined by the Internal Revenue Code) to receive transcripts of her grades without her permission. This is achieved at Barnard by writing Dean Bornemann. You may want to discuss this matter with your parents over the coming holiday weekend. Questions? Call x42024.

WISH TO BE SOMEONE'S THANKSGIVING GUEST? Call the Office of the Dean of Studies, x42024.

LAST DAY TO WITHDRAW FROM A FALL COURSE: (W appears on the record) is FRI., NOV. 30. DEADLINE ABSOLUTELY FIRM. Consult your adviser before withdrawing. Bear in mind that 12 points of course work per term is the minimum for financial aid eligibility, and that 12 letter-graded (not P) points per term are needed for Dean's list consideration.

ATTENTION PREMEDS: An additional interview workshop is being formed. Call Matthew Lambert, x42024, for details.

SUMMER IN WASHINGTON: Applications for Barnard's Summer in Washington Program are still available in the Political Science Department (417 Lehman) and in Career Services (11 Milbank). There will be "rolling admissions" through this semester into the early part of next term until the program is full. Barnard undergraduates from any major may apply. This is a ten-week program that combines internships with Barnard courses in Washington, D.C.

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EDITORS' NOTE

BARNARD BULLETIN

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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 the Bulletin are those of the authors, and not necessarily of Barnard College.

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There are two major problems ahead of us on the political horizon. Both are problems which our generation has yet to experience, yet ones with which we will find it necessary to learn to deal in the coming months.

The first is the possibility of war in the Persian Gulf. Granted, we have in fact been witness to political skirmishes such as Grenada and Panama and many of us have relatives who fought in past wars. However the idea of an all-out war is completely alien. In fact, the closest that many of our generation have come to war is through movies such as *Platoon* and *MASH*.

Another major problem looming ahead of us is the potential for a major recession. Many people may remember periods of economic decline and worry, but most of the so-called recessions have been both short-lived and selective; in other words many groups in society never felt the economic pressure. Again, much of our knowledge about recessions comes second or even third-hand from movies and books highlighting the Great Depression.

Both of these problems have the potential to influence our generation more than anything we have come across. It is our age group from which many of the soldiers in the Gulf have been drawn. In fact, some of

us have sisters, brothers and friends who have already been sent over to the Gulf. On the economic side it is also our generation that will be hard hit in the scramble for jobs after graduation.

Unfortunately, there are no immediate answers and no imminent resolutions apparent for either conflict. Meg Greenfield, a *Newsweek* columnist, wrote in her November 12 column that we have been living in an age of "no-consequence politics" where the public as well as the leaders have "acted in the happy illusion that the danger everyone knew were present somehow just wouldn't materialize."

Well, the problems *have* materialized and landed on the shoulders of our generation. It is now our responsibility to keep ourselves abreast of the political situation as well as to safeguard ourselves from the pitfalls of an economic crisis.

It is important to keep in mind the words of H.G. Wells who said, "Human history becomes more and more a race between education and catastrophe." The problems that face the world today have become a burden for our generation to carry. But before the problems can be solved they must be understood.

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Contributors

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BARNARD BULL

Screams of "Ole!" could be heard across Lehman Lawn as the Barnard Bull dodged student's banderillas in search of red. The Bull asked students what they thought the U.S. had, if anything, to gain by going to war in the Persian Gulf.



"We can't get involved with a war with Iraq because we're not looking out for the same interests as they are. For us its a matter of economy but their priorities are loyalty to their country."
—Vera Giannaris '94



"Their oil supply. I'm more concerned with the situation with Isreal. The loss of Kuwait is minimal compared with what others will lose [if we don't deal with Saddam]." — Ariel Yellen '91



"It is completely ridiculous for us to go to war with Iraq in an escalated way. What we're doing now is stupid enough." —Liz Farley '94



"We should make a statement that leaders like Saddam Hussein should be shot and discarded immediately." —Rose-Marie Carrea '92



"I don't think any country has anything to gain. There's no need for war." —Susanna Ordonez '91



"Nothing [to gain]. Finding alternatives to fuel, maybe." —Director of Barnard Security John Scacolossi



"I don't know if we should really even be there. We should stand together with other countries that we're allied with, though."
—Michelle Haberland '94



"Rather not say but we'd be striking a blow for democracy and world peace in the long run. People like Hussein will always be a danger to world peace. Even if there's a settlement, Saddam will have to be dealt with later on." — Security Guard Lloyd Blake

President Bush Gets the A-Okay: Interview with Professor Weinberger

Naomi Weinberger is a Barnard College Assistant Professor of Political Science and teaches a course on "Conflicts and Conflict Resolution in the Middle East."

Barnard Bulletin: *What do you think about the situation in the Middle East? Do you think it's going to come to war?*

Naomi Weinberger: I'm still hopeful that there won't be a war. All along I thought that we could get out of it without actual hostilities. I think what's going on right now is that the United States will try to serve an ultimatum on Saddam Hussein and say either you get out by such and such a date or we will attack, we will go to the offensive and then that leaves the decision in his hands, and if he doesn't withdraw we have to go to the offensive in order to preserve our credibility. My assessment is that he will probably back down if we make a credible ultimatum. I think that he basically has been a bully and he's just playing on our vulnerabilities and our uncertainties and buying as much time as he can. I think at the moment he realizes that we are really ready to attack, he will back down. But it's hard to be sure of that and we have to be willing to make good on our threat otherwise we really will look foolish.

BB: *There's been talk about calling Congress in for a special session. A lot of people are against that idea. They think it will show Saddam Hussein that we're divided in our country's sentiments toward having a war. Do you agree with these sentiments?*

NW: Well I think that the President does have to exercise very decisive leadership on this and while I'm all in favor of open debate and a lot of expressions of different views and misgivings and doubts, I do think that we will preserve our credibility and our leadership at a very

fluid time in national relations when a lot of countries are looking toward us to [missing]

victory. And I think that's the best we can hope for in the Third World. Our experience in the post-war period has not been too terrific. We lost in Vietnam. We

"I think that he [Saddam] basically has been a bully and he's just playing on our vulnerabilities and our uncertainties and buying as much time as he can."

haven't had a whole lot of clear cut victories, and I don't think we're going to get a clear cut victory here but we should try to salvage as much of our interests as we can.

BB: *Do you think some military bases in the Middle East are more along the line of what we're aiming for here than any sort of material gain?*

NW: No, I really don't think that's what the stakes are. I think the stakes are that we cannot let Saddam Hussein get away with what he did. I think it's a more intangible kind of thing, that if we let him get away with it, there are going to be very serious consequences for our overall foreign policy interests, not only in the Middle East but with our allies in general because that will show us to be extraordinarily weak-willed. And so I think that's the critical issue, to not let him get away with it.

BB: *So, let's say we do solve this problem diplomatically. Saddam Hussein totally pulls out of Kuwait. What do we do with Saddam Hussein then?*

NW: Well I think that he'll, assuming he survives politically, he will be weakened. And then he'll just be like Saddam Hussein before August 2nd. Someone who needs to be contained by ordinary methods and kept within his limits and not someone to whom we need to devote our attention day in and day out. We didn't think about Iraq on a daily basis before and we probably won't have to after. It's more just a question of putting him back in place. And I think that it's not in Saudi Arabia's interest or our interest to maintain a huge troop presence after the crisis is over. It would be much better if we could scale back very substantially. I don't see the idea that we have to maintain this ongoing troop commitment or some notion of bases as a useful idea. I think that would be very damaging to the countries that we're close to in the Arab world.

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A View Of The Gulf Crisis: An Interview with Richard Bulliet

*Richard Bulliet is the director of the Middle East Institute and
chairman of the History Department at Columbia.*

Barnard Bulletin: *What do you think about the situation in the Middle East? Do you think it will come to war?*

Richard Bulliet: I think there is a fairly strong likelihood of there being a war. It's regrettable because wars in general are regrettable. But it's very difficult to see what other options President Bush has given the positions he's taken up till now on the crisis.

BB: *Do you think President Bush could have taken steps earlier on in order to circumvent the threat of war?*

RB: Certainly. Initially, when the U.S. decided on the deployment of troops to Saudi Arab one could argue that that was a prudent move because it reassured the Saudis and it provided a deterrent of a possible attack on Saudi Arabia, even though I don't think that attack was intended or likely. But there were two aspects of that decision that perhaps were mistakes. The first mistake was in the amount of troops deployed. The large number made it seem to be a very large undertaking. The second was the commitment to the withdrawal of Iraqi troops from what we called the 'legitimate' government of Kuwait. The military was dispatched to protect Saudi Arabia. And Bush would say our Military objective is to protect Saudi Arabia, our political objective, our overall objective, is to compel an Iraqi withdrawal from Kuwait. But that latter commitment is the one that has us in difficulty now, because it is a question of whether it is achievable sort of war. I don't believe there was any desire to go to war simply to beat up Iraq even

though Iraq is an unattractive adversary or simply to restore the Sabah family to power. But the commitment is made and at that point it becomes not simply a question of international expedition, but also a question of presidential status and political power.

BB: *William Safire and others have said that a war would not be fought over oil, or territory, or even ideology rather it would be fought in order to keep Iraq from getting the nuclear bomb. Do you agree?*

RB: William Safire and Abe Rosenthal and a number of other people are obsessed with the need to destroy the Iraqi Military irrespective of the consequences. Their feeling is that the weapons potential of Iraq is so perilous to somebody that no matter how disruptive it is and no matter how murky the future, if we do that it still has to be done. I think this is an incorrect viewpoint, and that it's a viewpoint that primarily arises from Israeli perceptions of the situation. The Israelis are very concerned about the weapons in Iraq. They feel those weapons potentially imperil Israel. And they would rather see the Americans take the losses in destroying those weapons than having to do it themselves. In my opinion, Safire and Rosenthal are simply beating the Israeli war drum and trying to persuade



Courtesy of Public Relations

Richard Bulliet

people that that should be the American position. It's quite clear that this is not the American position and it has not been endorsed by anyone in the government as the objective, nor does there seem to be much popular support towards it. It's very much a minority position. It doesn't mean that it's totally poorly based, but it is not a mainstream position.

BB: *What do you think are the causes for a war (if there is one)?*

RB: I don't think President Bush knows why he sent troops, on a philosophical level. And if we fight a war I don't think it will be known why we are fighting the war because I don't think

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Gulf Crisis Examined in Panel Discussion at Earl Hall

—by Stacey Fruen

Barnard and Columbia Coalition Against U.S. Intervention in the Middle East, the Arab Association at Columbia, and Episcopal Campus Ministries sponsored a panel discussion on "The Gulf Crisis: Causes and Effects of U.S. Intervention" in the Earl Hall Auditorium Thursday, November 8. The

of U.S. intervention. He continued, "Oil prices are likely to stay high for now, but I think that in the long run, war or not, oil prices will fall pretty sharply." He backed up his opinion by giving a brief economic history of oil. According to Henwood, OPEC could not survive at 30 dollars a barrel as

distract the public from real problems in the U.S.

Hovsepian opened his presentation by stating, "Aggression and occupation are indefensible on both moral and ethical counts." He said he did not support Hussein in his invasion of Kuwait, but at the same time, "The American troop build-up is equally unacceptable in that it only exasperates the problem."

After summing up the current situation in Iraq, Hovsepian gave an in-depth history of Iraq and its steps in becoming a regional superpower in the Middle East. Hovsepian pointed out that the U.S. had supported Iraq in its former conquests, such as the invasion of Iran, and questioned why Saddam wasn't considered a "ruthless power" then.

"We need to adopt a posture of total

... A major defeat of Iraq would shatter the balance of power in the Gulf. With Iraq no longer the regional superpower, Iran would gain more power.

—Hisham Milhem

speakers included publisher for *Left Business Observer* and a contributing editor of *The Nation* Doug Henwood, Noubar Hovsepian, an expert on Middle East affairs who teaches Middle Eastern Politics at Hunter College, and correspondent for the Lebanese newspaper *As-Safir* Hisham Milhem.

The panel opened with Henwood, who addressed the importance of oil as a factor in the Gulf crisis. Henwood believes the main purpose for the U.S. intervention was to stop the rise of oil prices. Henwood cited a letter to the editor in the *Wall Street Journal* which supported his contention that rather than sending troops to the Gulf to "die for the free flow of oil at reasonable prices", the government used Iraqi aggression to justify deployment of troops. According to Henwood, oil prices would eventually drop regardless

there would not be enough demand.

Henwood also gave alternative solutions to lowering the price of oil without going to war. He suggested the U.S. devise an energy policy to conserve the amount of oil that the U.S. would normally receive from both Iraq and Kuwait.

In response to the notion that war usually boosts the economy, Henwood gave several reasons why it would not happen in this instance. "First of all," Henwood explained, "The U.S. is broke..It's hard to see how we can afford to sustain the military..." He also added, "Public mood is already quite sour, and it will turn toxic when the young people start dying... such a changed mood could send the economy tumbling."

Henwood concluded his presentation by saying that war would simply

"We need to adopt a posture of total disarmament in the Middle East."

—Noubar Hovsepian

disarmament in the Middle East," stated Hovsepian. He concluded by saying that the biggest losers in the Gulf Crisis would be the Palestinians.

The last speaker, Milhem, agreed with Hovsepian in the sense that the U.S. should discontinue arming the

Middle East. He stated that a major defeat of Iraq would shatter the balance of power in the gulf. With Iraq no longer the regional superpower, Milhem asserted, Iran would gain more power. Milhem questioned U.S. armament by asking, "With a more assertive, emergent Iran, would the U.S. then arm Iraq?"

Milhem discussed the current situation of the Arab states. He said, "The Arab world has never been so divided... Never have Arab armies massed against each other." Milhem offered solutions to these problems by way of a new social and political contract and a new Arab order based on the redistribution of wealth.

*"Public mood is
already quite sour,
and it will turn toxic
when the young
people start dying...
such a changed
mood could send the
economy tumbling."
—Doug Henwood*

After the speakers finished, the panel was opened to questions from the audience. Two groups, the International Socialist Organization and the League for a Revolutionary Party voiced contrasting views to the final two speakers on the issue of disarmament.

According to Barbara Kancelbaum (CJS) of Columbia Coalition Against U.S. Intervention in the Middle East, the speakers stressed that disarming will not solve the problem which is a result of Western dominance in the Gulf. They feel the U.S. should empower the Arab people as they should have the power, not the U.S. ♦

Stacey Fruen is a Barnard College first-year student.

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BARNARD

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All right.

So you've been busy rearranging your pet rock collection. You didn't think you had time to write for *Bulletin* because of your ailing Gila monster. You thought you'd have to sign away your first real job to get a by-line. But, alas, it is not so!

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see back page for application

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us....

JOIN WHILE YOU CAN.

Students Form Barnard Columbia Coalition Against U.S. Intervention in the Middle East

—by Paulette Song

In response to the Iraqi invasion of Kuwait last August, University students have formed the Barnard Columbia Coalition Against U.S. Intervention in the Middle East. The coalition was created to express opposition as well as to broaden awareness about the Gulf crisis among students on campus.

"It doesn't have to be a repeat of the 1960s," said Nancy Coffin, member of the coalition and graduate student (Columbia College of Arts and Sciences). "We just want to provide avenues for students to express opposition to [U.S.] government policy."

The coalition held a panel on November 8 to address the Gulf crisis and as a means of educating students. Panelists included Political Science Pro-

fessor Hovsepian Nubar from Hunter College, editor of the *Left Business Observer* Doug Henwood, and correspondent for the Lebanese newspaper *As-Safir* Haishem Malheim.

Members of the coalition were pleased with the panel discussion. "We were able to address U.S. involvement [in the Persian Gulf] as well as address the Israeli occupation of Palestine," Coffin said. "There is a definite reaction to both occupations [in the Middle East]."

Although the turnout for the events sponsored by the coalition have been substantial, Coffin said she feels the need to provide other ways of informing people. "We need to start thinking about other ways to reach people."

In a meeting on November 14 to

discuss recent changes in the Gulf crisis, such as the addition of U.S. troops, and to consider ways of mobilizing protest, the coalition decided on a plan to demonstrate on College Walk on December 6.

Coalition member Barbara Kancelbaum (Columbia School of Journalism) is skeptical about U.S. media coverage of the crisis.

"We [the Barnard Columbia Coalition] are trying to broaden awareness—especially of the things not said by the press. You might think of us as providing an alternative education [on the Gulf]." Kancelbaum said. ♦

Paulette Song is a Barnard College junior.

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Weinberger

—continued from page 6

Barnard Bulletin: *What do you think aBB: William Safire and others have said that a war would not be fought over oil, or territory, or even ideology, rather it would be fought in order to keep Iraq from getting a nuclear bomb. How do you feel about that?*

NW: Well, I think that there are a lot of weapons in the Middle East, and in the Third World in general, that are very dangerous and very destabilizing and that it's going to be very difficult for us to police the world to prevent countries from getting them. You know the Iraqis were working on those capabilities and the Israelis engaged in a surgical strike in '81. They're apparently roughly two years away from being at the same level that they were at then, but they've also got these chemical weapons and possibly working on biological weapons. I think that we have to recognize that wars in the Third World now are likely to be much more dangerous, that the ground-to-ground missiles are probably the most

World have them, and even in terms of nuclear abilities Pakistan is at least as close as Iraq is and so it's not within our capability to police the world and prevent everyone from gaining them. The world is a much more dangerous place than it was in terms of this kind of equipment. We don't go to war to prevent countries from becoming more technologically advanced militarily.

BB: *So you don't think that's a valid excuse?*

NW: I don't think that that's the reason that we would choose to go to war.

BB: *Those other countries haven't proved hostile.*

NW: I understand.

BB: *So, that doesn't make a difference, in your opinion?*

NW: Well, you know it's partly the logic of saying, according to say the editorial by Daniel Pipes, "War Now or War Later", the idea that you know it's better to go to war now, because if we wait until later Saddam Hussein will be even stronger and have more kinds of weapons. And I think that that's a very dangerous kind of logic, to say somehow that war now is

that. And we should try to exercise diplomatic channels, but we should not give in to them all. So that if we're obliged to go to war, if we must go to war now that's one thing because we cannot gain his restraint any other way, but I wouldn't go to war in order to foreclose future dangers. That I think is really beyond our national interests, because we don't know where those future dangers might reside. Ten years from now it might be a different country. We can't go and just try to think that we can surgically remove all of the Third World countries' capabilities on the notion that they might be hostile in a decade.

BB: *Do you agree with President Bush's handling of the events in the Middle East?*

NW: Yes, I do. I basically think that his handling of the crisis has been very sober and very appropriate and in line with long-term American interests. And I think that it's not fair to say that sanctions are not being given time to work. Sanctions are being used. One of the differences between Bush and Reagan is that Reagan really made no effort to make use of the United Nations constructively. Bush has made that effort. And I think that sanctions are important and are having an effect, but that unfortunately when you're dealing with someone who has used force very ruthlessly and with great human cost in Kuwait. If you don't couple the sanctions with the threat, the credible threat to use force, he will not back down. I think that we're doing this because we have to. ♦

Interview conducted by Gretchen Crary. Gretchen Crary is a Bulletin news editor and a Barnard College junior.

We can't go and just try to think that we can surgically remove all of the Third World countries' capabilities on the notion that they might be hostile in a decade.

devastating ones that Iraq has right now, but Syria has them and Israel has them. You know all sorts of relatively advanced military establishments in the Third

acceptable or desirable by some best case logic, because war now is very costly. I mean it seems to me that if there's any way to avoid war now, that we should do

Bulliet

—continued from page 7

that there is a real articulate president, he committed himself to something he could not achieve. And having committed himself once, he then reiterated it over and over again. Carter committed himself to releasing the hostages. It was very clear at the beginning that the people in the Carter Administration did not believe that that crisis could last for more than two weeks; they thought it was utterly inconceivable. But instead it became the greatest news event of the decade, and Carter could not escape it. He had to keep doing things and saying things when there was nothing to do and nothing to say that was going to succeed. And ultimately he committed the military force to it that failed and he lost the presidency. I think that the Reagan administration came to us having learned a great deal from that mistake. Reagan had an ability to walk away from commitments that was really quite masterful.

Bush, in a sense, modeled his reaction on the Noriega phenomena early in his administration, that had been a tremendous success. He simply said: this is unacceptable, this is unacceptable, and this is unacceptable, and boom. This shows the sort of testosterone that flows through my [Bush's] system and Americans will love it and we can do this. I think he made a commitment in the Gulf, not strictly a knee jerk commitment, that he didn't know at the time that he could not achieve it easily, partly because we're very ignorant about that part of the world. But then he was trapped by it. I think if Bush had known what was going to happen down the road, the fact that Saddam was not going to budge, and that the sanctions were not going to do much, and that a war might actually take place, I'm not sure he would have made the speeches he did at the time.

BB: *At this point do you see the prospect*

of war as inevitable?

RB: No, I can't say that because there is always the possibility that Saddam will elect to withdraw and simply hold onto the two islands he wants and the Rumaila oil field. He's a more intelligent man than

in the game.

BB: *Do you think that Saddam believed that the U.S. would stand by and do nothing while he invaded Kuwait?*

RB: He believed that the United States would not react. The Kuwaitis were

“No one is committed in substance, but lots of people are committed in principle.”

Bush, and he is probably a person with more daring and *chutzpah*.

BB: *How do you view the situation?*

RB: Think of it as a poker game, and Bush is dealing, so he calls the game. O.K. the game is screw Saddam. And the dealer antes one hundred dollars, the rest of you have to ante a nickel. So everyone antes a nickel thinking—hey, that's not much. Next round dealer bids one thousand dollars, but the rest only have to give one dime. He has gotten everyone to ante. So, next round he can say—o.k. now everyone ante two nurses and a gunboat and you're in. And everyone has bought in, but at incredibly cheap levels. While we have invested these immense amounts. But now it's gone on long enough and the perception of an alliance has gotten so that people see that there is a really big pot, and that they don't want to be left out of it. So, no one will drop out of it, because the consequences of dropping out are that the Americans will dump on you when it's over regardless of what happens. It has definitely been an interesting diplomatic episode. No one is committed in substance, but lots of people are committed in principle. But not to the enunciated principle, rather to the principle of being

convinced that the United States would react. The Kuwaitis have been thumbing their nose at him [Hussein] for a long time, saying 'nah nah you can't touch us cause the Americans will protect us'. Yet at the same time, Saddam, in the later years of the war had been cultivating the U.S. very assiduously. He had, in fact, built up a really good relationship. He had been the only Arab country to suck up to the Israelis which pleased the Americans enormously. Here we had an Arab strongman who actually seemed willing to make peace with the Israelis. Saddam knew what the Americans wanted. If you say you'll make peace with the Israelis, you can really get away with anything. Even if you don't make peace with the Israelis, it's the promise. Saddam was holding out certain promises and in return he was given enormous good press, and good diplomacy in Washington. He saw that we were willing to overlook just about anything. We said, "O.K. you're no longer a terrorist, human rights are good things, but if you don't like them, hey that's okay too—Poison gas, sure, that's bad, but you need to keep these people in line somehow." Meanwhile we were guar-

continued on page 30

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First-Year Workshop Focuses on Sharing Diversity

—by Lynn Hashimoto and Amanda Brooks

First-Year Focus sponsored a workshop entitled "Sharing our Diversity" from November 11—14. The mandatory workshops stimulated discussion of stereotypes and how to deal with them.

Initially the idea for the workshop came from the Subcommittee on Awareness (a subcommittee of the Committee on Race, Religion, and Ethnicity). The workshop was developed and implemented by Resident Director of Centennial and First-Year Focus Coordinator Cathy Webster, and Program Coordinator of Health Services Giselle Harrington.

Last summer the workshop was tested out on students in the Pre-College Program and STEP program, for feedback to CORRE before a large scale workshop was installed.

Different groups of first-year students met in small groups of 8-10 women. The groups were divided randomly to obtain maximum diversity. Roommates were invited to the same discussion group so that each woman would know at least one other person. Commuters were assigned with residents so that they had an opportunity to mix with residents.

Each woman shared stereotypes she felt people used to describe her particular diversity. According to Webster, there are positive and negative stereotypes, where many stereotypes are contradictory and conflict with one another. There are many stereotypes that people feel comfortable identifying with.

The second part of the workshop involved each woman sharing an object that represented something about herself. According to Webster, the object often had ties to the woman's background. Within the group each woman had a chance to share her object and discuss why it was important to her. Webster said the sharing was like giving the groups a gift. Some of these gifts were family pictures, jewelry, and stuffed animals.

Facilitators of the groups were all Barnard First-Year Resident Assistants and had previously been facilitators for first-year orientation so they had some experience in facilitating small groups.

Although the workshops were mandatory, participation was estimated at 60%. According to Webster there was some confusion about students not realizing the event was mandatory. On the other hand, Webster emphasized that this was the first time a mandatory workshop had been implemented mid-semester.

Members of the community were involved in providing food for a reception after each workshop. Daigaku and Indian Cafe supplied food for two nights. According to Webster, the reception was important to spark conversation about diversity.

According to Reid Hall Resident Assistant Amanda Steinberg, "It was a nice way for people to dispel some of these silly stereotypes we have of each other by getting to know each other on a more personal level." ♦

The GMAC-AACSB Minority Summer Institute

Business schools face a critical shortage of minority professors. According to current estimates, by the year 2000, 28 percent of the college-age population will be Black, Hispanic and Native American, while less than 3 percent of business professors will be from those groups. The Graduate Management Admission Council-American Assembly of Collegiate Schools of Business **Minority Summer Institute**, to be held June 9-July 19, 1991, at the University of Michigan, is intended to increase the number of minority students pursuing the Ph.D. and careers as business school faculty.

The institute will bring together 30 talented Black, Hispanic and Native American rising college seniors in order to introduce them to the challenges and rewards of the career of a business professor. Applicants will be considered from a variety of academic disciplines, including economics and other social sciences, humanities, education, engineering, and business. Previous study in business is not required. The program provides the following financial assistance to all participants:

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In addition, participants who successfully complete the program will receive college credit from the University of Michigan.

For details and application materials, contact: GMAC-AACSB Minority Summer Institute, c/o GMAC, 11601 Wilshire Blvd., Suite 760, Los Angeles, CA 90025, or call 213-478-1433 collect.

Application deadline: Feb. 1, 1991

VITAL Residence Hall Information

In order for students to remain in residence between Dec. 22, 1990 and Jan. 2, 1991 you must complete a **Holiday Residence Form**.

This form must be submitted to your Resident Director's office no later than Dec. 14. Forms will be available in your Resident Director's office beginning Nov. 19. We understand that special circumstances such as foreign travel and job responsibilities may make it necessary for some students to remain in the residence hall during the winter holidays.

Only those students currently in housing and returning to housing for the Spring 1991 semester are eligible to do so.

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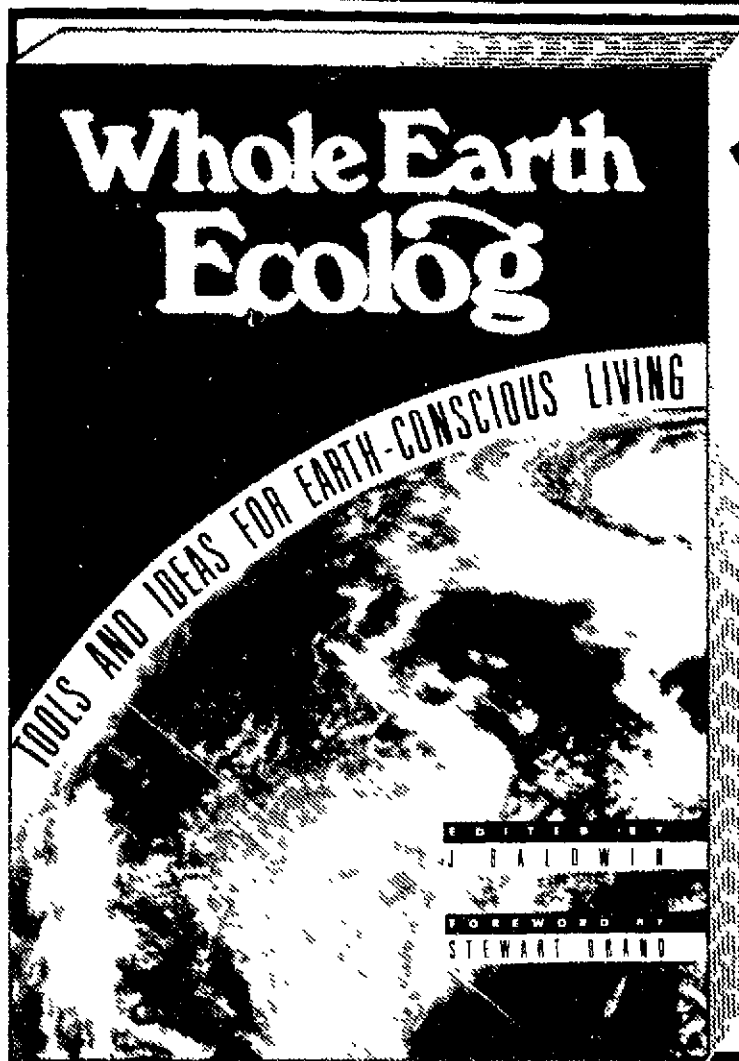
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Now It's My Turn

A response to "Failure of Feminism"
by Kay Ebeling

—by Stacey J. Rees

In the "My Turn" column of *Newsweek's* November 19, 1990 issue, Kay Ebeling, a single mother and freelance writer from Northern California, claims to write about how "feminism has backfired against women." What Ebeling is really complaining about, however, is not the "Failure of Feminism," as the title of her article proclaims, but rather the failure of society to embrace the ideals of feminism.

Ebeling by turns blames female poverty, men leaving their wives for younger women, and the frenzied, overworked state of many working

mothers on feminism. I'll attempt to tackle what I consider her misconceptions one at a time

Ebeling begins her article with an anecdote about a blind date with a Yuppie who could only spend an hour with her because he was leaving later for a ski weekend. He was meeting a woman "who was paying her own way for the trip."

Ebeling quips, "I couldn't even pay for my own drink. To me, feminism has backfired." She explains that her husband "drives a BMW. I ride buses."

Ebeling seems to believe that feminism is responsible for her relative pov-

erty when in fact feminists have been working for equal pay for women as long as feminism has existed. Corporate America and perhaps to a lesser extent the U.S. government, who, for the most part, have little or no interest

Unfortunately, many of these feminist ideals are not realities. Perhaps we haven't worked hard enough or yelled loud enough, perhaps feminism has failed, then, on some level. It's necessary to remember, however, what

Ebeling forgets; that men on the average earn more than women despite feminism, not because of it.

"Feminism freed men, not women," Ebeling claims. She says, "Feminism made women disposable. Now men are spared the nuisance of a wife and family to support." Ebeling argues that femi-

Ebeling quips, "...To me feminism has backfired." She explains that her husband "drives a BMW. I ride buses." Ebeling seems to believe that feminism is responsible for her relative poverty when in fact feminists have been working for equal pay for women as long as feminism has existed.

in funding or providing childcare for women who need it; or for paying women as well as they pay men; or for hiring them for better paid positions for which they normally hire men; are certainly more to blame for the feminization of poverty than feminism.

Feminism has never stopped fighting for a woman's right to make enough money so that she can buy her own drinks, pay her own rent, and, in many cases, feed her kids. Feminism is, in part, about empowering women economically so that they may lead the kinds of lives they wish to without depending upon a man's income.

nism promotes divorce. Feminism certainly destigmatized divorce, making it possible for women to escape from bad marriages, and for them to remarry without shame. Unfortunately, acceptance of divorce also made it even easier for men to trade in, so to speak, their older wives for newer and, as Ebeling points out, thinner models.

I agree with Ebeling, here at least, when she argues, "It's far more difficult for the wife, now tied down with a baby, to find a new man." Surely, though, feminism is not at fault here. Rather the husbands who have used the relatively new acceptance of di-

vorce to serve their own selfish purposes are to blame. Feminism can help to make better laws but it can't always make better people be they male or female.

Finally, Ebeling argues that "the reality of feminism is a lot of frenzied and overworked women dropping kids off at day care centers." She continues, "Two of my working mother friends told me they were mopping floors and folding laundry after midnight last week. They live on five hours of sleep... And they've got husbands!"

Feminism gave women the opportunity to work, but a changing economy, more than anything else, is responsible for forcing women into the workplace. Men would not have even considered helping their wives with housework before feminism, if many are still lazy is this the fault of feminism or rather of the men themselves?

Ebeling's most ridiculous argument may well be, "The economy might

even improve if women came home, opening up jobs for unemployed men, who could then support a wife and children, the way it was, pre-feminism."

Clearly, even given that men would probably get paid slightly more than the women who had given up the jobs, the result of Ebeling's suggestion would simply be a poor two-parent family, instead of a poor single mother. Despite Ebeling's sentimental longing for "the way it was, pre-feminism," the fact is that it keeps getting harder and harder to support a family with a single income, even when that income is earned by a man.

Ebeling's simple-minded approach is belied by her concluding statements. She affirms, "women don't belong in 12-hour-a-day executive office positions, and I can't figure out whatever made us think we would want to be there in the first place. As long as that biology is there, women can't compete equally with men."

Ebeling's sentimentality only allows her to see the viability of the past. I agree with her, as certainly anyone would, that having a "12-hour-a-day" job while raising a family is nearly impossible. Working mothers, I think, are gaining a new perspective on men's lack of closeness with their children, and this is unfortunate. Ebeling neglects to ask what I think are central questions: Isn't there something wrong with a "12-hour-a-day job?" Can't we somehow change the structure of our society so that both parents can spend more time with their children?

Ebeling, in fact, neglects to examine intelligently any central feminist questions. As a result her analysis is shallow and panders to those who, legitimately confused by rapidly changing gender roles, just want everything to be, "the way it was, pre-feminism." ♦

Stacey J. Rees is a Bulletin Women's Issues Editor and a Barnard College senior

JEWISH STUDENT UNION ELECTIONS FOR THE EXECUTIVE BOARD

The following positions will be *elected by a popular vote*:

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Vice President for Programing

Vice President for Community Action

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Applications available in the Jewish office, 105 Earl Hall.; deadline is 11/28/90, 12:00 pm.

For more information contact Joel, x37156 or Abigail, x31519 or call the Jewish office, x45111.

Shakespeare Strikes Again And So Do Women Artists, Linda Mussmann and Claudia Bruce

—by Janie Iadipaolo

Avant-garde director/writer, Linda Mussmann and actress Claudia Bruce have been collaborating together ever since the mid-70s. Mussmann was born in Gary, Indiana, where she grew up on the family farm. For Linda, "corn, cattle, chickens, oats, beans, etc, were the main sources of entertainment" for the first 18 years of her life. She left the farm to go to Purdue University, an institution renowned for its agriculture and engineering departments. Mussman decided to study theatre. In 1969 she came to New York City. In 1973 she founded the Time & Space Limited theatre company which produces 'mixed' media productions, combining speech, movement and visual effects. The company has rejected their 1990/91, National Endowment for the Arts funds in protest to N.E.A. guidelines which restrict freedom of expression.

Mussmann has directed over 30 classic plays, her first being Sartre's *No Exit* to Buchner's *Danton's Death*. After directing Gertrude Stein's *Making of Americans* early on in her career, Mussmann became fascinated with Stein's use of language and in 1978 she began to write and direct her own texts. A recent project included a two-and-a-half year study of the American Civil War which was represented in a six part series. Bruce was born in Georgia. Her mother encouraged her to participate in the the summer stock theatre in Cornelia. She spent the next ten years, involved with every facet of theatre at Appletree theatre. She came

to New York where she waitressed during the day and worked at the women's newspaper, *Majority Report*, at night. Reporting stories led her to the Universalist church where Mussmann's adaptation of *Making of Americans* was being presented. There she met Mussmann and they have been collaborating together for the past fourteen years. Their most recent work was the multi-media one-women show M.A.C.B.E. T.H. at the Cunningham Dance Studio in which Claudia Bruce portrayed Lady Macbeth.

Iadipaolo: *How are your feminist ideals expressed in your artwork - specifically in M. A. C. B. E. T. H?*

Mussmann: The production is feminist to me because Claudia and I

conceived the work and do it together. Lady Macbeth does the speaking for him and her. It changes the role of women radically.

Usually it's the opposite. So you have the woman doing the speaking. She's in charge. And in terms of power, Claudia runs her own audio equipment. She has a table with a lot of electric equipment on it. Visually and physically, I show how women should be in control of their own tapes and their own show. I think I refer to him as "he" more often than not. When you talk about people in the third person, they become an object and he has become an object—that is usually a woman's position. Now, I am not suggesting that she has become Macbeth or that she becomes mascu-



Linda Mussman

JoAnn Baker

line. I am suggesting that she take control of her own destiny and I use language and her physical form to do this. I also do not put down things like make-up. There is one point in the production in which I show a film of Claudia putting on make-up and behind that I play military theme songs with Claudia doing her own sound effects which sound like little bombs bursting. So I parallel the concept of make-up with war as an interesting proposal—go ahead and use this, but if you're gonna use this, maybe you can use it for change. I also suggest the concept of killing the king, Duncan, as a potential. I believe that her action and her involvement in the crime perhaps is necessary. Violence is a possibility for change. I don't know if that's a feminist idea, but I think to create any kind of political change or movement, one must kill the authority.

Bruce: First of all I want to say that when I put on the make-up at the beginning, I always think of it as putting on the war paint because she is going into battle and she is going into battle with the big boys. She's manipulating Macbeth and I think that's the way a lot of women go through life—by manipulating the men that they can get behind, because they know innately that they are not going to have the power a man has got, so they have to go behind him. At the same time, she is smart enough to know that she is the brains behind the act. So she wants this credit for it—she wants this power. And that's the line you know, "Balls—if I had them I'd be King..." Also the way in which the audience is invited into the piece is a woman's way of inviting a person into a piece. Instead of having *Macbeth* rammed down your throat, this piece just asks you to come into her living room where she has all her tapes and she's in full control of all the technical aspects of her life.



Linda Mussman

Claudia Bruce as Lady Macbeth

I: *In general, how is your work received by women?*

B: Our work has never really been received very well in the women's community because we are not a didactic theatre. We do not say that this is the way you should think because you are a woman. We're always speculating and moving in more conceptual ideas about what theatre is about. What makes theatre work? What makes it communicate the ideas from person to person? We have chosen not to do didactic theatre. It is not the way Linda and I approach life. It is not the way we approach theatre. You can get the ideas across with out didacticism. You can get the ideas across in a more subtle way.

M: We do not do clear, narrative stories, so you don't see the character going through some tragedy from point A to point Z. That puts people off, and when you don't tell people exactly what it is you are doing, it's a frightening thing. And a lot of our work is about language. I choose to have a clear, crisp edge to the work so you are always aware that we are doing the work. I sit in front of the audience with my machines and Claudia has her

machines. It is very visible. There is no one hiding any effects or anything. And when you don't hide and when you visibly expose all the components that make a piece of art—when you show the insides of the machine and how a thing runs, you're going against the entire nature of our culture which is to hide and to disguise. When you run around exposing things, it's not popular. It's not popular to women or men. It's a very rigorous, difficult thinking kind of theatre. With M.A.C.B.E.T.H., I really wanted to make a piece for women. I felt that I had a certain amount of responsibility to make something that was clear—without a doubt—everyone knew how I stood on this issue. I wanted to be more politically aggressive. It's always been that way, but it's been in language and the content had been more obscure.

Mussmann and Bruce plan to stage more performances of M. A. C. B. E. T. H. at Mussmann's studio in the near future. Call 741-1032 for more information. ♦

Janie Iadipalo is a Bulletin women's issues editor and a Barnard College sophomore.

Fair Barnard

Memories from the Heights of Morningside

“All the World’s a Stage”

—by Rona Wilk

This column, Fair Barnard, takes its name from an old Barnard song that was once heard throughout the College’s hallowed halls. In these pages, we hope to bring to light (and maybe even to life) aspects of Barnard’s past—a past that is rich with tradition, but that has been neglected for some time. Almost everyone has at least heard of the Greek Games, but how many know about the Mysteries ceremony? Or Ivy Day? Many know at least parts of “Roar, Lion, Roar,” but how many know about Barnard’s own songs: “Morningside,” “Fair Barnard,” “Squashy Chocolate Eclairs?” Hopefully, after this year, most of you will.”

It is important to note that the language used in this column reflects the vernacular of the time.

In light of the (almost) all-female version of *Hamlet* recently presented here at Barnard, Fair Barnard turns its attention to theater at Barnard. Today we think of such casting as something novel and exciting. But around the turn of the century (and, indeed, even into the 1940s) women played all the roles in [most] Barnard productions as a matter of course.

Dramatics were an important part of college life in general, and Barnard women engaged in theatrics from the start. Dean Virginia Gildersleeve, in her autobiography, *Many a Good Crusade*, recalled participating in plays given in the back parlour at 343 Madison, the original brownstone home of Barnard. The move to Morningside Heights, and the acquisition of bigger, brand-new buildings, especially Brinckerhoff (the east wing of Milbank), where the new theatre was housed, provided the pivotal boost to Barnard dramatics. [Brinckerhoff Theatre was what we now call the Minor Latham Theater.] Marian Churchill White, in *A History of Barnard College*, quips, “It was not only the Undergraduate Association which gave plays; every group presented them at the slightest excuse,” and, indeed, productions, especially in the early years, abounded. The list of productions each year included: the Undergraduate Play,



Courtesy Public Relations

Barnard women play all the roles as they take to the stage in an unidentified production, c. 1911.

the Junior Show, the Sophomore Show; the German Club and the French Society plays; and the Freshmen presented some kind of dramatics. One year, the Suffrage Club produced a play; the very first issue of the *Bulletin* (in 1901) noted that the Basketball Club had produced a farce to help subsidize itself; and the *Bulletin* itself got into the act in 1906, when “Alice in Wonderland” was presented for the benefit of that illustrious publication. And this list doesn’t

even begin to include all the various skits and entertainments that were not formally presented on the stage.

Dramatics were taken seriously by the students, though I don’t mean to imply that every show was serious in content or that students didn’t have fun with them. But the best actors in the class were highly praised, and were listed among the class statistics (i.e., best looking girl, best all-around girl, best dancer, wittiest); sometimes the

class voted on both best actor and best actress, since some students came to be known for their portrayals of male roles. Flowers and cards were sent to friends before and after performances. For example, one girl received a card from a friend bearing the note, "Can't tell you how much I enjoyed the show. You looked great and made a great deal out of your part."

The show in question happened to be the 1908 Undergraduate play, *The Taming of the Shrew*—the first full-fledged production of a Shakespearean play produced at Barnard. In 1903, the Class of 1905 had produced an abbreviated version of said play, but this was the first complete version of a work of Shakespeare presented on the Barnard stage. It would not be the last, as we know, and succeeding years brought productions of *Much Ado About Nothing*, *Twelfth Night*, *A Winter's Tale*, and *As You Like It* (and, by extension, this year's *Hamlet*).

It may seem curious that a women's college would pick *The Taming of the Shrew* as its first Shakespearean production, but, as one student, in a clipping from a New York newspaper—many Barnard productions were written up in the local newspapers—explained that it was chosen because "it has seventeen men's parts, not counting pages and wedding guests." (The review noted earlier that "the audience was much more interested in [Katherine, the Shrew] before she was tamed...") Another newspaper article commented that although the students had been timid when the idea of doing Shakespeare was first suggested, they soon cast off any reservations, and became especially determined to take up the challenge and to "show Columbia and other schools where men make up the show," that there wasn't anything that they, as women, could not do. It continued, saying how "Every encouragement has been given by their friends on the outside...[and the]

dances to be given after each night's performance as receptions to the friends of the students are attracting great attention and will be thronged."

No one need have worried. The performance was an unqualified success, garnering praise from within and without the College. Support was evident at the performances, as one reviewer from a local paper observed, "Miss Florence Wyeth, as Petruchio, was greeted upon her entrance with a burst of applause such as meets an old and favorite star." (Indeed, Florence Wyeth was considered one of the best

accurately, in movement, voice, etc, and the best of these players were singled out for praise, with the reviewers often alluding to how handsome and manly the actors were, as well as how well they wore their frock coats. The only productions during these years in which "real" men played a role were the French Society plays, which were staged jointly with Columbia's French club. Actually, in the very early years, men weren't even allowed to **watch** the performances [at which women students played men]; they were banned, except for the janitors

... in the very early years, men weren't even allowed to watch the performances...they were banned, except for the janitors who had helped, or maybe an occasional favorite professor, and sometimes younger brothers under fourteen years of age.

actresses in College, had garnered high praise for her tour-de-force as Francois Villon, the hero of 1909's (her class) Junior Show, *If I Were King*, and was much admired by most of the College.) In reviewing the performance of Adelaide Richardson (BC '09) as Katherine, one newspaper writer sang her praises, raving that "No fairer or fiercer Katherine has been seen in New York."

Indeed, Barnard's actors almost always justified the little verse in 1912's yearbook that read:

"Men may be proud; but faith! for aught I see,

They neither walk nor look so well as we—

Why should not then we women act alone?

Or whence are men so necessary grown?"

Moreover, if they took on male roles, they were expected to portray men

who had helped, or **maybe** an occasional favorite professor, and sometimes younger brothers under fourteen years of age.

Ultimately; of course, this ban was lifted, although Barnard continued all-female productions even into the 1940s. In the 1950s, though, one sees men participating in even the Wigs and Cues plays—Wigs and Cues being Barnard's dramatic society, organized in 1913, which assumed control of most of the theatrical productions on campus.

Often at early Barnard productions, the audience would burst into song, praising the class whose play was being done, or praising the college. Today we only metaphorically sing performers' praises, but they are still producing fantastic drama on the stage at Barnard.



Rona Wilk is a Bulletin columnist and a Barnard College senior.

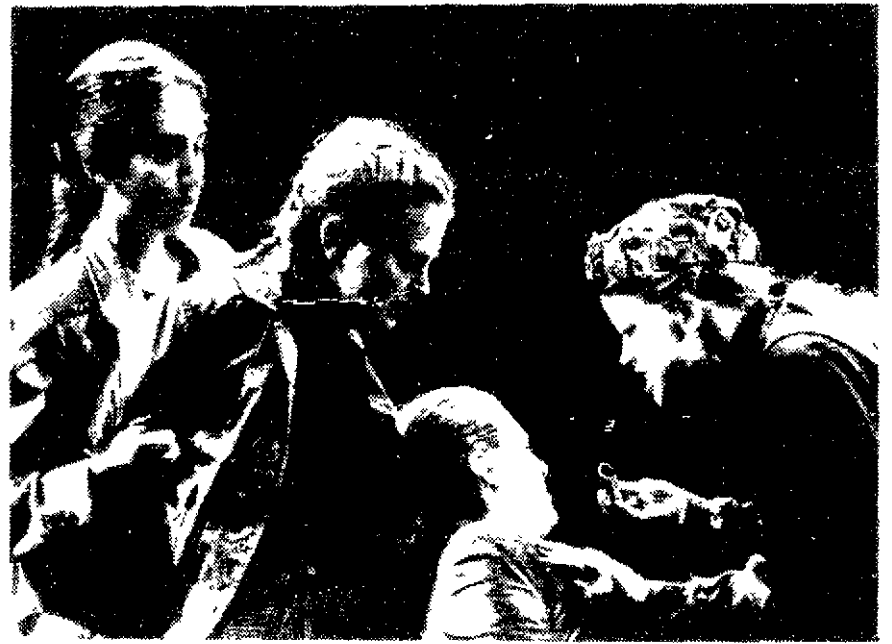
Hamlet with an (almost) All-Woman Cast:

There's nothing rotten about the state of
Theatre at Barnard.

—by Nicole Ellison

Last night marked the closing performance of Theatre At Barnard's presentation of *Hamlet*, directed by Elizabeth Swain. The play remains very true to Shakespeare's text; nothing overt has been omitted and the Elizabethan English has been left untampered. The major departure from convention on the part of the director lies in the casting. All the male roles, except those of the acting troupe that visits Elsinore, are played by women actors. This decision seems to have stemmed in part from Swain's frustration at the paucity of available challenging female roles, rather than from any desire to stage a feminist interpretation of the play that brought the phrase "Oedipal Complex" into our pre-SAT lexicon.

If the unusual casting was intended to test the mettle of Barnard's actors, then any fears about the quality of theatre at an all-women's college can be put to rest. Melinda Eades (BC '91), in the title role, is especially noteworthy. Physically, she is not the tall, dark and brooding vision that has somehow filtered into our collective unconscious as "Hamlet": her take on the character renders him a very real, very accessible prince. Often portrayed as either overly intellectual and wimpy or else impotent to the point of stupor, Eades' crooked grin and blond ponytail mirror her spunky interpretation of the moody thirty-year-old grad student, exploring



Courtesy of Barnard Public Relation

Hamlet (Mindy Eades) nabs Rosencrantz (Amber Oteri) and
Gildenstern (Elizabeth Atkins) as sidekick Horatio (Melissa
Rodriguez) looks on.

a side to the character that is not often seen. This quality does not in any way detract from the passion of her mad scenes, though down to the pulsing vein in her forehead and the note of desperation that creeps into her voice when she spits, "Frailty, thy name is woman." When she speaks to Gertrude (Jessica Sager, BC '93), castigating her for living "In the rank sweat of an enseamed bed/ Stewed in corruption, honeyed and making love/ Over the nasty sty!" Hamlet's obsession with

his mother's "incestuous sheets" is lurking beautifully just below the surface, a swirling vortex that we're just able to dip our fingers in.

In an interview broadcast on WKCR [see box], Eades said of the play, "It's a beautiful story about blood and sweat and sadness and terror and it's not all this lofty high-falutin' crapola that everybody seems to think it is in English classes... It's a real story." **This** is the element of the Minor Latham production that was so dynamic—the fact

To Be an Actor and Not to Be an Actress?

—by Janie Iadipaolo

Mindy Eades (BC '91) and Molly Smithson (BC '92) are two (actresses/actors?) that were last seen in Elizabeth Swain's production of *Hamlet* at the Minor Latham Theatre. Eades portrayed Hamlet and Smithson portrayed Ophelia. Both are Theatre majors at Barnard.

Dealing with mixed gender roles is not new to Eades or Smithson. Prior to working together in *Hamlet*, Eades and Smithson performed together in *The Caretaker* in which they both portrayed women playing men. The following are excerpts from an interview I conducted with Eades and Smithson.

Iadipaolo (I): *Mindy, what kind of Hamlet are you portraying and, though the production adheres to the text, what variations did you bring to the role as a woman?*

Eades (E): Hamlet is a man and that's how I'm playing him. If there is anything feminist about it it's just that we're saying that a woman has just as much of a right to play this role

as a man does and to play any role than a man does. The fact that it's a man's role is just another dimension to the character. It makes it a little more challenging than if it were a female role. At first I thought that I wouldn't even consider it—Hamlet being a man, but through the process I found out a lot about him that I had really never thought about before. And as a woman I can see it more than a man might

see it. In the two major scenes that Hamlet has with the two women in the play there is so much anger, frustration, and violence towards these two women that he feels betrayed by. I do have to think about the fact that he is a man in that context because it's a very male experience—anger towards these women who are supposed to be nurturing and what happens when they fall out of those roles. It's an interesting way to think for four hours every night.

Smithson (S): There are only two women characters in the play and playing off the other women who are playing men has been no great problem



Courtesy of Barnard Public Relations

"Frailty, thy name is woman?"

at all. The roles speak for themselves as do the words. Working with these people, we play the actions and we figure the scenes out as any actors playing this role would. It makes perfect sense and it's fallen into place much easier than I thought it would.

I: *At auditions you both wanted specifically the roles you play in Hamlet.*
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that the story is taken out of its purely intellectual surroundings and allowed to function as the compelling narrative that, under all the theory, it is. *Hamlet* is an intellectually challenging work, exploring issues of unthinking violent action and passive reflection, deception, betrayal, revenge, the falseness of words and the nature of depression; in this sense it is one of the most difficult, albeit richest, plays that can be approached. Swain, however, has grounded the work well. When Eades, dressed in pomo black, sighs "How weary, stale, flat, and unprofitable seem all the uses of this world," we know Hamlet's bummed, and not just 'cause he's wrestling with some vague existential trauma. His dad is dead, his mom has just set up house with his smarmy

uncle and if his folks gave him a diving suit, he'd spend his welcome back party at the bottom of a swimming pool.

The rest of the cast, luckily, are not overshadowed by Eades' exuberance. For the most part they are comfortable with their roles and are willing to play. Mara Cooper (BC '90) is especially gifted: her Polonius, complete with grey business suit, briefcase-toting toady and fumbling corporate mannerisms is the perfect complement to Claudius (Katy McLaughlin, BC '92), the droll power-mongering straight man.

Although the Elizabethan language remains, costume designer Deborah Trout has chosen to transgress the tempo-

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Hamlet

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ral limitations when garbing Hamlet and his posse. The costumes run the gamut—from the stylized, almost SS-like uniforms of Claudius' guards to slick Laertes and his black leather jacket, cowboy boots and shades, casually holding a fencing helmet like it was a cold Rolling Rock or a maybe a *Village Voice*. Jolie Rockett plays him tender and headstrong and sexy all at once, but Laertes is especially believable and relaxed when interacting with sister Ophelia (Molly Smithson, BC '92) and father Polonius. Melissa Rodriguez (CC '93) is especially personable as Horatio: it's easy to forget that he's really just Hamlet's sidekick. Rodriguez's quirky mannerisms and slightly self-conscious dance-like movements command some of the most humorous moments of the play.

The female roles somehow didn't fare as well in this gender-neutral production. This is no doubt due in part to *Hamlet's* lack of strong female roles—Gertrude, highly impressionable and disloyal, and Ophelia, who takes a long walk off a short dock after Hamlet disses her. In Swain's version, however, Gertrude is so completely sexualized that whenever she is on stage desire becomes one of the strongest

dynamics, almost overwhelming any other, sometimes at the sacrifice of other actions that should be commanding the audience's attention. Her sexuality is completely passive, to the extent that when she is seated next to Claudius during the play within a play, he paws her while she caresses the arms of her chair. Hamlet, meanwhile, watches them and caresses Ophelia, who sits looking only slightly more wacked than her usual lost self. Perhaps this scene is supposed to symbolize the fact that Gertrude is making love to the throne, but within the context of the rest of the play this is doubtful. Ophelia is the only less-than-stellar performance of the major players: it seems as if it was never clearly decided whether her character was a passive sweet young thang or a passionate woman, full of rage and wildness, screaming at the sea. Her mad scene looks like it was lifted from a made-for-TV movie on schizophrenia, but she serves her purpose vis-a-vis plot if nothing else. Also, her costume choice in this scene was truly unfortunate: cheezy black underwear and a gauze cape, kinda like Elvira but not as mystical.

Hamlet is one of the most challenging works a director and cast can approach, for a myriad of reasons: the pure bulk of verbiage, for one. Add to

this the extra baggage the play carries around from stage to stage: *Hamlet* has insinuated itself into Americana's mental landscape. It must be difficult to be on stage muttering "To be or not to Be..." and look out into the audience, where dozens of lips are silently mouthing "...That is the question." Also, so many lines have been appropriated by pop-culture that it is difficult to approach the play fresh. "Oh that this too, too solid flesh would melt!" brings to mind nothing but Erma Bombeck columns on those ten extra holiday pounds. But no mind: Theatre at Barnard has met the challenge. Although anyone that wandered into Minor Latham expecting a feminist re-interpretation of *Hamlet* would have been sorely disappointed, Swain's brand of feminism can be read as a pragmatic, equal-work-for-equal-pay approach to the question of gender roles. The question behind the play centered on the ability of women actors to play strong roles, whether they be male or female, rather than the question of how *Hamlet* would have differed had Hamlet been a woman, a daughter instead of a son. Perhaps, though, it's too early—or too late—to be asking that kind of question now.

Nicole Ellison is a Bulletin arts editor and a Barnard College senior

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Actors

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What was the attraction?

E: I've always wanted to play Hamlet, but with the knowledge that "I can't because I'm a girl." The range of emotion that you have to come up with for Hamlet is so much more than your average Joe on the stage.

S: The attraction to Ophelia was the mad scene. How could it not be? It's incredibly fun to go crazy... How can I say this ... It was the mad scene, the mad scene... the mad scene! That's what attracted me.

I: *Mindy, to be direct, what's it like being a man?*

E: It's really cool. It's not bad, not bad at all.

I: *Really?*

E: Really.

I: *Do you feel like you have more power?*

E: Actually, yeah. I'll tell you about a real experience. It was with Molly in the nunnery scene. I was having a little bit of trouble with that at first because that's where a lot of his male-ness comes in.

I was leaning against the wall of the theatre and we were rehearsing this scene and I was thinking, "Wow, what would it be like to be a boy and have this girl...." And I can't believe I'm saying this in front of the city of New York, but it was really empowering and it gave me the chills.

I: *Was it empowering in an uneasy, uncomfortable way?*

E: No.

I: *Did you like it?*

E: I did. I liked it a lot.

S: I'm the one who gets uneasy. It's frustrating to play a character like Ophelia. I'd like to take sword lessons

also. I get to watch them and clap when they do well. But the part—a woman like Ophelia and the way it was written by Shakespeare is beautiful and so exciting to work with. It's just a few scenes in between other scenes and they're incredibly intense moments in her life. So they're the big punches, and I've learned how to string these together. And the poetry of Shakespeare—it's easy to learn, of course, because it's poetry, but it's so exciting to discover.

E: One of the really exciting things about doing Shakespeare is that you're actually doing it. You're being the guy or you're being the girl.

You're being in the story and you realize that it's a beautiful story about blood and sweat and sadness and terror. It's not this lofty, high-falutin, crapola that everybody seems to think it is in English classes. It's a real story about real people and that's why it's a great story. You really get to understand it in a really primal level than if you just read it.

I: *Do you prefer the term actress or actor?*

E: I like "actor."

S: I agree with her.

I: *Why is that?*

S: It has a nicer ring to it "ac-tor." And the "ess" is just something that makes something necessarily feminine. It's annoying. It seems really out of date.

E: It does seem really out of date. I used to think that someone like Suzanne Sommers was an actress and somebody else who was better as an actor. ♦

Janie Iadipalo is a Bulletin women's issues editor and a Barnard College sophomore.

Dunn Performs at Barnard

—by Marjorie Folkman

Choreographer Douglas Dunn danced and spoke about his career at a recent ArtsForum event. ArtsForum featured Dunn as part of its weekly series in which artists speak with and sometimes perform for Barnard students.

A former Spanish and English teacher, Douglas Dunn escaped from what he described as the "implicit responsibility to motivate people who didn't care," to a career in dance, which he felt would be much more self-motivating and satisfying. "I went into dance to be marginal," he said.

Dunn has danced with Merce Cunningham's company and with The Grand Union, an improvisational group that was formed in the 1970s. Since 1978 Dunn has maintained his own company, *Douglas Dunn and Dancers*. Dunn has received grants from the N.E.A. among other organizations, and he has choreographed for the Repertory Dance Theater of Salt Lake City, the Ballet Theatre Francais de Nancy and for the Paris Opera Ballet.

Dunn began his presentation at ArtsForum with a dance to Arbeau's sixteenth century dance-form music. His torso curved as if it were swung over a barrel, as his lithe legs ran protectively low to the ground. Breathing heavily as he finished, he said with a slight smile: "For now, I've decided to cease collaboration with live-music—and to collaborate with Tower Records." Dunn continued to move and walk around the Streng studio as he spoke. "I danced every beat...every half beat, really," he explained. "I didn't do that the first fifteen years of my dancing... I used to work in silence."

Harking back to his 1973 "performance exhibition", *Labyrinth*, Dunn discussed some of the characteristics of his earlier work in which he explored his interest in opposites. For *Labyrinth* Dunn filled a Broadway loft with 'skids' (boards used for forklifts), and arranged them so that the spaces in between these boards simultaneously created a hollow feeling against the fullness of the loft. For seven weeks, four hours a day, (he neglected to mention how many days) he sat on top of these boards wearing red, white and blue as he waited for the spectators to find him.

In the more recent years that Dunn has been working with music he noted a new intensity in his methods of creating dance. Before working so closely with music he said, "I'd show a dancer [the choreography], sit down and forget it." Now Dunn states, "I have to work with myself alone, not with other dancers at first, to become aware of the subtleties of rhythm, so I know every step thoroughly...a (movement) phrase of eight, averages about two hours of

work." Dunn then interrupted himself, "I think I better dance again." Performing a solo choreographed for a French ballerina, he danced graciously along with Cavalli's seventeenth century music. Dunn repeated the dance again to go over his mistakes. "I'm too tired today," he said casually, "its leggy... although...if I do it lighter...(he paused to move) that's it." A smile followed.



Courtesy of Barnard Dance Department

Douglas Dunn and Barnard alumna Sara Rudner rehearse for Barnard's Dance Uptown in 1978.

For his finale Dunn performed a solo made in 1980 for a Paris Opera Ballet dancer to the aria 'Nessun Dorma' from *Turandot*. Unlike the previous, more recently choreographed solos, this movement did not follow the music precisely but instead rode along its crescendos. Dunn arched his back and held out his arms to embrace the sky, as the music increased in its pitch and passion.

Perhaps referring to his earlier days as a schoolteacher, Dunn concluded with some thoughts on the relationship between the choreographer and the dance viewer. "I don't expect the audience to think one thing (about the dances)...you make something from inside you... you don't

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Leff Field

Off-beat Record Reviews by Susan Leff

CONCRETE BLONDE—*Bloodletting*, IRS Records

Concrete Blonde's new album, *Bloodletting*, delights and intrigues from the very first moments of the first song, "Bloodletting (the Vampire Song)." Inspired by the infamous bloodletting scene of *Dangerous Liaisons*, lead singer Johnette Napolitano sings "There's a rocking chair by the window down the hall/I hear something there in the shadow down the hall/Oh you were a vampire and now I am nothing at all." In fact, while becoming a vampire herself, Johnette entices her listeners with a suggestive slurp, followed by a chilling laugh. The vampiress she ultimately becomes has an enraged, unbridled cry towards the end of the song, one that seduces the listener while turning his/her blood cold. This song is one of the best I've heard all year, and it perfectly demonstrates why Concrete Blonde has such a loyal following.

The second song on the album, "The Sky is a Poisonous Garden" carries on the energy of "Bloodletting (the Vampire Song)" by way of its hard-driving beat. But there's no overkill here: the pace is slowed on the extremely melodic tunes, "Caroline," and "I Don't Need a Hero." In the latter, Johnette sings a declaratory song about relationships without compromise: "I don't need a hero/I don't need a soldier/I did when I was younger but now that I am older/I don't need a father/I don't want to be your mother/It's just that any one of us is half without the other." James Mankey, the band's guitarist, follows each of the different mood transitions eloquently, playing purposeful riffs

without seeming too heavy-handed.

The album continues on without becoming self-indulgent. "Days and Days" is the closest Johnette comes to sounding like Siouxsie (of Siouxsie and the Banshees fame), and that's perfectly fine with me. Johnette's commanding voice is something to be reckoned with, sounding at times like a screaming messiah, a wistful lover and a melancholy Grace Slick (of Jefferson Airplane) all at once. On "The Beast," she sings a chorus about that forever-sung-about topic of love, only with a little twist. She's not gushing about love; in fact, she doesn't mince any words about how she feels about it: "Love is the leech, sucking you up/ Love is a vampire drunk on your blood/Love is the beast that will tear out your heart/Hungrily lick it and painfully pick it apart."

The last track, "Forever, Wendy," ends the album with an intensity that is completely engaging. Eerie lyrics and a sense of mystery abound on this song when Johnette sings about God and death: "They say goodbye/Tomorrow Wendy's going to die." Surprisingly, for a change, the bass guitarist (guest U.K. sensation Gail Ann Dorsey) gets a chance to play a worthwhile bass line.

Overall, this album is terrific and I recommend it highly. If you can't remember the last time a female vocalist really captivated you, then this album is a must. After all, Johnette Napolitano sings like the vampiress that fantasies (and movies) are made of. Bela Lugosi would have been proud. ◆

Susan Leff is a Barnard College junior.

Muse News

Linda Mussman's *Macbeth* has opened and closed, a paucity of reviews under its belt. Those that did appear showed little understanding of Mussman's attempt to re-appropriate Shakespeare's work into a feminist text. One reviewer moaned, "... scissors, stones, and a spinning egg that eventually gets scrambled are beyond me (*Spectacle*, November 8, 1990)."

The Muse, on the other silken paw, loved it. "I laughed, I cried, it was better than *Henry VI's Wife*, Part II. I saw it again and again." The Muse also understood it. All of it.

Some of Her personal theories on why it wasn't a blockbuster are as follows:

1. At the Cunningham Dance Studio, where the performance was held, the audience was forced to take off their shoes at the door. Some people had holes in their socks. Also, there's always that fear of having to walk home in a stranger's pair of Birkenstocks.

2. The self-congratulatory style of the program repeatedly announced that Time&Space Limited was one of three theaters to reject its NEA grant in protest of the new restrictions. Artistic sacrifice is noble; self-proclaimed martyrdom is not.

3. Not everyone wants to sit Buddha-like on the floor.

4. The non-linear form disrupts the narrative and withholds pleasure from the voyeuristic Spectator.

5. Tickets were ten clams.

6. The popular refrain of the evening, "RED RED RED RED RED RED RED RED RED RED RED RED" (referring to the color of that damned spot) might have scared away the McCarthyites in the crowd.

7. Some people didn't make it because they were still hung over from Helm's victory bash.

8. Experimental theatre isn't everyone's cup of tea (or chalice of blood, for that matter).

9. There weren't very many real chairs, just some wimpy bohemian pillows on the floor.

10. Linda Mussman is NOT Madonna.

Bullet

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anteeing his food supply, everyone was trying to do business with Iraq. Iraq was a real hot property. Then [Secretary of State James] Baker inherited this policy from Schultze [former secretary of state], and they just continued right along. So, when Saddam talked to April Glaspie [the American ambassador to Iraq] and said hey, this is getting pretty serious with Kuwait and I may have to do something militarily and Glaspie said, what Arabs do among themselves is Arab business. So Saddam believed he had the green light. I think that Saddam really thought that he had an understanding. He thought that he had Americans on board enough so that he could do something. I think that he also had created an awareness of the tremendous needs Iraq has, financially and politically, to do something like this. Of course he also knew that he could take on Kuwait before Kuwait could get on the horn to Washington. And he knew the army wouldn't fight because they are all mercenaries anyway.

BB: *Why would Saddam want to get Saudi Arabia involved?*

RB: I think Saddam moved his troops to the Saudi border in order to intimidate the Saudis into not calling in the Americans. But I don't believe he had any intention whatsoever of attacking Saudi Arabia.

BB: *Do you see any advantages to going to war?*

RB: I think that one could make a long term argument, and say that since the Middle East is in such a wretched mess that has gotten no better, that throwing up all the pieces in the air and letting them come down in some new alignment can't make things worse and maybe it would make them better.

BB: *Several commentators have mentioned the possibility of an eventual democracy of the Arab states. Do you think this is*

possible?

RB: Most of the Arab *wallahs*, who sort of look at the Arab street, expect there to be a major anti-American reaction to a war because this is killing other Arabs. And they expect this to be spearheaded by Muslim activists who have been against American imperialistic designs consistently, and who would have suddenly found a weapon to beat up the Egyptian government and the Syrian government etc. And so several Arab analysts feel this would empower the Muslim alternative and certainly not empower the liberal democratic alternative which has no power anyway. And so the expectation is that a war would be followed by several governments falling possibly being replaced by Islamic governments. I happen to think that would be a pretty good idea, but I don't think that would appeal to Americans in general.

BB: *Do you think James Baker's efforts have been helpful?*

RB: Sure, I think a visit from the Secretary of State just would make your day when you're sitting in the desert waiting for your drinking water. No, really, Baker's policy was a real disaster in Iraq. After the invasion, Baker was in Mongolia at the time, he came back by way of Moscow and Turkey, got a few headlines, disappeared in Wyoming and it looked like he would never surface again. Not only did he disappear, but the assistant secretary for Middle Eastern affairs disappeared. I think that Baker had to really fight his way back into the game. I think the first three weeks after the invasion we were heading for war pretty quickly, but Baker persuaded everyone that we had to slow down and go through the U.N.

BB: *How long do you think the conflict will continue?*

RB: If there is not action or compromise or something that looks like it is approaching resolution, there will be a steady erosion of Bush's domestic support.

It is in Bush's personal best interest to go to war rather than let it drag on indefinitely. It may not be in the national best interest, and, possibly, he will rise to an Olympian height of altruism and national vision. But I think you've seen enough of President Bush to know this won't happen.

◆
Interview conducted by Ali Stone. Ali Stone is a Bulletin news editor and a Barnard College junior.

Dance

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know what it is... I am opposed to a manipulative attitude, telling people what it means. Art isn't a political issue, it is perception. Are you awake? Am I alert when I do my dance?"

Douglas Dunn and Dancers will be performing at Saint Marks Church on December 13-17 and 2-23. For information about upcoming performances call 966-6999.

◆
Marjorie Folkman is a Barnard College Senior.


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