
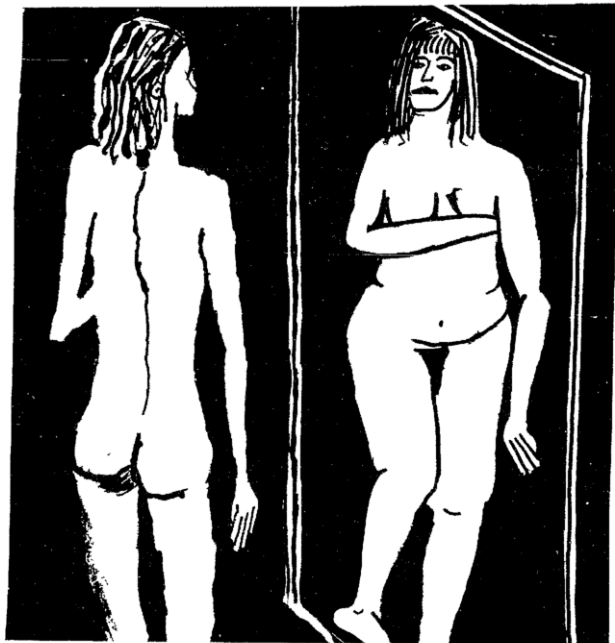


Volume XCVII Number 12 December 3, 1990



# BARNARD BULLETIN



## A Diet for Destruction

Looking at Yourself Through Society's Eyes

◆  
Recycling Program... Still  
not Underway

◆  
Lorca Exhibited at Barnard

◆  
Fair Barnard: Can Life  
Beat College?

# BEAR ESSENTIALS

**EXTENSION OF COURSE WITHDRAWAL DEADLINE:** Because of an error in a notice recently sent to all students, the deadline for withdrawal from a course has been extended to MON., DEC. 10. No requests for withdrawal after that date will be considered.

**FINAL EXAMINATIONS, FINAL GRADES, AND INCOMPLETES:** Dean Bornemann's memo, delivered to your campus mailbox, contains vital information regarding these matters for which every Barnard student is accountable. Be sure to read every word of it.

**EXAMINATIONS, PAPERS:** Members of Honor Board wish to remind all students that Barnard's Honor Code, in effect since 1912, recognizes intellectual integrity as essential to academic life, and that honesty in examinations and the preparation of papers is central to that concept. The Code states that a student will not seek, give, or receive help in an examination or the use of materials in any manner not authorized by the instructor; and that she will not present oral or written work that is not entirely her own except in such a way as may be approved by her instructor. The student who ignores these principles violates our community's Code, puts her classmates at a disadvantage and, in effect, negates the integrity of the examination or paper by upsetting the uniform conditions required for its equitable evaluation. For more information on Honor Board's Guidelines or the Honor Code, see pp. 147-148 of the Student Handbook or consult the Dean of Studies, 105 Milbank, x42024.

**PROGRAM PLANNING FOR SPRING 1991 TERM:** Tentative programs for first-year students and first-semester sophomores should have been filed with the Registrar last week. Juniors and seniors as well as second-semester sophomores should have discussed—and in some departments filed—their tentative programs with their major advisers. All returning students who intend to take limited enrollment courses at Barnard should have signed up for them in the relevant departments. If you have not tended to these matters, you'll want to do so—NOW.

**JANUARY LOTTERY/ASSIGNMENT PROCEDURE FOR CAMPUS HOUSING** will allow students who are interested in changing their housing assignments to do so for the beginning of the Spring 1991 semester. In order to partici-

pate, you must come to the Housing Office at 203 Centennial by DEC. 14, 9 AM to 1 PM, Monday through Friday to (1) cancel your contract card for Spring '91, effective 3 PM DEC. 21, 1990, if you are currently in housing; (2) sign a Lottery/Assignment Agreement Form; (3) present a Bursar's receipt for payment of a \$200 deposit if you are coming into housing for the first time. Once you have cancelled your contract card, your room will go into the pool of rooms from which we will be making assignments. Students who are in housing are assured of an assignment for the spring semester. Some storage space will be available in your current residence hall (Barnard students in Columbia housing can store belongings in the Quad). If you will need space to store your belongings, please see the Resident Director or Hall Manager for your building.

**VITAL RESIDENCE HALL INFORMATION:** In order for you 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 Residence Director's office. 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.

**SENIORS:** MON., JAN. 7, is the deadline to apply for the Associate Alumnae Graduate Fellowships offered each year by the AABC for graduate study to one or more Barnard seniors or alumnae who show exceptional promise in their chosen fields. For information and application forms, call or come by Alumnae Affairs, x42005.

**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 wish to enroll, file Barnard form with Registrar and MSM Admissions Office.

**INSTRUMENTAL INSTRUCTION AT JUILLIARD:** Auditions for Fall '91 take place March 4-8 and May 20-22. Application deadline: JAN. 8. Application fee: \$35. Application forms are at the Barnard Registrar's office.

**RESUMED EDUCATION** is for (1) those who return to Barnard after an absence of five or more years to complete A.B.

degree requirements and (2) for alumnae who return to take courses for specific career objectives. All resumed education students MUST complete an application for each term in which they plan to be enrolled. See Dean Wilcox for additional information and application, 105 Milbank, x42024.

**STUDENTS NOT RETURNING TO BARNARD NEXT SEMESTER** (and are not February '91 graduates) are reminded to file a study leave or withdrawal form in the Office of the Dean of Studies as soon as possible. Students seeking credit for a study leave should arrange to meet with Dean Schneider (105 Milbank) and remember to have course approval forms signed by the appropriate departmental chairs. Students who will not be seeking credit for course work elsewhere while on leave should see their adviser and complete a withdrawal form.

**PREMEDS** still interested in an interview workshop should call Matthew Lambert, x42024, about arranging another interview workshop in the series. Premeds going on interviews: be aware of the special air fares being offered. See flyers in the Dean of Studies Office.

**SENIORS:** Have you completed the ACADEMIC HONESTY SURVEY and mailed it to 105 Milbank? If not, you're urged to do it now. If you've misplaced your copy, you can have another by going to the Office of the Dean of Studies. Barnard's return in this nationwide survey of selective colleges is below the norm. That means that our sample will not be as representative as it should be. The larger our participation, the more reliable Barnard's data! So, have your views included in the final report though your answers are ANONYMOUS. If any questions, call x42024.

**REMINDER, FULL-TIME SENIORS: IF YOU WOULD LIKE TO COMPETE FOR THE ELIE WIESEL PRIZE IN ETHICS,** submit a 3,000-to 4,000-word essay on one of the following themes: "Creating an Ethical Society: Concepts of the Common Good" or "The Meaning of Ethics Today." For further details, see Dean King, 105 Milbank, x42024. **DEADLINE FOR SUBMITTING ESSAYS: MON., DEC. 17.** Prizes: \$5,000; \$3,000; \$2,000; and three honorable mentions.

**ArtsForum:** Come see the last speaker in this semester's series tonight: Marjorie Welsh, poet. Time: 6 PM. Place: Barnard Annex Studio.

# 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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On Monday, November 26 the Barnard Student Government Association (SGA) passed a resolution which would establish an all-female Barnard College dormitory. After the housing exchange with Columbia College which eliminated an upperclasswoman's choice to live in an all female dorm, the resolution offers a refreshing change in the string of volatile housing plans, confirming the purpose of an all-women's college.

Currently only first-year students live in the one all-women Barnard dormitory, Reid. First-year students also live in the lower floors of Centennial though the exchange allocated 21 spaces for Columbia students to live in the tower of Centennial. They live in what were once all-women dormitories. The resolution is a justified action to reinstitute a residential life experience which is essential to an all women's college.

In their November 28 editorial, *A dorm of her own?* the *Columbia Spectator* concluded,

"Offering female students more choices in living arrangements would be beneficial, but only if increased choice doesn't come at the expense of fewer options for men." The exchange between Barnard and Columbia already has given Columbia students an ample amount of Barnard housing. An all-women's Barnard residential dorm would mean retracting a small amount of that space. The intent is not to cheat men out of their housing, but rather to give upperclass Barnard women the choice to live in a all-women's dorm.

The SGA resolution includes an excerpt from the Barnard College, 1990-1991 catalogue, stating that "the mission of Barnard College is the provision of undergraduate education of the highest quality in an environment that is particularly sensitive to the intellectual and personal needs of its women students." By establishing at least one all-women's dorm for upperclass students, this environment will be enhanced.

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### Contributors

Katherine Davis (BC '94) writer	Marnie Katzman (BC '91) writer	Rachel Von Dongen writer (BC '94)
Andrea Inge (BC '93) writer	Susan Leff (BC '92) writer	Judy Yu (BC '94) writer

*To the Editor:*  
**Conference on "Campus  
 as Community"**

New York University (NYU) sponsored the American Association of University Students (AAUS) North Regional Conference from November 15-18. Focusing on "Campus and Community: Here and Now" AAUS designed a program which included lectures, community service projects, workshops, and presentations. Those involved in the conference were student leaders including Rachel Ward-Wajnert and me, delegates to the conference for Barnard College.

The conference focused on those issues which are of specific concern to university students in their respective institutions. Issues concerning bias and stereotypes, race relations, abortion, ethical decision-making, the re-authorization of the Higher Education Act, gay and lesbian community, and the student movement were addressed.

The idea of "Campus as Community" was explored in great detail throughout the three day conference. At all times individuals were challenged to recognize the difficulties on their campuses and to figure out ways to address them.

With respect to the problems campuses face in making ethical decisions on programming, one workshop ad-

ressed criteria which should be used when making decisions that may upset the unity of the college community. In dealing with these types of problems, Karen Strohm Kitchner, training director of the Counseling Program at the University of Denver, designed a model of ethical principals. These are:

- Respecting Autonomy—freedom to choose, freedom to act, and allowing the same in other.
- Doing No Harm—avoiding physical and psychological harm to others, including the risk of harm.
- Benefiting Others—being kind and contributing to their general welfare.
- Being Just—being fair, impartial and treating others equally.
- Being Faithful—keeping promises, bring loyal, and telling the truth.

This model provides students with a checklist to guide student leaders who are faced with ethical decisions. It has been suggested that, when followed, this model alleviates potential tension between student organizations. Forums such as this provided students with information that can be used to effectively deal with problems which threaten the college as a community.

—Kimberly Parker BC '92  
 AAUS delegate  
 Orientation Coordinator

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## SGA Passes Resolution to Create All-Female Dorm

—by Rachel Von Dongen

At the November 26 meeting, the Student Government Association (SGA) representative council passed a resolution to create an all-female residence hall by a 16-0 vote with two abstentions.

The idea for an all-female dorm open to students from Barnard College, Columbia College, and the School of Engineering and Applied Sciences was proposed by Student Services Liaison Julie Owen (BC '91). "I felt that there was a need for an all female dorm," explained Owen. "But when I proposed the idea to the Housing and Environment Tri-partite Committee, they were receptive but not convinced that there was sufficient student support." The SGA resolution backs Owen in support of the creation of such a dorm.

The rep council came up with 620 116th as a possibility for the all-female dorm. Other possibilities are 616 116th or 49 Claremont. The matter will be taken up on Dec. 3 with the University Housing Committee.

University Senator Sarah Wolman CCSC, and Randa Zackery discussed plans for a new Barnard-Columbia Committee called Respecting Differences. Respecting Differences, would be the first effort to unite the four undergraduate communities. It would arrange events that encourage racial, ethnic, gender, and cultural interaction. Events being planned thus far include a professor's panel on making the curriculum socially relevant, a

"Dating Game" to communicate about the university social scene, films recommended by the Orientation Diversity Committee, a panel on how different groups are represented in literature, a debate on affirmative action, workshops on stereotyping and prejudice, and a club week to stress that club and group meetings are open to everyone.

SGA President Jennifer Cowan, (BC '91) related President Futter's continuing interest with ways to improve Barnard's relationship with the rest of the university and with improvements for Barnard as an independent institution. A suggestion board is up at SGA for students to make suggestions and comments.

SGA unanimously approved a proposal to provide \$500 for inter-school conferences. Instead of sending delegates to the American Association of University Students conference in St. Louis, which would cost \$500 plus transportation fees, transportation costs will be spared by sending delegates to local conferences each semester plus the Seven Sisters Conference.

The Democratic Socialists of America received \$200 from the contingency fund to pay for speakers and advertising for their upcoming health care panel. They had originally requested \$250. Although DSA did not apply for funding during the official allocation period, SGA granted them funds. ♦

*Rachel Von Dongen is a Barnard College first-year student.*

## Orientation Coordinator Appointed

—by Aimee Wielechowski

Kimberly Parker (BC '92) was appointed Orientation Coordinator for Barnard College last week. The position entails working for the remainder of the year and summer to organize the January and August new student orientation programs.

Parker, who transferred from Skidmore College last fall, was the programming co-chair for African-American interests for this year's August orientation. Parker said she tried to "find programs that were interesting for everybody but were also especially appealing to African-American students."

One of Parker's goals as Orientation Coordinator is "to make all programs have some kind of ethnic interest, instead of having isolated ethnic experiences. Without changing the theme of the programs, we can include things to attract people of color."

This year's January orientation has been expanded to include diversity workshops. "Before, we had a lecture on diversity, this year students will become more actively involved, so people can confront their biases and not just hear about them from someone else," said Parker.

Acting Director of College Activities Chris Koutsovitich said there will be seven first-year students and approximately 30-40 transfers for January orientation. "We want to create a more identifiable program so people who come mid-year won't feel short-changed," said Koutsovitich. ♦

## When Dieting Becomes Destructive: Some Facts About Eating Disorders and Your Health

All information for this section was compiled with the help of Barnard Health Services from *Surviving an Eating Disorder* by, Dr. Michele Siegel, Dr. Judith Brisman, and Margot Weinschel, M.S.W.; *Making Peace with Food* by Susan Kano; and *Choices*, from the Kappa Alpha Theta The Balanced Woman program.

In modern society the pressure to get thin and stay thin permeates almost every aspect of daily life. Diet rhetoric can be found in movies, on television, in magazines and even sprinkled throughout everyday conversation. This pressure seems to fall primarily on women, particularly college-age women, who are especially susceptible to eating disorders. In fact, 95 percent of those who suffer from the eating disorder Anorexia Nervosa are women. There are a number of variations and degrees of eating disorders. However, according to Dr. Harriette Mogul, director of Barnard Health Services, all levels of the various disorders "must be taken seriously."

There a number of services offered by Barnard Health Services in order to help people with eating disorders. These services include: group sessions, clinics, individual counseling, behavior modification seminars as well literature that can help both those who suffer from eating disorders as well as their friends and family.

Although many of the disorders are different and occur in varying degrees, we present here some symptoms and warning signs to be aware of.

*Report compiled by Ali Stone.*

The following is a survey conducted by the Bulletin. It was distributed randomly to eighty students in McIntosh Center on November 28, 1990.

**Do you consider yourself:**

too fat 56  
too thin 2  
just right 22

**If you said too fat, are you:**

less than 10 lbs over 19  
10-20 lbs over 28  
21-30 lbs over 1  
more than 30 lbs over 8

**Have you ever gone on a diet?**

YES 68  
NO 12

**Did the diet consist of:**

liquid, such as Slimfast 25  
diet pills 7  
eating healthy 58  
eating less 47  
exercise 40  
self-starvation 6  
other 12

**Was the diet:**

successful 25  
unsuccessful 43

**How many times have you tried to**

lose weight?  
Once or twice 15  
three to ten times 17  
eleven to fifteen 0  
too many to count 86

**Do you exercise:**

every day 8  
every other day 11  
less than three times/wk 41  
never 20

**As you get older, are you:**

more content with your body 41  
less content with your body 12  
ambivalent about your body 27

This survey was conducted by Health Services. It was compiled based on information from an incoming class of first-year students (who have since graduated) comparing their actual reported weight with their individually perceived weight classification.

**Actual Weight:**

41.4% were underweight  
48.7% were normal weight  
8.4% were mildly overweight  
1.5% were obese

**Perceived Weight Class:**

Of those actually underweight 9.2% thought they were overweight.

Of those with normal weight 43% thought they were overweight.  
Of those who were mildly overweight 51% thought they were overweight.

Of those who were obese 77% thought they were overweight.

# Anorexia Nervosa

*Anorexia Nervosa is an eating disorder characterized by deliberate self-starvation caused by an intense fear of becoming obese. It is a serious, often life-threatening disorder which occurs predominantly in females, particularly teenage and college-age women.*

## Symptoms of Anorexia Nervosa:

- loss of 20 percent or more of body weight
- loss of menstrual period
- growth of body hair
- loss of hair on scalp
- excessive exercise/hyperactivity
- dizziness and fainting spells
- intolerance to cold temperature
- distorted body image
- excessive constipation
- extended periods of depression
- general lack of energy
- low pulse rate

## Physical Dangers of Anorexia

- periods of severe dizziness, light headedness and amnesia
- general fatigue and lack of energy
- low pulse rate
- internal organ shrinkage
- kidney failure
- heart failure

## Signs for Recognizing Anorexia in Others:

- excessive dieting when not overweight
- preoccupation with food, calories and nutrition
- denial of hunger
- leaving for bathroom directly after meals (secretive vomiting)
- angry, tense, overly sensitive
- layers of clothing even on warm days
- strange eating behavior: cutting food into small pieces; playing with food
- complaints of bloating and nausea while eating small amounts of food
- use of laxatives
- intermittent episodes of binge eating
- severe depression

# Bulimia

*Bulimia is an eating disorder also characterized by a fear of becoming obese. It also includes recurrent episodes of binge eating (the consumption of large amounts of food in a very short period of time) followed by self-induced vomiting or purging through the use of laxatives and diuretics. The disorder usually begins in early adult life and is found predominantly in females.*

## Symptoms of Bulimia

- menstrual irregularity
- binge eating
- excessive exercise or fasting
- preoccupation with weight
- intense depression
- significant weight fluctuations (yo-yoing)
- unable to control eating behavior
- feel compelled to vomit and purge

## Physical Dangers of Bulimia

- potassium deficiency
- menstrual irregularities
- excessive tiredness, weakness
- electrolyte imbalance
- severe digestive problems
- dental problems caused by vomiting
- bursting blood vessels primarily in eyes
- kidney failure
- heart failure

## Signs for Recognizing Bulimia in Others

- excessive talk about food and calories
- extreme depression and self-criticism
- red knuckles and facial puffiness caused by vomiting
- frequent trips to bathroom, especially immediately following meals
- increased need for money to cover binges
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# Recycling Efforts at a Standstill

—by Katherine Davis

Despite a supportive community and a coherent plan, the recycling efforts at Barnard are dragging.

Chair of the Environmental Science Department Peter Bower recalls, "a lot of initial interest last spring," when Earth Week 1990 raised campus awareness and the lack of an implemented recycling plan raised concern. But, gauges Bower, "it's very slow right now."

ables the program to be instigated "more correctly and thus it [Barnard's program] will create less problems."

Another concern of the recycling program is the issue of staffing. Efforts are needed to employ extra people to pick up the collections. "Currently, we're using the good will of the people here and an understanding of what needs to be done," reports Bower. Apparently, however, there seems to be a

cycling, the Recycling Club aims to increase student awareness as to what items can be recycled. Centeno has found "that most students don't realize what they can recycle." To increase awareness, the Recycling Club will be providing individualized instruction manuals on recycling for each dormitory, available after the winter recess. A short term goal for the club is to launch a "big education campaign," according to club president Jeannie Barnes (BC '93), since "everything to do up 'till now is done. Now we need education on how to use the recycling bins."

Currently, there are WECAN bins in all of the dormitories as well as several newspaper bins. Curbside recycling is available at the 600s and McIntosh and Milbank house white paper recycling bins. Bower, Gold, and the Recycling Club anticipate every dormitory will be recycling all white paper, newspaper, and cans in the near future. Additionally, bins are being placed in all academic buildings and departmental offices. By June, Barnard will also be able to recycle non-redeemable cans and bottles.

As for now, the fate of the recycling program rests at the cooperation of the city and the compliance of the student body. Centeno remarks, "You would think college students would be more into recycling... being the next generation. But students are just apathetic." On the other hand, Bower expects that "once bins arrive, there will be a flurry of activity." ♦

*Katherine Davis is a Barnard College first-year student.*

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*"You would think college students would be more into recycling... being the next generation. But students are just apathetic."*

*—Raquel Centeno (BC '93),  
Recycling Club member.*

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The primary cause for the delay is the absence of recycling bins. After a run-around with the city concerning fire codes and dump sites, Assistant Director of Facilities Services Suzanne Gold had expected proper recycling bins from the New York City Department of Sanitation to "show up before Thanksgiving." But the city has still failed to provide such bins, leaving the recycling program at a stand-still. Bower interprets the postponement as "frustrating" but at the same time "smart." He explained that by taking note from Columbia's failed attempts at a successful recycling program, Barnard's excess time en-

misinterpretation of the responsibilities delegated. According to Gold, the "original agreement among everyone was that students would pick up . . . the collections, but that's not happening." Gold complains that the WECAN bins, designed for recycling aluminum cans, are being filled but never brought to the recycling center. Raquel Centeno (BC '93), member of the Recycling Club, argues that collection of recycling bins "is not a student thing" and ultimately maintenance should operate the recycling program. However, Centeno urges students to presently "get involved . . . and adopt a bin and empty it."

While students are not actively re-

## Fighting the Slim Fast Image

—by Judy Yu

I spent two hours in the library yesterday feverishly looking through the periodicals for articles on Ultra Slim Fast. I wanted to prove to three of my friends that they were stupid to be going on this "two nutritious shakes and one regular meal" diet. I knew they didn't believe me when I told them that Slim Fast is unhealthy and ineffective in the long run, so I decided that facts, that a magazine article, would somehow miraculously validate my points and they would see that I am "right" and they are "wrong."

But I have come to realize with sadness that I am fighting something much stronger than three people's desire to be thin. I am fighting magazine ads. Models. Movies. Michelle Pfeiffer. Julie Roberts. I am fighting fellow women. I am fighting shame.

I could bring in a team of medical doctors to recite a list of why Ultra Slim Fast is unhealthy and ineffective and I am sure my friends would remain unconvinced. Because facts and figures are powerless in the face of cultural ideals and social standards, facts and figures are meaningless against shame. And isn't that what diets and Ultra Slim Fast and Cindy Crawford are really about?

I think I became painfully aware of the tremendous power of the enemy I was battling in trying to get my friends off Slim Fast when I met their "diet

buddies," pictures cut out from magazines showing skinny, glamorous women. The pictures were pasted over their refrigerators, over their desks, smiling women flaunting thin thin thin

Well, OK, I am very thin. I have been blessed with the genes and metabolism that allows me to eat as much as I want and not see any changes in my body. So this silenced me temporarily, but it

also made realize that as I stood there self-righteously denouncing my friends' unquestioning acceptance of our culture's aesthetics standards for women. I am as much of a victim of the shame as they are; their shame is my shame and women's shame. It is not an alien incomprehensible emotion to me because I too, am a woman and to be a woman in our culture, unfortunately, means that shame is a fundamental part of our self-image. Granted, I cannot empathize with their struggle to beat their bodies into Michele Pfeiffer thinness, but I know the shame.

I know the shame because ever since I understood the importance of breasts and its connection with sexuality and beauty and looked in the mirror and saw that I was undeniably flat-chested and therefore "unsexy," I had devoted a considerable amount of energy hating my breasts and fantasizing (sometimes seriously) about plastic surgery. I felt deformed, diminished, and defective without breasts. In order to be an acceptable woman I thought I needed breasts, for all the glamorous, beautiful, sensual women have breasts. I hid my unsexiness, my shame, as best I could: baggy sweater, turtle-necks, loose-fitting shirts etc. When I bought a strapless gown for my prom, I deter-

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How can we feel anything but shame when Jane Fonda—confirmed bulimic for seventeen years, just recently renovated by plastic surgery, is the icon for fitness?

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bodies. What does one person's opinion matter against a society that places such women on pedestals, a society that says thin is beautiful and glamorous and sexy and anything else is not?

So I went back to my room and felt defeated. I was also angry and frustrated. I ranted furiously about this a long time to my friend: How can they buy into society's bullshit? Why are they doing this to their bodies when none of them needs to lose weight? Why are they being so foolish, so conformist so denigrating to themselves? My friend listened patiently and bemusedly to this tirade and said, somewhat hesitantly, "But, Judy, you're very thin. I mean you *really* are thin."

minedly wore an uncomfortable, choking bustier underneath that gave me much more of a chest than I will ever have. All the while the shame at my perceived defectiveness, my unwomanliness ate away at me.

I know the shame because I am Asian-American who grew up saturated with Western values and Western ideals. I am most certainly not a tall blue-eyed blonde with long legs.

My friends want to be thin, sexy acceptable just as I wanted to have breasts, sexy, acceptable, just as I once hated my slanted eyes, my black hair, my shortness, my "Orientalness" and desperately wished I, too, could be blonde, blue-eyed, sexy, acceptable.

I know the shame because I am a woman.

How can we feel anything but shame when most women over forty (of course there are some exceptions, the ones with the money for cosmetic surgery and the time for personal trainers!) lose the label "sexy" and are usually replaced with youth, yet 50 something Sean Connery is still allowed to be sexy? How can we feel anything but shame when Jane Fonda—confessed bulimic for seventeen years, just recently renovated by plastic surgery—is the icon for fitness? How can we feel anything but shame with our culture's absurdly narrow definition of beauty and sexiness?

Of course there are cases where diets are necessary and healthy. I do not

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The pictures  
were pasted  
over their  
refrigerators,  
over their  
desks, smiling  
women  
flaunting thin  
thin thin bodies.

---

advocate obesity as an alternative. But there is a clear difference between a diet that is necessary for health and the kind of diet that my friends are on. None of them are fat. They are all healthy, attractive, fit women. But, like me, and countless other women, they have been told by our image-conscious society that we should feel shame unless we are perfect, we should feel shame unless we match today's often impossible standard of glamour.

While I am saddened and angry at our culture's distorted standards of beauty for women, my awareness has also empowered me. I am finding the strength to free myself from the marginalizing standards imposed by our society. It is time that are bodies are not regarded as a reflection of our worth as humans.

I am grateful that out of all this I have come to terms with my body.

I know now that I am as much an acceptable worthwhile woman without voluptuous breasts, without blue-eyes, without long legs; for I define myself. As Bernice Reagon, leader of the singing group Sweet Honey in the Rock, eloquently says, "I come out of a tradition where those things are valued; where you talk about a woman with big legs and big hips and black skin. I come out of a black community where it was alright to have hips and be heavy. You didn't feel that people didn't like you. The values that you must be skinny come from another culture... Those are not the values that I was given by the women that served as my models. I refuse to be judged by the values of another culture."

And to my friends who persist with Ultra Slim Fast: I know that I do not have the power to change your minds.

But you are all beautiful women. ♦

*Judy Yu is a Barnard College first year student.*

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*Write for Women's Issues*

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## Fair Barnard

### Memories from the Heights of Morningside

#### The Big Question

—by Rona Wilk

*This column takes its name, Fair Barnard, 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.*

*What shall we do  
when we get  
through college,  
women whose  
position in society  
today is so full of  
contradictions?*

—Bulletin, 1920

The question of what we're going to be doing after graduation is one that has haunted many of us throughout our college careers. The asking tends to start right after you declare your major, as concerned family and friends inquire, "What can you do with a major in That?" Those of us who are now Seniors are especially confronted by images of the impending future, that time zone known variously as "Life after Barnard," "After May," and, most ominous of all, "Real Life."

For some, decisions are almost made, as graduate and professional school applications are being completed; LSAT and GRE scores have come back (or the second round of test taking is looming in the very near future). Some of us

seem to have permanently camped out by Career Services' front door, as the well-intentioned, but anxiety-provoking inquiries of loved ones play continuously in the tape recorders of our brains. "Have you gone to Career Services, yet," "Have you found a job yet," "How are the applications coming," and so on. Think back to the recent family gathering at Thanksgiving; surely someone asked at least one of these questions, or something very much like them.

Well, take comfort in the thought that Barnard women have apparently always been besieged by the question of what to do with their lives. The following article is a reprint from the *Barnard Bulletin* editorial from the November 12, 1920 issue. Some of the piece is dated, bound to the time it was written. But many of the concerns resonate today: the choice between career and family, the feeling that we are so well taught here, we should use

*"One can always  
become a scientific  
housewife."*

—Bulletin, 1920

*"We have  
studied along  
heroic lines,  
yet perhaps  
one out of ten  
will have the  
chance to  
apply fully  
the knowledge  
and  
understanding  
she has  
acquired."*

—Bulletin, 1920





Courtesy of Public Relations

*Graduation is just "around the corner!" —But then what?*

that knowledge to go on to grand things. But what should those things be? Seventy years later, those questions are still unanswered

**"NOW WE SEE  
AS THROUGH  
A GLASS,  
DARKLY,"**

*Barnard Bulletin  
November 12, 1920*

"What are you going to do when you get through college? This question has been put to us many, many times, so often that it has become a source of annoyance, more irritating

because we cannot sketch ambitious plans, even lack a definite answer, and have degenerated to a depreciatory shrug which ends in a sigh. Our indecision has increased with our progress through college and at last we find ourselves 'educated, b'gosh,' but what for? All honor to the medical student, the law student, the scientist, or any whose feet have already found the chosen road. This does not concern you. You are secure—to be envied. There are others, we know, who have nothing in view, who feel capable of big things, but do not know how they will find expression. We feel that we must 'do something.' Home folks miss the point and look forward to the day when we shall have all our time to spend in the family vestibule. Male friends inquire over-solicitously about 'that career.' Ultimately we reach the stage where we would like to fling brick bats at the

world in general, so harassed are we by cross purposes, mixed duty, and doubt.

Our professors have spent many hours endeavoring to give us a capacity for clearer insight, broader vision, greater sympathy. We have been taught to think largely. We look at the myriad needs of the world and wonder how they can ever be filled... Trained to consider, trained to study with an eye towards rectifying, feeling the tug and pull of these world shaking issues, are we to be content to slip into a clerking position at the bank, or shall we teach grammar and history at Miss M.'s private school? Mr. S. wants a secretary and the civil service is calling for stenographers. One can always become a scientific housewife. Is it the discrepancy between our training and the reality we must face that causes the indecision as to our future?

We have studied along heroic lines, yet perhaps one out of ten will have the chance to apply fully the knowledge and understanding she has acquired. Maybe you will say, that the big thing is to have knowledge, and that one's children or one's neighbors will benefit, but in our opinion there is no deeper tragedy than to feel that you have a great capacity and have been cheated of an opportunity.

What shall we do when we get through college, women whose position in society today is so full of contradictions? Is our duty to the home or to public life? Can we do justice to our children and to the community if we try to divide our time between both? Would our training in one case, and our human nature in the other, ever permit us to be satisfied were we to devote ourselves exclusively to the home or to the state? Alas! the offerings of both seem none of the choicest to us who have fed on Olympian nectar." ♦

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

## Poet in New York Commemorated, Lorca Exhibited at Barnard

—by Susan Leff

As part of the city-wide program of events commemorating the fiftieth anniversary of the publication of Federico Garcia Lorca's *Poet in New York*, the poet's original drawings have made their way back to Morningside Heights. "It's important that [his work] is here, because this is the area that he lived in while he was in the states," said Barnard Spanish Professor Wells. The exhibit was overseen by the Lorca Foundation, although, Wells added, "some of the works are from private collections." Many of the sixty-five works are dramatic pen and ink drawings.

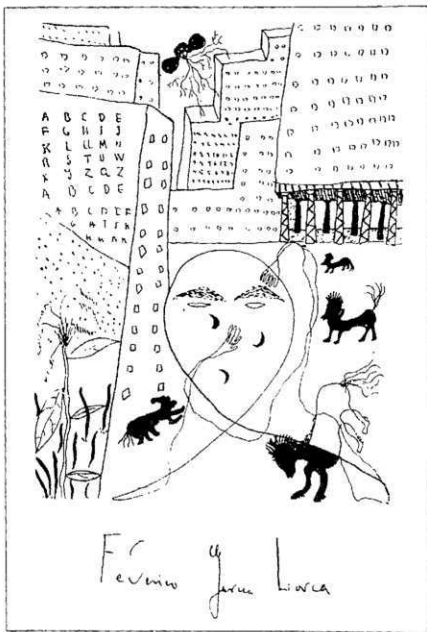
Federico Garcia Lorca was a prolific Spanish poet who produced many poems while in New York, including "Poems of Solitude at Columbia University," the first poem of his famous collection of works entitled *Poet in New York*. Lorca lived and died a highly political existence. He was killed by Fascists at the beginning of the Spanish Civil War and was relatively open about his homosexuality, even writing an ode to Walt Whitman. Lorca was a playwright, an artist and a musician as well as a writer. Heavily influenced by traditional folk arts of his native country, Lorca's artistry was drastically altered by his arrival in New York City in 1929. Lorca, a nature-lover at heart, was strongly traumatized by the cityscape.

Arriving in New York City during the Great Depression, Lorca's poetic and visual works confront and often reflect

the nightmarish imagery of emptiness, violence, social injustice and death that he saw all around him. Lorca wrote a timeless critique of New York City in his collection of prose

*Deep Song*: "The terrible cold, cruel part [of New York] is Wall Street. Rivers of gold flow there from all over the earth and death comes with it. There as nowhere else you feel a total absence of spirit: herds of men who cannot count past three, herds more who cannot get past six, scorn for pure science, and demoniacal respect for the present. And the terrible thing is that the crowd who fills the street believes that the world will always be the same, and that it is their duty to move the huge machine day and night forever." Professor Wells said "he was not favorably disposed to New York; it was all an anathema to him".

Professor Wells also felt that the works were a very personal retrospective for many of the professors in the Barnard Spanish department who themselves studied Spanish under Lorca's sister-in-law, Laura de los Rios. Wells recalled visiting de los Rios at de los Rios' home in Morningside Heights as a Barnard student and seeing Lorca's drawings on the wall. "For many of us in the [Spanish] department, we were Laura's students, and it's also a tie of deep affections to [Lorca's family] and what they represented. Many of Lorca's theatrical works — because of his



family ties—had their U.S. premieres here at Barnard in the Minor Latham Playhouse."

Many of the visual works in the exhibit were done while Lorca was here in New York. Professor Joan Snitzer of the Barnard Art Department, who arranged the display of the exhibit with Manuel Montesinos, Lorca's nephew, commented that the drawings themselves "have a real beauty: not only do they capture the spirit of the twenties, but you can see [in them] Surrealism, Da-da and Cubism. Don't forget that abstract art was just starting to be invented."

Both Professor Snitzer and Professor Wells agree that the Lorca exhibit not only commemorates Lorca's *Poet in New York* on the fiftieth anniversary of its publication, but also celebrates Barnard's own artistic community. Said Professor Wells, "I'm very thrilled that we've been able to have it. Barnard can now boast of having two gallery spaces." Professor Snitzer continued, "[It's] exciting to have a visual and scholarly exhibition of something so rare." The works on exhibit in the Deanery "were timely, and it's exciting to see the work of his creative genius... it extended to his hands, his art... particularly with the medium of drawing which is tied to his thinking; they're a direct diagram of his thought. His art is very immediate [and] his drawings [are] very spontaneous: they *do* give you a sense of his person and his poetry. It's exciting to be here and to have them right here at Barnard; even a museum doesn't allow the intimacy that those two rooms [of the Deanery] do. It's a very personal exhibition." ♦

*Susan Leff is a Barnard College junior.*

The Federico Garcia Lorca exhibit will run in the Deanery from November 27, 1990 through December 12, 1990 and will be open to the public as follows:

Tuesday and Thursday, 4:00-8:00 pm  
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## Choreographer Elizabeth Streb Takes the Stage

### ArtsForum's Latest Guest Lecturer

—by Marnie Katzman

Jennifer Dunning, a dance critic for the *New York Times*, described Elizabeth Streb as "one of the most interesting members of the new "post-modern" generation of choreographers. Streb is adept at turning bursts of pure, athletic energy into witty, risky and surprisingly touching dance." From the moment Streb entered the Marion Streng dance studio on October 22 to speak as part of the Artsforum Series (every Monday at 6 pm), it was apparent that she was an achiever as well as a leader; one who believes in searching for that which has not yet been discovered. Clad in solid black, Streb began her presentation by emphasizing the fact that she does not follow a dance tradition. Her works are entirely abstract and without narrative form. Streb discussed the lack of music in her pieces. Instead of relying on conventional aural accompaniment, she mikes the floor and the dancers' bodies so that the audience is able to hear the physical effort required of the dancers. Music, she feels, masks the sounds of movement.

As part of her presentation, Streb selected several dances from her repertory to view on video and discuss. One of her pieces in the October 22 performance, entitled "fall Line," was a duet performed with Michael Schwartz. This dance used a platform placed on the floor at a forty degree angle. Streb considers this to be one of the most physically grueling dances that she has ever performed, because it required a good deal of strength. In the work, two dancers repeatedly pulled themselves up to the top of the platform and then fell down to the ground using leaps, hurtling jumps, suspensions, and quick turns. This occurs for a total of eleven minutes.

In "Airlines," a work involving five dancers, dancers move within the structure of a fifteen foot scaffolding. They climb and rotate around the structure while trying to maintain a two-dimensional effect. "Little Ease" is a solo dance performed in a box constructed to the exact dimensions of Streb's body. The dance is an exploration of the possibilities of movement that exist within a severely limited space. Streb remarked on the infinite number of movements that exist within even the smallest physical area.

Streb is greatly interested in the use of air space, evident in several of her dances in which she attempts to "fly." At the Artsforum conference, Streb stressed the extent to which



Lois Greenfield

Streb's choreography features energetic movement.

dance hinges on "not just what the body can do, but how we can occupy space." One of her works involves a trio suspended in the air through the use of gymnastic twisting belts. The dancers form pendulum-like arcs and swings. This work stressed physical force and direction.

Elizabeth Streb is a trained modern dancer who came to dance through a sports background. In 1972 she graduated from SUNY Brockport. She then moved to San Francisco where she studied with Margie Jenkins. In 1974 she came to New York and has remained here ever since. Streb began choreographing in the late 70's and in 1981 she presented her first full evening of works at Dance Theatre Workshop. Presently, Streb has her own company called Ringside Inc.

Streb refers to her work as "movement art." Her dances emphasize the strength of the upper body and she encourages her dancers to do weight training. Her dances are aerobically intense and each dancer must completely trust the others. Although it may appear that this form of movement is

*continued on page 22*

## Leff Field

### Off-beat Record Reviews by Susan Leff

THE COCTEAU TWINS: *Heaven or Las Vegas*

(4AD/Capitol Records)

Live at the Ritz, Wednesday, Nov. 14, 1990.

I saw the Cocteau Twins in concert at the Ritz, and I am thoroughly convinced that they are one of the most exceptional bands in music today. The Cocteau Twins' set drew heavily from their latest release, *Heaven or Las Vegas*—an album which may be their best and most accessible work to date.

For those of you who may be unfamiliar with the Cocteau Twins, an introduction may be in order. For this purpose, the record company's bio is far more appropriate and concise than my waxing poetics about the band. As their record company so eloquently states, "The first thing to say about the Cocteau Twins is that they make the most beautiful music you're ever likely to hear, this side of swallowing three capsules of ecstasy and bringing Mozart back from the dead.

The Cocteau Twins are a trio that sounds like no other. Their lack of popularity in the U.S. may be due to the band's reluctance to grant interviews and the fact that they can not be pigeon-holed into convenient categories rather than to a lack of appeal to American audiences. Moreover, last year's *Blue Bell Knoll*, their first release on an American major label (Capitol), brought the Cocteau's a surprise hit in the U.S., "Kissed Out Red Floatboat".

Vocalist Elizabeth Fraser captures moods and imagery in a style which is lyrical and full of language without using "words". In essence, what she sings is her own language. Wednesday night, this diminutive woman stepped nervously on to the stage at the Ritz, opened her mouth not more than a quarter of an inch wide, and with

trembling lips, lifted the band and the audience closer to heaven with her angelic sounds. Liz has an intense fear of audiences—it's been told that during their last tour a few years back, Robin Guthrie, the band's guitarist, had to console Liz every five minutes in order for her to overcome her stage fright and to continue the show. But despite her fears, when Liz loses herself in the magic which she and the band create, she becomes a more relaxed and somewhat animated performer.

The band opened with the title track from last year's *Blue Bell Knoll* and continued with earlier favorites such as "From the Flagstones". While performing a set which was beautiful and intriguing, it became evident early on that the band was being plagued by an insurmountable technical problem with Robin Guthrie's guitar. Sadly, this made the performance-shy Liz even more distraught; when she sheepishly announced that the band was going to stop the show to correct the problem, adding quietly, "We're so embarrassed," the crowd was quick to call out such reassuring sentiments as "It's okay, Liz" and "We'll wait".

After twenty or so minutes, the band stepped back on to the stage and replayed some of the tracks which had been marred by the technical difficulties with a rejuvenated sense of energy and control.

Soaring through all but a few songs of *Heaven or Las Vegas*, including the melodious title track, "Ice Blink Luck" and "Wolf In The Breast", the band was sounding particularly tight: after ex-

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## Muse News

This past weekend The Muse spent a Day Without Art. The second annual Day Without Art: A National Day of Action and Mourning in Response to the AIDS Crisis took place on Saturday, December 1. The day has been set aside to commemorate everyone lost to the AIDS pandemic and to demand a just response to the crisis. Museums and galleries throughout New York City marked the day with special exhibits, programs, and displays of art work...or lack thereof. At the Metropolitan Museum, each curatorial division removed one piece of art and hung in its place a text about AIDS and *Day Without Art*. Rembrandt's self-portrait, for example, was shelved for the day, forcing visitors to confront the void that AIDS has created. Even the bright lights of Broadway were dimmed, as building and bridges from the World Trade Center to the George Washington Bridge turned out their lights from 7:45 to 8:00. For the generation for whom "art = t.v.", *Moment Without Television*, a historic sixty-second public service simulcast on cable will follow at eight. The question is what did mommy and daddy (or mommy and mommy, or daddy and daddy or just mommy or just daddy or maybe grandma...) told the little kids when they asked why their little electronic friend was suddenly silent?

Most of the issues of the day were raised outside of the home in the museums and galleries of NYC. The artistic community is one that has been made keenly aware of the devastating effects of AIDS. A memorial service was held at MOMA Friday night, where the British version of "Red Hot & Blue," the recently released AIDS video, was screened. The New Museum, The Drawing Center, DIA, and the Center for Contemporary Hispanic Art set up an AIDS information tent at Broadway and

*continued on page 22*

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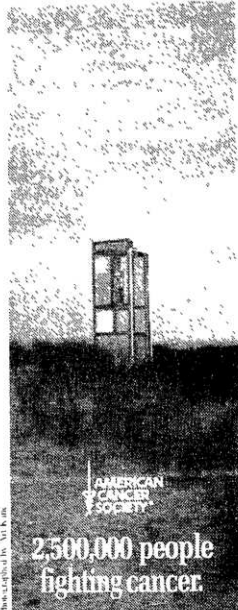


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## Barnard Dance and Columbia Music Join forces

—by Andrea Inge

Barnard's Dance Department and Columbia's Music Department combined talents and resources to present a one-night only extravaganza, *Singers, Instrumentalists and Dancers in Performance*, that was a landmark in cooperation between the two departments.

The program, held on November 18 in the Kathryn Bache Miller Theater, included modern and baroque dance pieces accompanied by Collegium Musicum members. These were interspersed between baroque music selections by the Collegium Recorder Consort and the Collegium Chorus.

According to Barnard Dance Department Chair Janet Soares, "this event marks the first time Barnard dancers have appeared at Miller, and illustrates the efforts of Columbia's Music Department to integrate dance into a music performance."

Soares credited Angela Yeung, Collegium Musicum Director, as the original brainchild of the joint presentation. Yeung had included baroque dancers in a previous Musicum concert, and when she proposed to merge with the Dance Department for this year's production, Soares suggested including modern dance segments as well.

A highlight of the evening was the premiere of *For the Sacred and Profane*, a dance piece co-created by Soares, Dance Department faculty member Francine Landes, and guest artist Henry Van Kuiken. Last spring, the three choreographers divided up the Avro Part work *Siabai Mater* into three equally timed portions for each of them to work on alone over the summer. Only a few weeks ago, they combined the three segments which came together as a



Jarvi-Vega

Maydelle Iasoa (BC '92) and Stephen Brown (CC '90)

beautiful and moving piece of work. The choreography had a flowing, modern quality that was punctuated by brisk spins and high extensions. The breathtaking skills of the dancers were matched by that of Collegium singers and string players who accompanied them.

The Collegium Recorder Consort began the concert playing three short selections by Johann Philipp Kirnberger. This was followed by *The Spinner's Song*, a Sally Hess piece inspired by the seven chakras of the body. Hess was commissioned last spring to create this work for Barnard dancers. After this brief contemporary interlude, the tone turned baroque again, with the Collegium Recorder Consort performing Scottish and English dance medleys, and the Collegium Chorus singing two pieces dating back to the sixteenth century.

*La Gavotte du Roy* and *Le Menuet Ordinaire*, two eighteenth century dances, were performed by Juilliard School students under the direction of Wendy Hilton, who is a noted authority on baroque dance. The Juilliard dancers, giving their first performance ever on the Columbia campus, made the tricky footwork appear simple and elegant. Following this were solos by soprano Elana Aguilar and baroque dancer Linda Roberts. Benjamin Britton's *Choral Dances*, sung by the Collegium Chorus closed the concert.

Soares hopes to see more cooperative efforts between the Dance and Music departments in the future, and anticipates fruitful collaborations between Barnard choreographers and Columbia composers. ♦

Andrea Inge is a Barnard College sophomore.

### Leff Field

—continued from page 19

citing versions of "Love's Easy Tears" and "Kissed Out Red Floatboat", the stiff crowd began to sway just a little, and even Liz began to relax.

The highlight of the show may have been "Frou-frou Foxes in Midsummer Fires"—my favorite track on the new album—during which the warm stage lighting perfectly complemented the rich essence of the Cocteau Twins' collective genius.

The Cocteau Twins are sights and sounds, smells and tastes; their music, as Capitol goes on to say, "floods your senses... and the Cocteau Twins leave infinite room for your imagination in their beautiful, ethereal sounds."

Without falling into the overly-hyped end-of-the-year media blitz, I honestly feel that this album is one of the best releases of 1990. Give yourself a present for making it through the semester, and treat yourself to a copy of "Heaven or Las Vegas". ♦

Susan Leff is a Barnard College junior.

### Streb Dance

—continued from page 18

harmful, Streb says that it "makes you younger rather than [breaks] you down." She has never had any injuries. Streb says that her aim is to define her space rather than to limit it. When creating new dances she decides where she hasn't been in space.

Elizabeth Streb and her company tour throughout the world. Streb's latest dance involves bodily impact against a glass wall. The glass wall will be placed directly in front of the audience who will be able to perceive this impact more clearly. The dancers will begin by descending from the top of the wall and dancing on the wall itself. What comes after this we can only wait to find out.

Amanda Smith, dance critic from *The Village Voice*, states that Streb's work is "fiercely intelligent." We are sure to see a great deal more of Elizabeth Streb's new, innovative material in the future. ♦

Marnie Katzman is a Barnard College senior.

### Muse News

—continued from page 19

Houston. Cooper Union (St. Marks and Third Ave) held an outdoor photo show of people that have been affected by AIDS, projecting photos on the outside of the building. At the New Museum, Grand Fury, an arts collective that participated in the AIDS Awareness show held in FBH last spring, presented a window display. The Jewish Museum held its own program, which included CU's own Director of Earl Hall, Rabbi Paley, as well as specially performed excerpts of *Falsettoland* and a slide presentation about Art and AIDS.

The Names Quilt can still be seen at the Cooper-Hewitt Museum.

The widespread observance of this event is certainly exciting. The Muse only wishes it wasn't so newsworthy. One day a year isn't enough. ♦



## The Barnard Gilbert & Sullivan Society

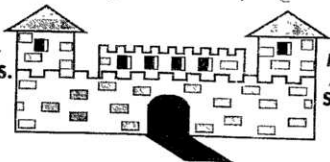
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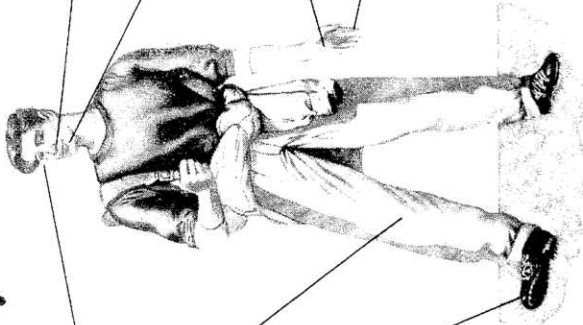
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