



BARNARD BULLETIN

Volume XCVIII

Number 5

February 25, 1991

Postcrypt Unveiled

• 620 to
Become
female D

• Madonna
More Than
a Rock n' Roll

SOPHOMORES: Are you still undecided or stressed about your choice of major? The sophomore class officers and your class deans will be hosting a **STUDY BREAK** devoted to the subject of majors for confused sophomores on Thursday evening, MAR. 7, at 8 PM, in the Brooks Living Room. Class Dean Denburg and Ms. Elayne Garrett, Associate Director for Career Services, will discuss some strategies for selecting a major as well as some of the implications of that choice. This may not solve all your problems but it won't hurt either. Also, check your McIntosh Box and read the memo dated FEB. 20 from the Office of the Dean of Studies. It concerns your progress toward the fulfillment of degree requirements and your consideration of a major field. You were asked to arrange an appointment with your adviser according to the following schedule for an official audit of your degree progress. Last names: A-I, MAR. 4-8; J-R, MAR. 11-16; S-Z, MAR. 25-29. You will be expected to declare your choice of major with the Registrar by WED., APR. 10.

PROSPECTIVE MAJORS/MINORS

MEETINGS: Current majors and minors are asked to attend as well. (Refreshments will be served!); **ANTHROPOLOGY:** MON., MAR. 4, at 1 PM in 411 Milbank; **ART HISTORY:** WED., MAR. 13, from 6-7 PM (call Art History Dept. for details, x42118); **THEATRE:** TUES., MAR. 26, at 4PM in 229 Milbank.

PSYCHOLOGY LOTTERY: All students wishing to enroll in a psychology course for 1991-92 should enter the lottery on WED., MAR. 27; THUR., MAR. 28; and FRI., MAR. 29 in 415 Milbank.

BEAR THE FOLLOWING DEADLINES IN

MIND. Last day to **DROP A COURSE** (deleted from record): THUR., MAR. 28; requesting **PASS/D/FAIL GRADES:** THUR., MAR. 28; for **SOPHOMORES TO DECLARE MAJOR CHOICES:** WED., APR. 10; **WITHDRAW FROM A COURSE** ("W" on record): FRI., APR. 19.

MUSIC LESSONS: You are reminded that if you are not a Music major, you may enroll in as many as six courses in music lessons—whether at Juilliard, Manhattan, or Columbia—the third and fourth of which must be validated by concurrent enrollment in

courses in music literature, history, or theory. One point of degree credit (charged at the three-point rate for tuition) is granted for each course.

AGREEMENT WITH THE JULLIARD

SCHOOL: An agreement between Barnard and Juilliard provides Barnard students with the opportunity to enroll in individual courses of instrumental instruction and to participate in a cooperative degree program at the Juilliard School with members of the regular Juilliard faculty. In the cooperative degree program a Barnard student would obtain a Barnard A.B. after four years and the Juilliard M.M. (Master of Music) at the end of the fifth year. (The first three years would be spent at Barnard, the remaining two at Juilliard.) To qualify for either program a Juilliard audition must be passed. Anyone interested in Autumn '91 Juilliard courses must file both Juilliard and Barnard Registrar's applications, obtainable at the Barnard Registrar's Office (107 Milbank), as soon as possible. The audition fee is \$35 (plus \$25 addition for late fee). The **DEADLINE** to apply for the May 20-22 required auditions for Autumn '91 is FRI., MAR. 15. Juilliard Admissions: 799-5000.

MANHATTAN SCHOOL OF MUSIC:

Students may audition to qualify for music lessons with Manhattan faculty. The audition fee is \$35. The **DEADLINE** to apply for the May 21-24 required auditions for Autumn '90 is MON., APR. 15. MSM Admissions: 749-2802.

MARTIN LUTHER KING AND MALCOLM

X: Professor Dennis Dalton will give a lecture entitled "American Heroes: Martin Luther King and Malcolm X" in Altschul Auditorium on THU., FEB. 28, at 6:30 PM. **UNITY LUNCHEON:** There will also be a luncheon in celebration of the spirit of these two great leaders on FRI., MAR. 1, noon-2 PM, in Brooks Living Room. Speakers and free lunch. Sign-up at H.E.O.P., or call Ms. Francesca Cuevas, x44896.

LEARN TO QUIT SMOKING:

Six-week mini-course starts MON., MAR. 4, 5-6 PM, in Health Services. Lower Level Brooks. To sign up, call x42091.

PLAYHOUSE NEWS: THE ORPHAN,

directed by Professor Paul Berman will run FEB. 28, MAR. 1, 2, 6, 8, 9, at 8 PM; MAR. 3, 10, at 3 PM; and MAR. 7, at 5:30 PM. Call x42079 for reservations. **THE DINING ROOM**, directed by Joan Parker, runs from MAR. 1-3, at 8 PM; and MAR. 3, at 2 PM in the Barnard Annex.

FINANCIAL AID APPLICATIONS

for the 1991-92 academic year are available in the Financial Aid Office, 14 Milbank. **REMEMBER** that all current financial aid recipients **MUST RE-APPLY** for financial aid. The deadline for submitting completed forms: WED., APR. 17.

PREMED STUDENTS:

A writing workshop will be held for students planning to take the April or September 1991 MCAT in 409 Barnard Hall, FRI., MAR. 1, 1:30-4:30 PM. For sign-up, contact Matt Lambert, Dean of Studies Office (x42024). A list of summer opportunities for all premedical students and for minority premedical students is now available. See Matt for the list and brochures/applications. Many deadlines are as early as MAR., 1.

JUNIORS INTERESTED IN APPLYING FOR

THE 1991-92 SENIOR SCHOLAR PROGRAM or for the **JOINT SIPA-BARNARD PROGRAM** (see Catalogue, pp. 34 and 38) should make an appointment with Senior Class Dean King in the Office of the Dean of Studies, 105 Milbank, x42024, by mid-February. Applications for both programs must be filed by FRI., MAR. 1.

FUNDED PROGRAM FOR MINORITY

JUNIORS WITH PLANS FOR A CAREER IN PUBLIC SERVICE: The Woodrow Wilson Program in Public Policy and International Affairs, based at Princeton, will offer an intensive summer institute at the University of Texas, from June 2 to July 26, for minority students with public service career goals who will be seniors in 1991-92. Full support for the cost of the program (room, board, transportation to and from the home college) and a \$1,000 stipend will be provided. **APPLICATION DEADLINE:** MAR. 15. For further information, counsel, and the application, see Professor Caraley or Professor Pious, 409 and 401 respectively, or Dean King, 105 Milbank, BY MARCH 1.

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.

The Barnard Bulletin
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**Jenny Garet's Sunday on the
Broadway Mall.
See page 16.**



Cover: Spotted Hand by Neil Graham.

Support Art as a Valuable Asset

That Barnard can boast names like Erica Jong (BC '63), Suzanne Vega (BC '81) and Laurie Anderson (BC '69) as recent alumnae is surprising only when considering the state of the arts at Barnard today. Barnard has no autonomous studio art department. Artists share Barnard's one poorly ventilated studio space with architecture students. Meanwhile, a room designated "Art Studio" in the basement of Sulzberger stands empty. While Barnard as an institution does not lie anywhere near the root of this problem, the way Barnard treats its artists seems to reflect an attitude towards arts in America as a whole. Funding for art was recently cut from the 1991-92 New York State budget by 56%. For some reason funding for art is always judged as expendable.

Art is an expression and a very personal act of creation; while Barnard College sets aside one week to recognize women in the arts (Winterfest), during the rest of the year, arts are barely supported and are far too easily overlooked. Even during Winterfest, t-shirts with the slogan "a

celebration of women in the arts" were sold all week, while a gallery exhibit designed as an event for Winterfest was scheduled for a mere two hours before the visual artists petitioned. Add to this the frustration of only having a week's notice and fighting the administration for the right to use a vacated space in the Cafe to mount the exhibition, and one starts to understand the frustration of being a visual artist at Barnard.

Although a visual arts major has been proposed since the dismantling of Program in the Arts (PIA) in 1988, Barnard like other institutions, has an "academic mistrust" of its own artists, and questions their intellectual competence. Technically, only art history majors may concentrate in Visual Arts, and Barnard limits the number of studio arts classes credited to 18 points--a condescending compromise which assumes that only those who study the history of art deserve recognition. While the second sale art market ballooned in the 80s, funding for the creation of new artworks consistently shrank. The practice of only recognizing established

artist's work undermines the intrinsic value of art in itself. Art has value because of the love and concern that goes into producing it. As a society, we cannot afford to overlook this enormous resource. In the face of tremendous cuts to public arts funding, right-wing art censorship campaigns and a societal disregard for the value of arts in general, Barnard should pay more than lip-service to the needs of its student artists. Barnard art students deserve a space of their own; the empty room in the basement of Sulzberger labeled "Art Studio" is a good place to start. Barnard should pursue the idea that while its student artists are not here to study art, as in a conservatory, the college includes the creation of art as integrated subject matter in a liberal arts curriculum. The Barnard community should support and attend events in the Upstairs at Barnard Art Gallery. Only by these ways can artists achieve the same kind of broad education and opportunities that the college pledges to commit to its students.

Housing Exchange Has Its Faults and Merits

A significant part of an undergraduate experience is where a student is housed. The residence halls provide much more than just a room in which to sleep--they serve as an entire social setting, as a meeting place, as a haven to return to after a rough day, and as an opportunity to learn about other types of people, how to live with them peacefully.

While many students feel a sense of anticipatory excitement towards getting a new room and being surrounded by new people, their initial delight is often undercut by a great deal of frustration. A large part of the frustration results from the lack of sufficient information concerning what the newest housing options are, specifically what rooms are available or likely (depending on your point credit status), what the actual dimensions of your room will be, what the chances are of obtaining your "dream suite," whether the dorm you get will be safe, and whether or not friends who attend school on the other side of the street are getting an advantage in choice. Other frustrations result from the actual options offered.

This year's housing exchange deal with Columbia has been viewed as unfair by many students. Some Barnard students have griped that Columbia students are getting the better rooms and newer facilities at preferable locations. While Barnard's decision to convert 620 into an all-female dorm has met with approval from women on both campuses, since some students like the option to live in a completely female atmosphere, frustration has also been expressed over the fact that there are almost no spaces for Columbia or SEAS women in 620. In addition, 620 will now be more likely to be selected first by seniors, instead of the traditional sophomores and juniors. Also, another major drawback is Columbia's reactive decision to close Hartley and Wallach to Barnard students. These two dorms are centrally located, and thus have better security--an important issue for many Barnard women. River just does not seem to be comparable.

On the other hand, it is important to realize that the housing exchange between Barnard and Columbia has been credited with improving relations

between the two schools, and for providing a better understanding of the differences and merits of both institutions.

Editorial Policy

Letters to the Editor must be signed and are subject to editing due to space limitations. Letters are due at 5pm the Wednesday preceding publication in 105 McIntosh.

Signed editorials do not necessarily reflect the views of the Bulletin.

Interested writers, photographers, and artists, contact Ali or Gretchen at x4-2119.

**FAD or BAD?
Fitness
Awareness Day: A
Tremendous
Marketing
Success**

Editor's Voice

While some of us have strong feelings about Valentine's Day, today I find myself sifting through my own feelings about Fitness Awareness Day, or FAD, (or FATH, Fitness Awareness Two Hours) as well as sifting through all fun, free FAD giveaways. When I ventured out of the Bulletin office, I saw that Tom's™ was giving out toothpaste freebies which, I heard, were gone within 3 minutes and 35 seconds. As a matter of fact, when the toothpaste was gone, the frenzied mob broke into the Tom's™ gift basket which was supposed to be raffled off at the end of the day. Just three feet away from the Tom's™ mayhem a well-dressed woman, who was pushing a laundry cart full of gift bags and wearing a name tag which read *Self*, cried "Help your*Self*!" into the crowd. Hey, they were free. I took one. Already riding that "getting-something-for-nothing"

high I took a stroll to see what else was to be had. I had no trouble getting close to the St. Luke's Hospital table. The only free stuff they had was just a bunch of pamphlets, oh, and a few of those pretty cool circular slide rules that you can use to find the best-fitting Jogbra™. Then I walked right up to the heart screening table—no problem. For some reason there wasn't the same sort of enthusiasm to get one's finger pricked for a cholesterol check as there was for toothpaste. Hey, I didn't stick around either. Finally, I found some more products, but they weren't the kind of things I'd ever seen on the shelves of Love's. Mrs. Carmen Mondesire introduced herself and her husband to me as independent distributors of Sunrider™ products—and assortment of powders and pills which helped with anything from dealing with stress to quitting smoking. "Are you interested in becoming a distributor of Sunrider™ products?" she asked me. "What does this have to do with fitness?" I asked.

"Well," she explained, "my husband and I hadn't been feeling very well. We began experimenting with all sorts of types of "alternate healing" and then we found the Sunrider™ products and we liked them so much we decided to go in to business with them."

"Oh," I responded. I guess she detected the disappointment in my voice as I realised there were no freebies at her table.

"Sunrider™ is a Fortune 500 company," she added enthusiastically.

I walked away forlorn. Then I remembered I still had my *Self* gift bag. I brought it back in to the office and eagerly unpacked the goodies. There was a can of Aquanet™ hairspray the size of a small grain silo, a package of pink and baby blue disposable razors, a package of Playtex™ disposable tampons, and some cosmetics.

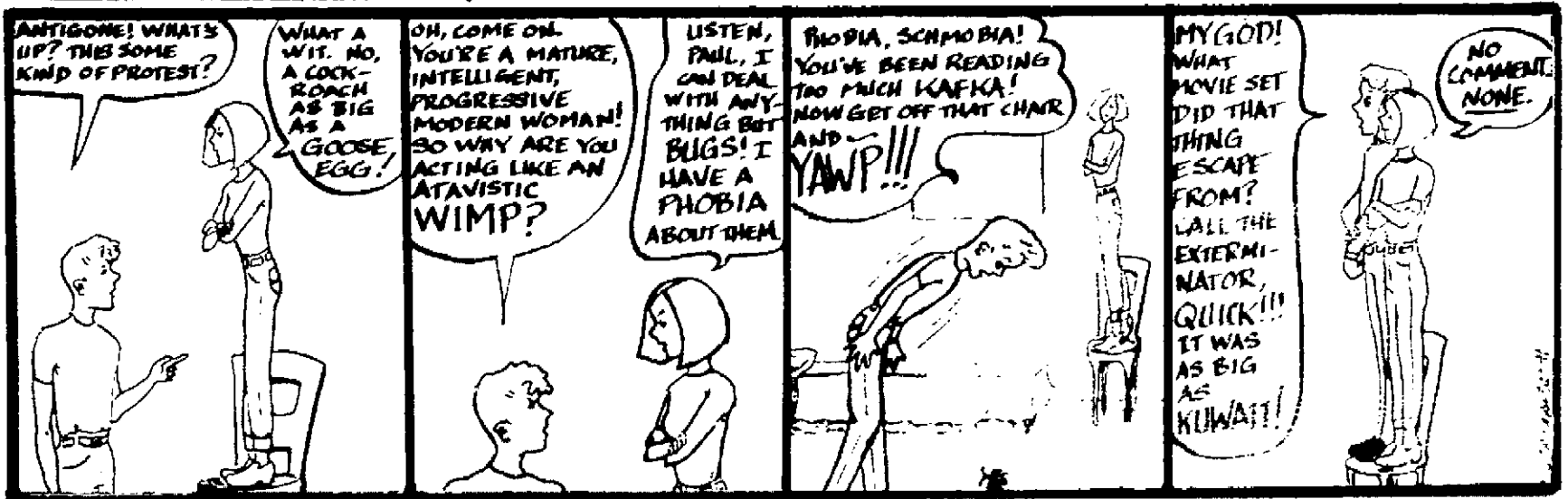
All day, random people kept walking in to the Bulletin office holding up the gargantuan can of hairspray asking me, "Why doesn't someone write an article on this?" or "When is Environmental Awareness Day?"

True, we did get a lot of free stuff, which is cool, but fitness, as a theme, seemed to get lost amidst all the junk.

If, as a community, Barnard wanted to celebrate Fitness Awareness, there seem to be better alternatives. A day off from classes to play intramural sports or a healthy walk on a spring day in Central Park.

But don't worry, we can invite *Self* back on April 1, for Hairspray AwarenessDay.

Cartoon by Liz Skrapitz



Final Arrangements Planned For The Barnard-Columbia Housing Exchange

Final arrangements for the breakdown of rooms available for the Barnard-Columbia housing exchange are in the process of being approved by the deans and the housing committees of the individual schools. According to Associate Dean of Student Life at Barnard Sandra Johnson, there are 209 spaces in Barnard housing open to Columbia students and an equal number of spaces in Columbia housing available for students at Barnard.

In a meeting on Feb. 12, representatives from Barnard's Student Government Association (SGA), the Columbia College Undergraduate Dormitory Council (UDC), and deans of residential and student life from both campuses discussed which dorms will be included in the exchange for next year. Most dorms involved in last year's exchange remain the same, but there are a few changes. Seventeen single rooms in River Hall will be made available for Barnard students and Hartley and Wallach Halls will be excluded from the exchange. While the number of spaces in East Campus designated for Barnard students remain fixed at 41, due to renovations this year, each suite will become a five-person suite. In the past, East Campus suites were designated for four occupants.

According to Denise Levy (BC '92) who works in the Barnard Housing

Office, 620 West 116th Street will become an all female dorm next year. Additionally, all the rooms will be converted into singles creating four and five-person suites. Barnard is "trying to offer an environment where all women can live together while also targeting seniors by making the dorm [620] more desirable with singles," said Johnson.

Some students find the new arrangement at 620 appealing. Tara Jefferson (BC '92) thinks "it's a good idea for an all female dorm in an all female college." According to Jefferson, "most juniors have ended up in Plimpton or 49 Claremont, so as seniors they will most likely flock to 620. They will be looking for a suite with a kitchen and their own bathroom, not just a floor."

Most students, however, feel otherwise. Carrie Waldron (BC '92) insists that 620 "won't attract seniors like the Tower does for obvious reasons like air conditioning and the view." According to Waldron, "it would be more attractive if it were co-ed." Nevertheless, she says, "it is a step in the right direction for housing to do something for the students. It's about time."

Many students find the entire housing process unsatisfactory. According to Julie Steiner (BC '94), it is "unfortunate that housing isn't integrated among the different years, genders, and races. It is

also [upsetting] that as a sophomore I am resigned to living in Plimpton. Sophomores aren't guaranteed on-campus housing and are relegated to life in suites farthest from campus. Something must be changed."

Johnson recognizes that "the bottom line is that the lowest index does not have the widest range of choices. . . . 75% of the sophomore class will get doubles." In order to accommodate some of the sophomores, there are other options available such as early group suite selection or special interest housing. "We have found that these alternatives were very effective in the last two years," said Johnson, "and we will continue to push them with the first year students as options for next year."

Other students are dissatisfied with the lack of information on room sizes and floor plans. "Barnard housing should distribute floor plans in packets like Columbia housing does," said Felice Tager (BC '93). According to Waldron, "one of the bigger responsibilities of the housing office is to give us accurate floor plans of the rooms. They don't have realistic scales of the dorm rooms and you don't know what you are getting into until it is too late. We need a fair representation of the buildings we are to choose from."

Sharon Friedman is a Barnard College junior and a Bulletin News Editor

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Barnard Bull

The Bull roamed around the fifth floor halls of Hewitt and Brooks last week to ask participants on both sides of the Barnard-Columbia housing exchange what their opinions are on the housing swap.



◀ Albert Wei CC '91

"I like it. I think it's a good exchange and from what I know, the arrangement of the rooms is pretty fair...I also think it's important to have an all women's dorm in the 600's, but it should be open to CC and SEAS women too."



◀ Quaif VanBenscholen CC '92

"I think it's more fair for CC students coming over to Barnard than Barnard students going over to Columbia. Brooks with a kitchen is a lot better than Wien any day of the week."

Jenine Tankoos BC '91 ▶

"...I had to suffer through the construction noise and hassles when I was a first-year in Reid Hall. Now I am a senior and I'm living in the hallways of Hewitt, in the smallest room on the floor, and meanwhile there are CC people living in Centennial. I didn't have a chance in hell to live in Centennial Tower."



Susan Catto CC '92 ▶

"I love it. You can get a better room at Barnard, the security is better, and it's a lot cleaner. The new kitchen is great."



◀ Janet Alperstein BC '92

"I believe in the housing exchange as a concept, but I think there are problems with the quality of the rooms that are exchanged."



◀ Ken Aron SEAS '93

"It's all right. I don't mind living over here...it was this (Hewitt) opposed to Wien and this has the kitchen. But I really can't judge the fairness, I mean I don't know much about the buildings involved."



▶ Debbie Herdan, Hewitt R.A., BC '91

"I think it's a shame that BC students have to live in housing that isn't exactly equivalent to what the CC students get to live in here. I think that the Hewitt rooms are much better than the rooms in River and Wien."



▶ Anna Cushing BC '92

"I think we should keep the 600's (except for 616) for Barnard students because they have more character and are an escape from the dorm-like atmosphere."



SGA Discusses Budget Cuts, Community Service, and the Honor Code

At the SGA meeting on Feb. 17, a proposal to support bureaucratic reform in the Debate Council was passed. The Debate Council is seeking an alternate institutional structure because its present system is not meeting its expanding needs, and the future of the council's success relies heavily upon this. The Debate Council is funded as an academic group but the team travels and has a coach, much like an athletic team. Therefore, the team wants to be reconsidered as a club sport or even as a separate academic department-like many other colleges across the country recognize their debate teams. This would benefit their funding status which is insufficient in their present situation. In addition to passing the proposal to support the debate team's motion, the SGA allocated \$200 to the Cross Examination Debate Association (CEDA) for the national competition in Washington. The trip will cost the team \$3,000.

With the possibility of state budget cuts affecting Barnard's financial aid, SGA discussed a letter writing campaign to stop the cuts. Students can participate in the letter campaign by picking up letters in the SGA office, the HEOP office, or at the HEOP table in McIntosh. They will be sent to state officials in protest of the cuts. The Board of Trustees has also begun its own letter writing campaign expressing contempt for the possible depletion of crucial financial aid.

The SGA, Columbia College Student Council and the SEAS Student Council have planned their joint community service project for Saturday, February 23, as their theme day with the Harlem Restoration Project of Community Impact. Members of the three groups will work on rebuilding houses on 125th Street.

Other topics of discussion included continuing polling for the constitutional referenda which began at the start of the semester, until 140 more students vote. Barnard's housing exchange with Columbia was also brought up at the meeting. Barnard students will not have reserved rooms in Hartley or Wallach for next year, but more rooms in River and John Jay have been added. 620 has been designated an all-female dorm for next year also.

The role of the Judiciary Committee and the Honor Code at Barnard were also talked about at length. The possibility of expanding the Judiciary Committee's role is to be further considered for the future. Presently the Judiciary Committee only handles appeals for disciplinary action, whether they are due to violations of the Honor Code or other measures beyond the Honor Board. Since no cases have been presented to the committee this year, they are not doing anything for the time being. This led to a discussion about the Honor Code and the possible need for change. Members of the SGA recognize that

there is a problem with students following the code during exams. The Honor Code has often been neglected to be included on exam booklets. It was suggested that the Judiciary Committee and the Honor Board work together to solve this problem.

Joo-Yung Lee is a Barnard College Sophomore.

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NYU 1991 SUMMER SESSIONS BULLETIN C45

Videoconference Deals with Racism on Campus

Panelists Discuss Case Studies Before A National Audience

A national videoconference entitled "The Rise in Campus Racism," part of a series on Black issues in higher education, addressed the issue of campus racism on Wednesday, February 20 at Teachers College. The videoconference was transmitted live from Washington D.C. where Moderator Julian Bond, host of "America's Black Forum," spoke with a number of panelists on the topic of racism on college campuses. According to Bond, one in four minority college students cannot get through a year without being involved in a racist incident. Among the questions asked at the conference were: what has caused racism on college campuses, how can faculty sometimes help cause campus racism, and how can administrators and educators cultivate cultural diversity among students?

Panelists included psychologist and educator at Florida State University Na'im Akbar, Vice Provost of the University of Cincinnati Mary Ellen Ashley, President of African American Images in Chicago, Illinois Jawanza Kunjufu, and Assistant Secretary of the Office for Civil Rights, U.S. Department of Justice Michael Williams.

Four case studies of specific problems confronting particular schools were also presented. The four case studies addressed institutional racism, separatism, the effects of diversity on racism, and the anatomy of a racially motivated incident. The panelists also cited an isolated incident at George Washington University in which a newspaper article stated that two black men raped a student. The information in the article was later found to be completely falsified. The panelists pointed out that the negative views and stereotypes associated with blacks created the racist article and made it believable.

The panelists urged administrators, faculty, and students to push for diversity and implement multi-cultural curriculums.

They should also increase awareness of and respect for diversity in order to stop negative feelings among students.

Barnard, Columbia College, the School of General Studies, Teachers College, and SEAS provided funds to transmit the videoconference. Assistant Dean of Student Affairs at Barnard Vivian Taylor and Director of Student Life at Teachers College Sue Nanka-Bruce coordinated the event.

Taylor said she was pleased to have members of Columbia University's five schools come together to discuss an issue so "critical to our being an education institution." She also said that it was hopefully the first of many more such opportunities to promote respect, equality, and communication among racially diverse groups.

Nanka-Bruce was pleased with the conference and said that she is anxious to work on Columbia's individual problems in the near future in hopes of enhancing life on campus for minority students.

Panelist members urged a change in university curriculum to include Afro-American and other foreign studies so that not only will students of color learn about their heritage and background, but white students will also be exposed to all that those cultures have to offer. They stressed that colleges should get away from the Euro-centric "racist reality" traditionally taught in schools and emphasized the importance of a racially diverse faculty.

The panelists urged to demonstrate efforts for social interaction among ethnically diverse groups, not alienate people in their own ethnic group because they choose to associate with members of other ethnic groups, and get involved in trying to push positive advances towards a multi-cultural attitude in the administration and faculty.

Tina Chiapetta is a Barnard College Sophomore

In honor of Women's History Month, the Columbia College Women's center is sponsoring a

LESBIAN FILM FESTIVAL

3 evenings of film celebrating the Lesbian woman

Friday, March 1 : Documentary Night, 7:30pm, 212 Ferris Booth Hall

Saturday, March 2 : Fiction and Fantasy, 7:30pm, 203 Ferris Booth Hall

Sunday, March 3 : Lesbian Classics, 7:00pm, 203 Ferris Booth Hall

All screenings are free and everyone is welcome.

For further information dial the Women's Center at x44907.

URGENT!!!

YOU are needed to help in a letter-writing/phone contact campaign to protest state budget cuts including:

- 1) Barnard College Fin Aid cuts
- 2) The complete removal of the Science and Technology Entry Program(STEP)

—Please call or stop by the STEP/HEOP office (rooms 18 & 5 Milbank), to write letters and call state officials to relate our concerns.

Thank You!!!

Chinese New Year's

—photos by Julie Lei



Fashion Show



Justifying Madonna

Wanting, Waiting, Needing for YOU
to Justify Madonna (and my thesis)

Who isn't justifying Madonna? Madonna has been "justified", even by her critics, as a subject worth discussing. She smacks of the unsettling contradictions surrounding juicy topics such as women's sexuality, power, and submission. She is the living incarnation of the Madonna/Whore dichotomy; the embodiment of postmodern American values; a potent role model for teenage girls... Isn't she?

Fans, feminists (these are not mutually exclusive), and steadfast critics have created a discourse about Madonna that is informed by, but is distinct from, the media's construction of Madonna. This discourse persists in the daily conversations of some who identify with Madonna and one or more of the complex images she portrays. It also extends into academic research (two Barnard seniors, myself included, are writing senior theses on Madonna, and there

are many dissertations which have been or are currently being written about her), and into the classroom; most recently, to Columbia University.

Whoever unlocks the mystery of Madonna will understand American culture in its current state

On Valentine's evening, as Madonna was practicing live sex scenes for her upcoming *Rescue Me* video, Director of Humanities Institute Ann Kaplan of SUNY/Stony Brook, delivered her latest exegesis of Madonna entitled, *Masks and/or Mastery: MTV, Adolescence, Madonna*. The talk was divided into four somewhat disparate sections each addressing topics worthy of an entire dissertation. She spoke of popular culture and its ascending popularity with scholars; teenage consumer culture and the commodification of Madonna and feminist arguments for and against Madonna. Finally, she psychoanalyzed Madonna's video, *Oh Father*, concluding that Madonna is on a quest for her mother. The entire lecture was prefaced with Madonna clips from her now multi-meta-textualized December, 1990 *Nightline* interview and, naturally, according to Madonna-studies protocol, her *Justify My Love* video, though Kaplan discussed neither in detail.

The audience, which overflowed the large room in Deutsches Haus, laughed outright at Madonna's "ya know's" and "um's" and at her assertion that she's in charge of her "bimboness". They tittered at the mild *Justify my Love* scenes which scandalized MTV. The *Nightline* interview, which showed an inarticulate, gum-smacking Madonna groping for the proper words to intelligently discuss issues of censorship, feminism, and the politics of MTV, was an eye-opening introduction to the "subject" we were about to pick apart. Kaplan's showing of the *Nightline* interview seemed to ask the question, "Is this really worth studying?" The answer is yes, but maybe it shouldn't be.

Kaplan sometimes worries that she may have created a Frankenstein monster when she first analyzed Madonna in 1983, claiming her for the feminist cause long before Camille Paglia 'did' in her December, 1990 *New York Times* editorial entitled, *Madonna-Finally a Real Feminist*. Kaplan said her research was popularized by a young journalist (she thinks a graduate of Columbia University) with a background in Culture Studies and Madonna fandom. Her work "got relayed as 'Madonna 101' to all the little tiny radio networks. I was getting 10 calls a day, [asking] 'Would I talk about Madonna 101?'" Kaplan credits the popularization of Madonna scholarship to the influx of media and culture studies students into the media, and to the increased awareness of popular



Madonna

photo by Lorraine Dav

culture as a legitimate subject for academia. She admits Madonna-ology is dangerous when not done in a "very responsible and serious way otherwise we're going to call down upon us the wrath of the administrators, indeed rightly... the level of work [must be] done in contexts where sufficient historical dimensions and breadth can go on"

The reaction of the audience to Madonna's verbal stumbling on Nightline would suggest the laugh's on her. But our fascination with the scholar who seems to have "mastered" the elusive subject suggests that the joke may be

understand American culture in its current state. As Kaplan concluded, "Madonna is postmodernism personified." The implication is that she manifests the ambiguity, contradiction, and lack of a fixed identity that marks the last twenty years.

Perhaps Kaplan's assertion would not be so alarming to me if it didn't implicate me personally. But as a product of this era, who along with many of my peers, is currently involved in "justifying" Madonna in a significant research paper, I feel particularly struck. Are we, as a pop-generation weaned on MTV, simply justifying our own consumption ethic, that is, in



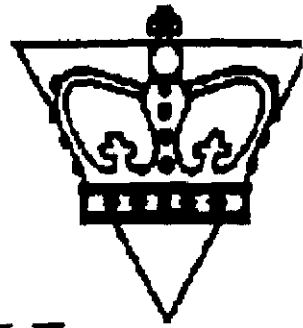
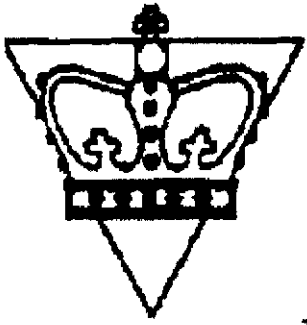
on us. It seemed a parody. our being there (myself included), scoffing at the very thing we sought to understand, no longer examining the "thing", but that which constructs a meaning of the thing, that which justifies the thing

I use the word "thing" here purposefully. Academia, not unlike the media, has made Madonna "thing-like". While the media helped create Madonna as an object of desire, academia is transforming her into a desirous subject, or rather, a concept. She is no longer an entity, but rather a microcosmic example of an era, a generalization of a generation. Whoever unlocks the mystery of Madonna will

this case, the idea that we can plug into a pre-fab identity by dyeing our hair or changing our clothes? Is the creation and expansion of a Madonna discourse enhancing our understanding of American culture or celebrating it? Arguably, are we not a highfalutin' fan club devoted to the concept of Madonna and all that she represents.

Aimee Wielechowski is a former editor-in-chief of the Bulletin and a Barnard College senior. Madonna is the subject of her senior thesis

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YOUR BODY AND YOUR HEALTH

Breast Cancer: Not Just a Concern For Older Women

For the typical Barnard student, the matter of breast cancer is often placed on the back-burner. Most women in their late teens through their early to mid-twenties feel that breast cancer should not be a major issue until approaching the middle ages of their late thirties and beyond. Although it is true that the majority of women who get breast cancer are more advanced in years, there still exists the question as to

breast cancer increase their risk by two to three times. Recent studies have regarded diets high in animal fats to be a possible link to the causes of breast cancer. American women who have diets high in fats have a much higher rate of the disease compared to Asian women whose diets consist mainly of vegetables and grains and in which the incidence of breast cancer is relatively low (The Saturday Evening Post, October, 1990).

mastectomy (a type of surgery to remove the tumor) three years ago when she was diagnosed with breast cancer by a mammogram. "I am not the only one around. Working, healthy, fine women are a lot closer than they may realize."

Breast cancer is a disease that has no guaranteed means of prevention. The key word is early. If proper precautions are taken and one tests herself regularly, it can be detected at an early stage with a nearly full chance of recovery. Regarding the importance of testing at an earlier age, specifically for women in their undergraduate years, Mitchell states, "Practice. We should be aware now and get into the habit of testing."

Felicia Kang is a Barnard College sophomore.

The key word is early. If proper precautions are taken, and one tests herself regularly, it can be detected at an early stage with a nearly full chance of recovery.

Many of these factors are beyond one's control and 55% of women who get breast cancer have no known risk factors in their life (Newsweek). Though there are no specific preventive measures which will guard one from the

how much of a concern the disease should cause among college-aged women.

According to Dr. Diana Killip of Barnard Health Services, one in nine women in the United States is expected to develop breast cancer. According to Newsweek magazine (12/10/90) 150,000 women will be diagnosed and 44,000 will die from the disease within a year. It is the second leading cause of cancer deaths among women next to lung cancer. Such facts should provoke concern in females of all ages.

There are at least fifteen different kinds of breast cancer, each with its own growth rate and tendency to metastasize, or spread to other parts of the body. While there is no known cause of breast cancer, certain factors are believed to increase its risk. Emily Mitchell (BC'93), worked at the University of Washington Children's Hospital in the breast cancer research lab last summer. She noted some prevalent factors in which research is currently being done on those in high risk categories: (1) women who began their menstrual cycle very early in life or whose menopause came late (2) women who have had children late in life (past the age of 35) or who have not had children at all (3) women who are obese.

Genetics is also a key factor. Women who have a family history involving

disease one hundred percent, there are precautions women should start taking early in life. "Nothing guarantees prevention, yet it would be prudent to watch out for [breast cancer]. Cut fats and overall calories and test yourself regularly. Breast cancer can be picked up before a tumor with a great cure rate of 98%," Killip said. While Killip feels that breast cancer does not need to be a stressful concern until the mid-twenties, she emphasizes the importance of awareness. "It's a sisterhood issue. If one in nine women will develop it in the course of our lives, we must get our daughters aware." Dr. Killip states. There are several means to detecting breast cancer. The National Cancer Institute (NCI) and the American Cancer Society (ACS) advises women to examine their breasts monthly. The best time is two or three days after the period ends. A doctor exam is also recommended, at least every three years for women between the ages of 20 and 40, annually after 40, and more often for those at higher risk. The NCI and ACS calls for a mammogram, which is a breast X-ray that can spot tumors two years or so before they can be felt. A base-line mammogram is recommended for women between the ages of 35 and 40, every one to two years for women 40 to 49 and annually for women 50 and older.

Killip herself underwent a

One out of ten women will develop breast cancer!



I know I was that one. And mammography helped save my life.

Debra Strauss



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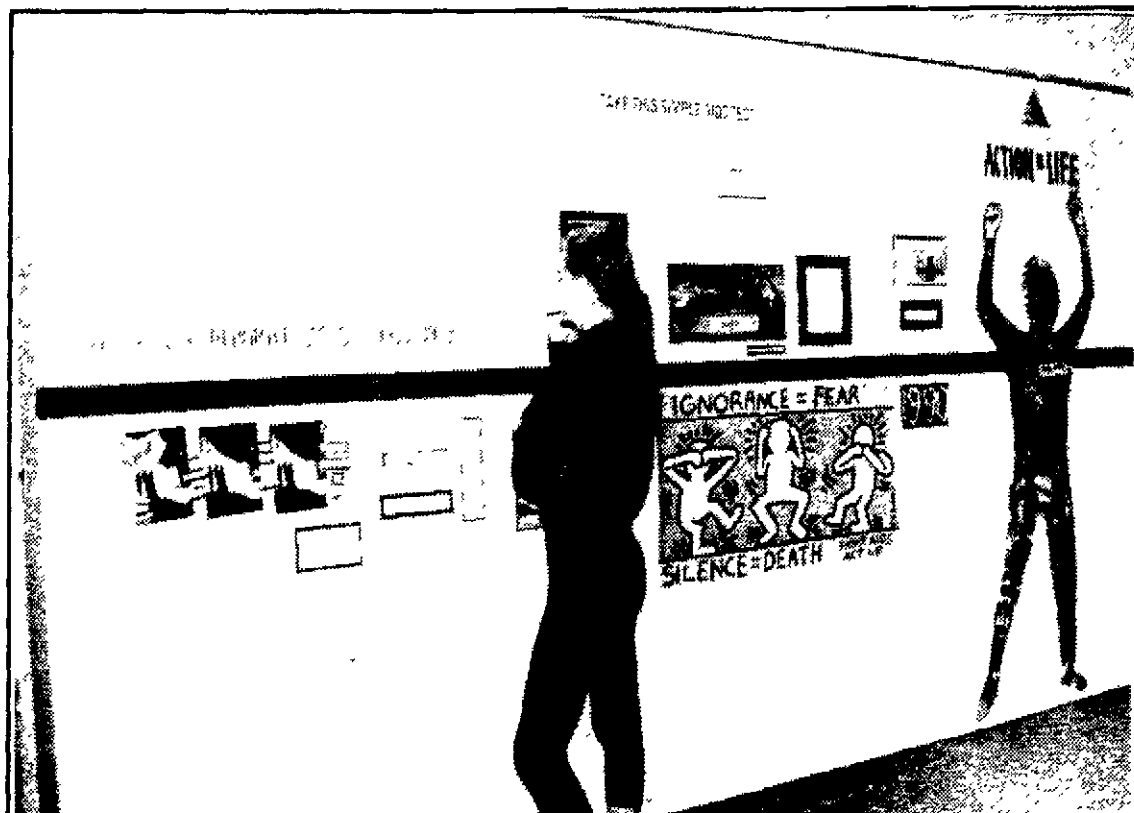
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Postscript Arts Underground: Supporting Campus Arts For Over 25 Years

While the lack of arts programs at Columbia University have left many campus artists feeling bewildered and unrewarded ("Alienation of the Columbia Artist," Spectator 2/21), one resource that has been of continuing importance to Barnard College artists has been the Postscript Art Gallery, located in the basement of St. Paul's Chapel. "Barnard students have always been a backbone of the gallery," said former Postscript treasurer Julianne Ferrar (BC '91). Likewise, Postscript has, by its very existence, provided Barnard and Columbia artists with a support network otherwise lacking on the Columbia University campus.

The Postscript name has long been synonymous with artist space on the Columbia campus. "The Postscript Coffeehouse has been in existence for over 25 years. [The Coffeehouse] has always been in the basement of the chapel," said Postscript Art Director Jen Laden (BC '92). In 1988, a small group of students decided to start a place to show artwork; what they received in "gallery space" was a small hallway in between two bathrooms, next to what is now the present Postscript office. Ferrar recalled that this space was hardly fitting for a campus art gallery: "We were using blue tack" and tape to mount the shows," said Ferrar. "Furthermore, the groups' curating skills weren't honed, and many artists hesitated to show works in a "gallery space" that provided no security to their art.

Despite these setbacks, the effort to provide a campus space and establish an arts community had begun to gain momentum. During the fall of 1988 the group coerced the administration to provide them with what was then the Gustavia Room, in the basement of St. Paul's, near the space which was already used for Postscript Coffeehouse. But here, the group had other problems to contend with: an historic landmark, the room had to be totally refurbished in order to serve as a gallery space, with the stipulation that it would be preserved in its present state as a historic monument. A third year architect student came in to look at the



Postscript AIDS Exhibit

Photo by Elena Wagenfuehrer

space, and devised an inexpensive plan to restructure the room. For under \$8,000, the group went to work over winter break, and by the time the administration returned for Spring semester of 1989, they were stunned by the new gallery space. The Postscript Art Gallery went into operation that semester, and has been providing the campus arts community with exhibitions ever since.

In the spring of 1989, the Postscript Coffeehouse, defunct for nearly two years, shared success of the popular, new Postscript Art Gallery. With the name Postscript in common, "what we decided to do was to merge and become one organization: the merger became Postscript Arts Underground," said Laden. Using the new name Postscript Arts Underground as an umbrella, the group acquired Joint Budget Committee at Columbia (JBCC) "status" in order to receive more funding, and with some inevitable growing pains, its structure was solidified into three divisions: The Postscript Art Gallery, the Postscript Coffeehouse and the Winter's Rap, the

latter of which formed in 1988 as an informal writer's discussion group and support network.

Since then, Postscript Arts Underground has maintained its fine

"Barnard students have always been a backbone of the gallery."

Julianne Ferrar (BC'91)
Former Postscript Treasurer

reputation as an organization dedicated to artists and affiliates of the Columbia community: students, as well as faculty, alumnae and administration have participated in Postscript's projects. The Postscript Art Gallery has also served as a model for the creation of a gallery space here at Barnard, the Upstairs At Barnard Art Gallery space, which is located on the second floor of the Barnard Annex. According to the present Director of Postscript Arts Underground, Kevin O'Conner (CC '92) future endeavors include "refocusing energy from performance to creation," Laden says. "If the school could see and understand what Postscript does and



Dad by Jenny Garrett (CC'91)

photo by Eugenie Milroy

the commitment of the student staff of all three sections, they might be more prone to offer support, not just financial, but personal to the arts community and to the artists of the campus." With these goals in mind, the Postscript Arts Underground continues to challenge itself, the arts community and the

Columbia University campus at large to provide a safe space, a network and a supportive institution for artists at Columbia University.

Susan Leff is a Barnard College Junior, and a Bulletin arts editor.

Auction Brings Money To Postscript

Postscript Arts Underground, the campus' on-going art space, held its third annual silent auction the night of Feb. 2 at St. Paul Chapel.

One of the main objectives of the auction was to raise money to finance the group's activities which include the Art Gallery, the Writer's Rap and the weekly Coffeehouse.

"Our aim was to raise money and to provide an evening where people would come in to the space for reasons beyond just the exhibitions," said Postscript Gallery Director Jenny Laden (BC '92).

Ironically, out of almost a hundred items auctioned, only 35 of them were pieces of art donated by artists. There was a tendency for the participants to bid for "service items." Such non-art items varied from "dinner for two at West End Gate" and "gift certificate at Papyrus" to jewelry and free shows at CBGB's.

The services sold, while the art, waiting to be auctioned, remained bidless. People spent a great deal of time enjoying the artworks. While almost all the service items sold, less than half the art sold.

An observer at the auction commented, "Everyone is too broke to spend money on (unknown) art works. They are more practical about where their bucks go."

This seems to be a popular way to view what took place at the Postscript auction. "Students can't afford to spend money on art," said Laden. "Students would much rather have a great dinner for ten bucks than spend the money on a picture, though the photos sold quite well."

150 bidders contributed to Postscript at the auction through purchasing art and services and admission. But the trend of the sales seem to cast some doubts on the value of art as the objects of "simple pleasure". Shouldn't art have some intrinsic value?

Although this auction raised disturbing issues for some, it was "successful" and people there really enjoyed themselves. Postscript President Kevin O'Conner explained that "money is not really the issue. What's important is that we all had a good time."

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Let My People Go: An Evening of Cultural Sharing

Steps towards Understanding and Unity, *Let My People Go* is an evening in which the Black and Jewish Communities share their Cultures and Histories. It is meant to be an evening which fosters respect. The event will be held in Earl Hall auditorium, on Saturday, March Second at 9pm, before the celebration of Passover and directly after the Celebration of Black History Month. It is a joint effort between the Jewish Student Union, the Black Students Organization, the United Minorities Board, the Student Governing Board of Earl Hall, Respecting Difference, and the Office of the Dean of Students of Columbia College.

The event is targeted to the entire Columbia Campus and to the Black and Jewish Communities in specific. It is crucial that the Black and Jewish Communities work with one another on a project of tolerance and understanding and in this way we, as individuals and as communities, may become friends and learn to respect one another's differences in the future.

Imagine: African drum beats and Hebrew liturgical chanting woven together in the bonds of common history; students who are working together, from all different backgrounds, watching the culmination of their months of work; feeling that they have built a Coalition of friendship not just of races, ethnicities, and religions. Members of the audience watching, listening and talking about their feelings and opinions of the Black Jewish relationship which has become so complicated.

Black Jewish relations have become increasingly volatile on college campuses around the country. On the Columbia campus these relations have been strained due to a lack of understanding between the Black and Jewish communities. It is important not to harp on the past in trying to build bridges of respect between the Black and Jewish communities.

This program will mark the creation of a Black-Jewish dialogue that originates not from crisis but from a commitment to understanding. It will explore common history and promote respect. The program is to be an evening open to everyone on this campus who wishes to explore history and culture. The event will be an evening in which the Black and Jewish communities share their cultures. The evening is scheduled to begin with performances from African American and Jewish campus individuals. The evening will culminate with the performance of the Avodah Dance Ensemble in association with the Henry Street Settlement—Louis Abrons Arts For Living Center.

These two dance companies have joined together in the performance of the piece *Let My People Go*, based on the poem by James Weldon Johnson. "The interpretation of the poem uses dance, drama and music to focus on common concerns of the Black and Jewish communities," said Johnson. After the piece is performed the choreographers and dancers hold a discussion about the piece and the audience's reaction to it. The piece, which tells the story of the Jewish Exodus from Egypt and Black emancipation from Slavery offers Columbia the first opportunity for a celebration of difference and an affirmation of unity.

Shana Sippy is a Barnard College sophomore

Dance Calendar

DANCE comes to Columbia University with THE 6th ANNUAL MORNINGSIDE DANCE FESTIVAL! It will consist of five different programs and will include the works of over 25 choreographers. The festival is sponsored by the Programs in Dance and Dance Education of Teacher's College. The schedule is as follows:

CONCERT I: Feb.25 & 26.

Performances by Randa Broughton/Lynn Brown, Jill Crosby, Rell Dean, Kelly Holt/Jan Hyatt, Francine Landes, Catherine Mapp, Don Prosch.

CONCERT II: Feb.27 & 28.

Works by Peter Dimuro, Mimi Garrard, Elaine Heekin/Bruce Walczyk, Claire Henry, Andrew Jannetti, Bryan Koulman, Susan Rose, Lynn Shapiro.

CONCERT III: March 1 & 2.

Shared company programs by Nai-Ni & Company (Nai-Ni Chen, director) and Li Chiao-ping Dance (Nancy Lee, director).

CONCERT IV ("Wings and Drumsticks"): March 3 & 4.

Performances by dancer/musicians, coordinated by Anita Feldman.

Performances by Anita Feldman & Gary Schall with Rhonda Price, Fred Stickler with Peggy Spina, Partridge-Benford Dance/Music, David Parker with Kathryn Tufano, Linda Fisher with Joshua Fried, Reginald Wilson, David Dorfman & Dan Froot.

CONCERT V: March 6, 7, & 8.

Works by Laurie Eisenhower, Lorellen Green, Barbara Mahler, Sharanya Naik, Linda Nutter, Lesley Powell, Ruth Rosen, Dara Wishingrad.

The Morningside Dance Festival will take place at the Theatre of the Riverside Church, just North of 120th St. on Claremont. Student tickets are \$8 and all performances are at 8 PM. To reserve tickets, call (212) 678-3298.

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New Yorkers Face Cuts of 56% In Arts Funding

New York State is facing the most serious financial crisis in its history. The New York State Council on the Arts, like most components of State government, has been recommended for a severe funding reduction to \$21.97 million, 56 percent less than last year's final appropriation. The Council now must reexamine how to maintain its historic mission of ensuring that artists and arts organizations will continue to provide the artistic leadership that has made New York State the cultural center of the country.

The New York State Council on the Arts published this statement earlier this month, adding to the chaotic confusion for the arts community in "post-Mapplethorpe America." (Saffron, "Lean Times Seen For The Arts".) Despite reassurances from Mayor Dinkins last December that the Department of Cultural Affairs would not be eliminated by city-wide budget cuts, the startling trend of cuts to New York City's arts community will continue in 1991 (see box.) What this amounts to for New York City residents is a form of "discrimination", said Director of Planning and Special Projects at the New York Foundation For the Arts Cynthia Reis; Reis noted that redistribution procedures within the NEA (National Endowment for the Arts) also translate into major cuts for New York City.

While public arts funding came under fire during the Reagan era, censorship efforts added to the controversy surrounding arts administrations nationwide. Surrounded by censorship battles, NEA Chairman John Frohnmayer himself has come under fire from

the arts community, who question Frohnmayer's representation and effectiveness within NEA internal procedures. After two year's worth of right-wing attacks and governmental investigation, Congress has finally settled the issue of whether the NEA would be reauthorized to a five-year term without major Congressional reform, but this is a bittersweet victory for those who support subsidized culture: "compromises" and "reforms" within the NEA promise to trickle down to every arts community in the nation.

In a city like New York, where Mayor Dinkins claimed "people don't come...to ski and look at the Alps;

among the reasons they come to New York is the great cultural center that we have here-museums and theater and on and on and on", tourism adds between \$7 billion and \$10 billion to the city's economy. The ripple effects of these recent cuts on top of previous cuts earlier this year in New York City means devastating numbers of artists will be out of work, "despite the fact that significant numbers of arts groups in Manhattan serve city-wide audiences...and patrons" (Dept of Cultural Affairs Budget FY 1991).

In the weeks ahead, each of us can work to defend a healthy arts budget for 1991-1992. The Advocacy Special suggests the following ways that individuals can act to preserve freedom of expression and to fight for the principle of public arts and humanities:

1. BE VIGILANT of the erosion of your rights; avoid self-censorship.
2. THINK GLOBALLY, ACT LOCALLY. Work in your own community to affect public policy.
3. RAISE THE ISSUES of censorship and funding-at work, at parties.
4. ASK elected officials where they stand, and vote accordingly; thank those who are supporting the arts.
5. RALLY to artists and arts organizations that are at risk or under attack.

Additionally, remember Arts Day in Albany is March 12. Buses will be leaving from Manhattan to attend a rally in Albany. Tickets are \$20 round trip. Call (212) 233-3900 x401 for more information.

Susan Leff is a Bulletin arts editor and a Barnard College junior.

Facts and Figures

NEA: New York City (1988) 1371 grants;
\$39,380,879.

(1989) 1054 grants;
\$36,324,938.

(1990) 926 grants;
\$30,804,991.

Manhattan (1988) 1216 grants;
\$35,684,689.

(1989) 910 grants;
\$33,068,178.

(1990) 794 grants;
\$28,600,041.

Between 1989-1990, the city experienced an additional decrease of 128 grant receivers, 116 of those in Manhattan.

Between 1989-1990, New York City lost \$5,519,947 in NEA funding, \$4,468,137 lost from the borough of Manhattan.

You Can See What The Butler Saw

Lesson one in theatre-going: never judge a play by its cover. For two reasons, *What the Butler Saw* is a perfect example of this rule. The comedy has nothing to do with butlers. The title is actually the name of a British peep show display of pornographic photographs. One would never imagine such a play in the basement of a church. That's right, the theatre is actually a church repertory group called the *Ten Ten Players* (named for the church's address on Park Ave).

The subject matter, however, is far from holy. It takes place in a private mental clinic, where we find the blundering Dr. Prentice attempting to seduce his ditzzy, leggy secretary. His wife, a seductress herself, ("I'll send you to the grave in a Y-shaped coffin", Dr. Prentice tells her,) walks into his office unexpectedly. The action escalates when they are joined by a bellhop trying to blackmail Mrs. Prentice with a series of pornographic snapshots of herself. With the arrival of Dr. Rance, the action takes off. An inspector of psychiatric wards, he becomes concerned with the mental health of Dr. Prentice, the "disappearance" of his secretary, and the whereabouts of the bellhop, who is trying to escape arrest from the oafish Sergeant Match.

The action moves along at lightning speed, and the story is never stagnant. The fast pace is punctuated by the continual slamming of doors onstage as the characters run to and fro. Watching the characters in this ever-twisting comedy is like spectating a tennis match, with every head in the audience swivelling back and forth to keep track of the action. Playwright Joe Orton manages to convey his ferociously cynical view of the world with bitingly dry, characteristically British humor. No issue is so great to escape ridicule under his merciless eye. Religion is dismissed as "the last ditch of a man on the brink of disaster." Feminine psychology is defined as saying no but meaning yes. Psychiatrists are portrayed as mad as the patients they treat. Dr. Prentice is a

paranoid, sexually frustrated alcoholic. Dr. Rance is scrupulous to the point of obsession, and admits that all his medical professors are all currently in mental institutions. But, most viciously, *What the Butler Saw* is a homosexual playwright's mockery of heterosexual relationships. What seems to fascinate Orton most of all is a heterosexual's perception of homosexuals — and of their own sexual natures. Dr. Rance is quite vocal about the superiority of heterosexuals, especially males, praising the men's lavatory as "the last stronghold of male privilege". According to him, homosexuality is "a gross violation of the order of things".

Indeed, order seems to be the basic need of all of Orton's characters, each one searching for it by his/her own means. Each character justifies their actions by procaliming everyone else insane. The characters function along different planes; they hear each other but do not listen. His characters know no loyalties but to themselves, and their actions are motivated by pure selfishness. With his loud, commanding tone and imposing physical presence, Ryan Hillard as Dr. Rance manages to dominate and control the action onstage with ease. David Beckett is perfect for his role as the bewildered



The Cast Of What The Butler Saw at Theatre Ten

Photo by Lee Snider/Images

Dr. Prentice, complete with exaggerated facial expressions straight out of a comic strip. *What the Butler Saw* is evidence to the *Ten Ten Players'* versatility; in the past, they've done productions of "The Beggar's Opera" and "La Perichole". They will be performing Noel Coward's "Cowardly Custard" May 10-June 1. *What the Butler Saw* will be playing Feb. 15, 16, 22, 23, 28, and March 1, 2, 7, 8, 9 at 8 PM. Feb. 17, 21, and March 3 at 3 PM. Theatre Ten Ten is located at 1010 Park Ave (at 85th St.) For tickets, call (212) 879-7009. Tickets cost \$12; \$10 for students.

Sabrina Rubin is a *Bulletin* arts editor and a Barnard College first-year student.

The Butthole Surfers: Masters of the 'Bizarrely Funny'

The Butthole Surfers used to play their shows with a Woody Woodpecker film and some sort of penis surgery footage projected simultaneously. If this image fit their older LPs, then the PLOUHG D tour should be accompanied by the Woody Woodpecker film projected backwards on top of some Texas square dance footage. What I mean is that the former devotees of the funnily bizarre have shifted to master the bizarrely funny. The album's opener, "Revolution Pt. I", hooks you in with a twisted metal guitar loop, and then melts into "Revolution Pt. II", an intoxicating call for revolt. But, don't be daunted, neither Saddam nor George are even mentioned, rather, the Buttholes summon Gary Shandling, Robin Givens and other B TV-stars to lead the overthrow. And, it looks like those barking dogs on the Hurdy Gurdy Man EP found themselves a Texas two-step tale (actually, it's more like an epic...the "Lonesome Bulldog" honkytonk waltz appears four times, intermittently, on the LP). Other charms include "Blindman" (Buttholes-go-rock-n-roll) and "Something" (Buttholes-go-"Just Like Honey" by the Jesus and Mary Chain). All Texans like to brag that in Texas we have it all, from the hickland to the industrial wasteland, and on this LP, the hurdy gurdy men are back grinding Texas-style organs, cranking out ironically twisted songs of the hick to those of the industrially wasted, and then some.

Amy Talkington is a Bulletin Art Director and a Barnard College junior.

Step Right Up...

CATS—directed by Trevor Nunn

Based on T.S. Eliot's *Old Possum's Book of Practical Cats*, this musical possesses pizzazz and charm. Cats combines phenomenal music (by Andrew Lloyd Weber) and dancing (choreography by Gillian Lynne) with splendid scenery and costumes. You'll love it!

Feb. 27, \$22; At Wintergarden Theatre, B'way and 50th.

JACKIE MASON: BRAND NEW!

This incredibly funny comedian will have you laughing at just about everything—the Persian War, Donald Trump, Mayor Dinkins, President Bush, the audience, and more, even though Mason claims that he doesn't like to bad mouth anyone. Yeah, right!

March 1, \$13; At the Neil Simon Theatre, 250 W. 52nd.

LES MISERABLES—by Alain Boubil, Claude-Michel Schonberg and Herber Kretzmer.

Based on Victor Hugo's literary masterpiece, this musical depicts the struggle of France during the 1820s through the 1830s. It is the story of Jean Valjean, who after 19 years of imprisonment, finds himself ostracized by society and in a life long struggle to evade recapture by Inspector Javert.

Feb. 28, \$18; At Imperial Theatre, 249 W. 45th st.

SHADOWLANDS—by Nigel Hawthorne.

This play is based on William Nicholson's romantic new play. It retells the true story of C.S. Lewis and Joy Davidman. Find out the scoop of how they met, fell in love, and secretly married. A touching story.

Feb. 28, \$13; At Brooks Atkinson, 256 W. 47st.

ALL TICKETS AVAILABLE IN 209 McINTOSH MONDAY-FRIDAY, 10-4 PM

Julie Hyman is a sophomore at Barnard College.

The Muse was struck with terror; facing her upcoming Feminist Theory mid-term, she was now confronted by her impending Housing Options for the next fall semester. "Oh where, oh where, shall I hang my diaphanous gown?" she mused.

The Lottery/Room Selection loomed ahead as a complex maze. She pondered which path to follow: BC Special Interest, BC Early Group Selection, CU Group Site Selection or BC General Selection. As adjectives go, "special" seemed more suiting to her character than "early," "group," or especially "general." Special Interest Housing definitely enticed her: "... alternative living arrangements where students share a common interest. . . ." She perused her

lengthy list of interests: haunting the Bulletin staff members, the Tantra art of love, hovering above the various campus art activities, drinking Diet Coke, embodying the spirit of this cloistered enclave — perhaps she would forgo declaring a special interest for now. . . .

The idea of an all women's residence hall excited the Muse—fellow female comradery is an integral element in attending an all-women's college so, she decided, 620 W. 116th would be her new home-away-from-home: Museland. "Perfect!" the Muse exclaimed of her housing accommodations — close proximity to campus (and, of course, the Barnard Annex) and a refrigerator to store her cases of NutraSweetened cola. Here, in her perfectly-suited suite, she would relish intimate

relations with her peers while retaining a certain amount of privacy in her own single room.

Or would she? How long, she pondered, can one endure the habitual quirks of fellow Muselings: the incessant midnight chatter, the amass of filth in the kitchenette the idle attempts to be sociable in the bathroom while mumbling through a mouth full of toothpaste? But most of all, how many more times could she withstand that vexing Carly Simon ballad as it emanated from Her neighbor's stereo. Suddenly, the Muse's housing situation looked grim—the novelty of dorm life at Barnard. The Muse already howling "Don't you, don't you, don't," immediately began to tear through the want-ads in the Times.

ARTS CALENDAR

NEW YORK CITY

FEB 25 - MAR 3

ON
Campus →

YOLANDA BLANCO
THURSDAY • FEB 28 • 6:00 • 207 MILBANK
* BILINGUAL POETRY READING AND RITUAL *

The DINING ROOM
MARCH 1-3 8:00 PM
in the Dance Annex

New Works
A PORTRAIT SHOW
by
DANIELLA MERVIS
@ BARNARD GALLERY THROUGH 3/1

THE ORPHAN
Feb 27-28, Mar 1+2 - 8:00 PM
MINOR LATHAM PLAYHOUSE

Suddenly 7-9-11
LA ST. SUMMER 3/3 ALTSCHUL
& Grande Illusion 2/26

MYSTERY TRAIN
2/28
+
Network
3/3 8:00 + 10:00 FBH

BLACK HISTORY MONTH
FILM FESTIVAL - in ZORANEALE HURSTON LOUNGE
7:30 SPARKLE + 9:00 ROUND MIDNIGHT FEB. 26

PSYCHO
MON. FEB 25 8+10 FBH

OFF
CAMPUS
LARRY BELL
+
KENNY SCHARF
TONY SHAFRAZI GALLERY
130 PRINCE ST.

International CAT SHOW
MARCH 1-2-3 - MAD SQ. GARDEN

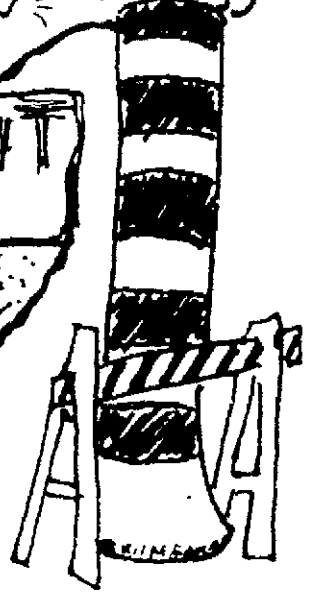
LASER BOWIE
at the HAYDEN PLANETARIUM
10:00 PM (BI + CPW)
FRIDAYS + SATURDAYS

WARRANT
Feb 25 • 11:30 PM
@ LIMELIGHT

THE DRAWINGS OF JASPER JOHNS
@ WHITNEY MUSEUM
Madison + 75th

2/28 CHARLOTTE + U. K. RITZ

SUPERSTAR
THE LIFE + TIMES OF ANDY WARHOL
VILLAGE EAST CINEMAS
529-6799



FROM HARLEM TO HOLLYWOOD
AT THE MUSEUM OF THE MOVING IMAGE • 35th AV • 36th ST. ASTORIA

By
Miss
Dahlia
Usayed

THEATRE AT BARNARD
PRESENTS

THE ORPHAN

by

David Rabe

directed by PAUL BERMAN

February 27, 28 – March 1, 2, 6, 8, 9	8:00
March 3, 10	3:00
March 7	5:30

contribution
\$6/\$2 with CUID & for Senior Citizens

reservations & information
854-2079

MINOR LATHAM PLAYHOUSE
Broadway at West 117th Street