



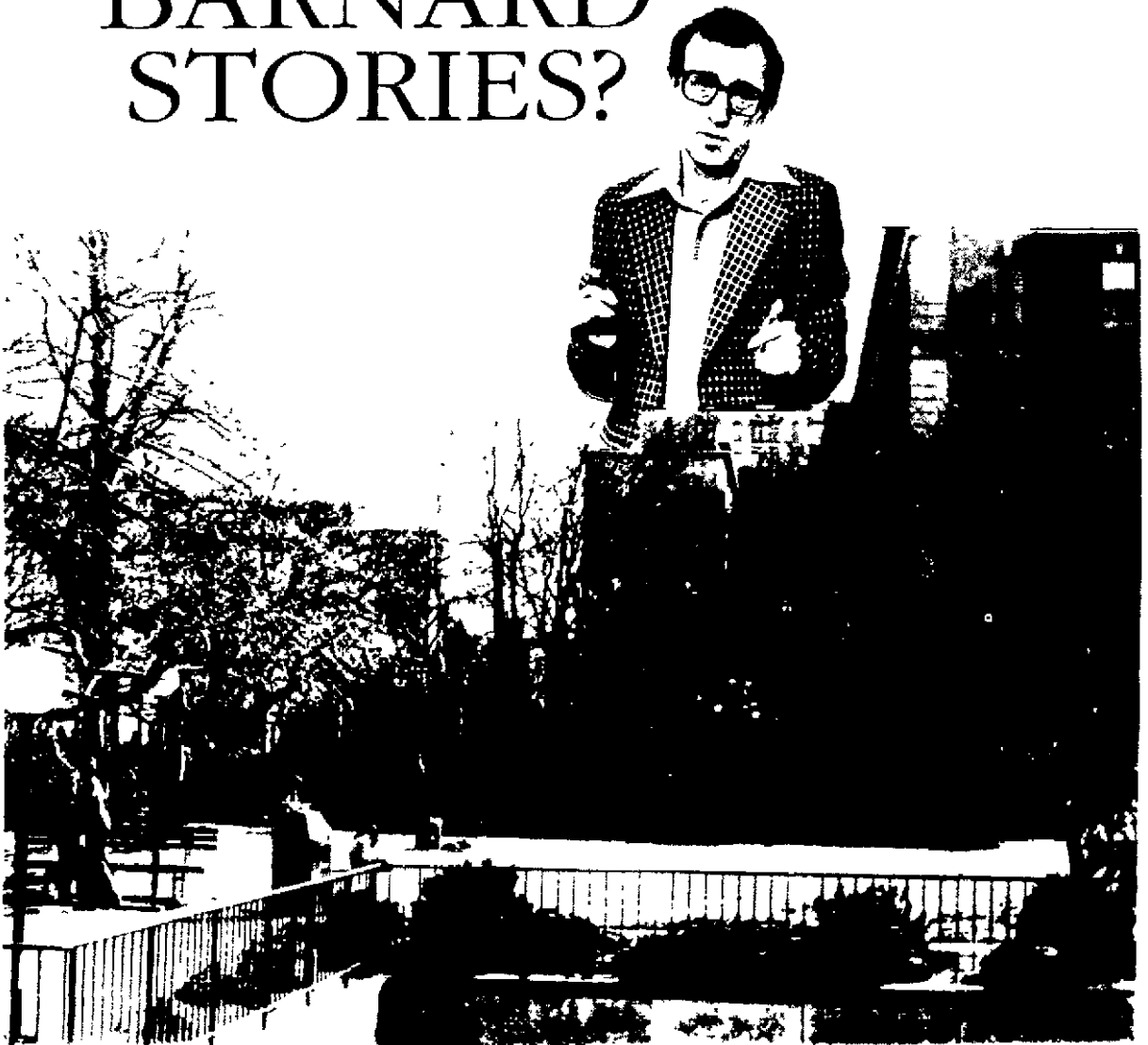
BARNARD BULLETIN

Volume XCIX

Number 8

November 11, 1991

BARNARD STORIES?



Woody Allen Uses Barnard Campus as a Setting
for His Upcoming Film

ALL STUDENTS WHO WILL BE ENROLLED IN SPRING '92: The period for the planning of Spring '92 programs is NOW! You should have received Dean Bornemann's memo in your campus mailbox. **SECOND-SEMESTER SOPHOMORES, JUNIORS, and SENIORS** are alerted to consult departmental bulletin boards for meetings with their major departments. **FIRST-YEAR STUDENTS and FIRST-SEMESTER SOPHOMORES** will attend one of two mandatory class meetings: for the Class of '95, THURS., NOV. 7, 12 PM, OR MON., NOV. 11, 5 PM, in 304 Barnard Hall; for the class of '94, MON., NOV. 11, 12:15 PM, OR WED., NOV. 13, 5 PM, also in 304 Barnard. To receive a list of **LIMITED ENROLLMENT COURSES** that require November sign-ups or lottery action check your mailbox this week. Required meetings for **JUNIORS and SENIORS:** look for announcements of majors' meetings—also open to interested **FIRST-YEAR and SOPHOMORE** students.

MAJORS AND INTERESTED SOPHOMORES AND FIRST-YEAR STUDENTS ARE ASKED TO CONSULT DEPARTMENTAL BULLETIN BOARDS FOR NOTICES OF DEPARTMENTAL MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS. The following have been scheduled: **AMERICAN STUDIES:** THURS., NOV. 14, 4 PM, 416 Lehman; **ASIAN & MIDDLE EASTERN CULTURES:** WED., NOV. 13, 4 PM, 321 Milbank; **BIOLOGICAL SCIENCES:** THURS., NOV. 14, 12:15 PM, 903 Altschul; **CHEMISTRY:** FRI., NOV. 15, 12 PM, the Deanery (north end of Hewitt Hall); **DANCE:** TUES., NOV. 12, 7-9 PM, the Deanery; **ECONOMICS:** WED., NOV. 13, 12PM, 422 LEHMEN; **EDUCATION:** WED., NOV. 13, 4 PM; **ENGLISH:** THURS., NOV. 14, 4:10-5 PM, Sulzberger Parlor; **ENVIRONMENTAL SCIENCE:** FRI., NOV. 15, 2-5 PM, 331 Milbank; **FRENCH:** THURS., NOV. 14, 4-5 PM, 306 Milbank; **GERMAN:** WED., NOV. 13, 2-4 PM, 320 Milbank; **MUSIC:** THURS., NOV. 14, 2:30 PM, 409 Milbank; **PHYSICS:** THURS., NOV. 21, 4 PM, 502 Altschul; **POLITICAL SCIENCE:** THURS., NOV. 21, 1-2 PM, 421 Lehman; **PSYCHOLOGY:** THURS., NOV. 14, 12:15 PM, 415 Milbank; **SPANISH:** THURS., NOV. 14, 4 PM, 207 Milbank; **STATISTICS:** THURS., NOV. 14, 2 PM, 618 Mathematics (Columbia); **THEATRE:** TUES., NOV. 12, 4 PM, 229 Milbank; **URBAN AFFAIRS:** THURS., NOV. 21, 1-2 PM, 421 Lehman. **ARCHITECTURE, ART HISTORY, CLASSICS, ITALIAN, LINGUISTICS, MATHEMATICS, RUSSIAN,** and

SOCIOLOGY majors and those interested in such majors should schedule individual conferences with their advisers. If you need information on courses check the Catalogue and peruse the Course Resource File in 105 Milbank. Then see your adviser, discuss your program, and don't miss limited enrollment deadlines.

COURSES WITH LIMITED ENROLLMENT: Sign up as soon as possible to minimize disappointment. (A list of such courses should be in your mailbox by NOV. 14.) The lottery dates for **PSYCHOLOGY COURSES**, BC1101, BC1117, BC1123, BC1127, BC1130, BC1136, and BC3152: NOV. 18, 19, 20; 10 AM - 4 PM; 415 Milbank. The lottery dates for all **BARNARD BIOLOGY COURSES** are as follows: **TUES., DEC. 3:** SENIORS A-K, 8:45-11:45 AM; SENIORS L-Z, 12:45-3:45 PM; and **WED., DEC. 4:** NON-SENIORS I-Z, 8:45-11:45 AM, NON-SENIORS A-K, 12:45-3:45 PM in 1203 Altschul.

DEADLINE FOR FILING TENTATIVE SPRING '92 PROGRAM WITH REGISTRAR (CLASSES OF '94 and '95 ONLY): THURS., DEC. 5. The drop form requires a conference with your adviser as well as her/his signature before it is filed

LAST DAY TO DROP A FALL COURSE (deleted from the record): THURS., NOV. 14.

LAST DAY TO WITHDRAW FROM A FALL COURSE: (W appears on record, no grade, no credit) is THURS., DEC. 5.

PASS/D/FAIL: THURS., NOV. 14 IS THE last day to file a request with the Registrar to elect P/D/F/ grading or, as noted above, to drop a course. You are reminded that unless a course is graded P/F for all students (e.g., ENG BC1202), the instructor records a letter grade on the grade sheet. If the instructor's grade is either D or F, it is a D or F that is recorded and computed in your GPA. The P/D/F card, FILED IN DUPLICATE, should be read with special care before you sign. English BC1201 and courses for the major or minor may NOT be elected P/D/F. To keep governing conditions uniform, these DEADLINES ARE ABSOLUTELY FIRM AND THE DECISION IS IRREVERSIBLE. (See p. 51, Catalogue.

re Dean's List before filing.)

FIRST-YEAR STUDENTS NOT YET ENROLLED IN FIRST-YEAR SEMINAR: See memo from First-Year Class Dean Denburg in your campus mailbox and follow its procedures. Deliver form with choices to Dean Denburg. First-Year students who have not filed a choice by MON., NOV. 25 may not be guaranteed placement.

PREMEDICAL STUDENTS: THERE ARE A few spots open for the last interview workshop on videotape, this FRI., NOV. 15, from 11 AM-1 PM and 2-4 PM. Call Jayma Abdo, x42024 to sign up.

ARTSFORUM PRESENTS JESSICA Hagedorn, playwright, tonight, Monday, 6-7 PM, Streng Studio, Barnard Annex. Upcoming: NOV. 25, Madeline Gins, poet.

ALL SOPHOMORES AND INTERESTED FIRST-YEAR STUDENTS should plan to attend an evening panel on majors and the world of work sponsored by the sophomore class officers, the Career Service Office, and the Class Dean to be held tomorrow, TUES., NOV. 12, 8 PM, Brooks Living Room. Recent graduates of the College, representing several different careers and undergraduate major fields, will speak.

CAREER SERVICES WILL BE REVIEWING applications, interviewing candidates, and ultimately nominating JUNIORS for the 1991 TIME, Inc. and The American Society of Magazine Editors summer internship programs. Submit your resume, transcript, a writing sample or clips, and a 250-word essay on why you want to do a magazine internship this summer to Ms. Sandra Mullin, Internship Coordinator, OCS. Deadline: FRI., NOV. 15. For more info., stop by OCS, 11 Milbank.

SAFETY AND SECURITY: YOU ARE reminded that important, up-to-the-minute information concerning security issues are posted on the red Alert boards in all residence halls and McIntosh. Please check those boards daily.

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
3009 Broadway
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It's Never Too Early to Start

The recent elections were considered by many to be of little importance. After all, who needs to vote for local officials, when the really important vote doesn't happen until next November's presidential election. Yet, the local election returns from this year show a disturbing trend that needs to be acknowledged. In Virginia, New Jersey and a handful of other states, Democratic incumbents, including a number of women, were ousted by their Republican competitors, who were primarily white males. This is in large part due to the recent increasing distaste the public has with the current political situation. People seem to think that if they get rid of the current government, that all will be well. What people need to realize is that even if we brought in one hundred new senators and four hundred thirty-five new members of the House it would not immediately solve the country's problems. First of all, many of the incumbents who would be thrown out, in Congress the majority of which would be Democrats, would most likely be replaced with Republicans from the same old boy network that we are trying to avoid. In other words, the likely successors to the available congressional seats are either on par, or in many cases far worse than the current ones. Unfortunately the main problem is not with the senators and representatives individually, but with the entire political system.

One of the primary avenues through which women rise to national prominence is by way of local offices. By replacing Democrats, especially women, at the lower levels of government, we are effectively cutting these people off at the knees. This serves to perpetuate the advancement of the white, middle aged politician. Until our current political system is changed from the bottom up, starting with the most local elections, things will never change or improve.

It is obviously too late to vote in your local election. But next year will be one of the most important political elections ever for women and minorities. With the confirmation of Clarence Thomas to the Supreme Court, your local, state and national elected officials have become your only chance to save such rights and liberties as a women's right to choose, the right to privacy and freedom of speech among countless others. Remember, it is never too early to start. Getting involved in politics, even at the most local level, can make the difference all the way to the top.

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.

Motor Voter Bill Is A Must

Voter registration is the main obstacle to increasing voter registration, so said an article in the Bulletin on October 28th. I wholeheartedly agree. It also cited the motor voter program in New York, the program which allows citizens to register to vote when they apply for their driver's licenses. Yes, New York does indeed have a semblance of a motor voter program, albeit embarrassing.

In 1990, Governor Cuomo signed an Executive Order mandating that motor vehicle, social service, labor and workers compensation agencies offer voter services. Agencies are required to amend their intake forms to ask people if they wish to register to vote. Then, if people answer affirmatively, the agency employees are required to give applicants voter registration forms and assist them in completing the forms. The state refused to implement the order. In response, several organizations filed a lawsuit against the State Board of Elections, and the court ordered compliance of the Executive Order.

Still, the state has not implemented agency-based voter registration. Recently, I renewed my driver's license at the Division of Motor Vehicles on 125th Street. My application

form did not have a question concerning whether I wished to register to vote, so I asked an employee if I could register. She pointed to a pile of forms on a far-off counter area and directed me "over there." So much for agency assistance.

And New York is not an aberration when it comes to voter registration. Currently, 75 million eligible Americans are not registered to vote. Many of these citizens are young people (18 to 24 years old) and low-income folks. But a solution to the low voter registration problem is now pending before the United States Congress. In the National Voter Registration Act of 1991, and it would require government agencies, Motor Vehicles, Welfare, Unemployment Agencies, and Agencies Serving the Disabilities Community to actively offer voter registration services to their eligible clients. It is estimated that 95% of the eligible population would be reached by these agency-based registration programs. Please call or write to your senators to pass the "motor voter" bill, S. 250. Isn't it time the United States government take an affirmative role in including its citizens in the political process?

Susan Kotcher is a Barnard College senior.

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V.P. Kathy Rodgers Addresses Rep Council

At the Student Government Association (SGA) meeting on Monday, October 28, Vice President of General Council Kathy Rodgers attended the meeting in order to explain to Representative Council members the agreement between Barnard College and Columbia University. The intercorporate agreement allows for cross-registration between the colleges and allows for use of other facilities. This agreement will be up for discussion in 1997 and at that point the issue of renewal will be debated. The goal of this intercorporate agreement is to "enhance student life for the University at large" as Rodgers stated. Student Life also includes housing exchange and university-wide orientation. However, Barnard remains independent from the University in its faculty and financing.

Additionally, SGA voted and unanimously passed a resolution in support of the proposal for the Columbia University Rape Crisis Center. The resolution includes the allotment of two confidential rooms, preferably in graduate school housing, a full time staff coordinator and peer counselors, as well as a hotline. The Center will serve the entire campus community in aiding "crisis intervention." At this point, the administration must be urged to make the opening of the Crisis Center on January 1, 1992 a reality.

Columbia Area Resource Exchange (CARE) received an additional \$300 for the voucher program. Vouchers will be made available at dining services and area stores to be given to homeless people in order for them to buy food and other necessities.

Latino Heritage Month of October received \$400 from SGA contingency for the purpose of programs taking place during the last few days of October. This was the second annual Latino Heritage Month.

The Rep Council also discussed the continuing Student Leader Stipend debate. The ad-hoc committee discussed their new findings. The strategy that is being taken now is a mailbox survey to all students. From this survey, it has been calculated that half the students support the stipend and half the students are against it, but, still see a need for some compensation. One alternative suggested until a definite resolution has been voted on, is for the present executive Board of SGA and Bulletin and Mortarboard apply anonymously for their stipend and then it would be decided upon for allocation.

Sunday, November 10 at 7:30 in Sulzberger North Lower an inter-council meeting between SGA, LSC, and CCSC, the student governments of the University, will be discussing the "State of the College Address."

The Class of 1993, along with classes 1992 and 1994, will be co-sponsoring an event with the Clefhangers on November 20. The Class of '93 T-shirts are also underway.

The Class of 1994 is holding a majors panel

on November 12 in Sulzberger Parlor with alumnae to discuss careers. The sophomore newsletter and T-shirts will be available soon.

The Class of 1995 will have their open house in a few weeks and the 'Roommate Game' that was held on October 22 was a complete success.

Winter Grant Applications are now available in the SGA Office.

Karen N Wasserman is a Bulletin associate editor and a Barnard College sophomore.

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Barnard Becomes Set For Woody Allen's Newest Project

SCENE: Typical fall day at Barnard. Discussions of too many papers, too many classes, too many other neurotic women, not enough neurotic men, fill the crisply polluted autumn air. Student is late for class; the long weekend was not long enough. Speeds up Broadway, only to be barricaded from the main gate entrance at 117th by big cameras, lots of wire, and bigger movie stars. Runs past Woody Allen and Emily Lloyd, got to get to class on time—after all it's only a 10 person seminar.

CUT: Whoa, wait a second Woody Allen? Emily Lloyd? On Broadway? At Barnard? Huh?

Woody Allen, the world renowned film director, was indeed at Barnard last week, filming his latest "fall project." For three days, the Barnard gate, the fourth floor of Barnard, the exterior of Barnard Hall-annex, and a suite at 600 W. 116th St. were transformed into a movie set, as cameras, trailers, vans, technical equipment and electrical cords spilled from corridors to gates. Joining Allen at Barnard was a crew of over 100 electricians, camera men, grips, extras, caterers and security people. The crowded scene on Broadway and 116th Street resembled move-in day or graduation, as vans, trucks, semis, and cars crammed into

the specially restricted zones.

"I never knew this many people were involved in a film," said a surprised Amy Margoli (BC'92).

According to Beverly Solocheck, Director of Public Relations, Allen choose Barnard after visiting the campus himself on two separate occasions. The selection came only after consideration

of other college campuses and staff approval of Barnard's electrical capabilities. Allen clearly favors New York City locations for his movies, and Barnard's size, location, and atmosphere seemed appropriate for the film.

Allen has once again donned the role of both director and actor in his new movie being produced by Tri Star. The details of the plot are sketchy as usual, but Mr. Allen will be playing a Barnard English professor and actress Emily Lloyd (*Wish You Were Here*, *Cookie*) plays one of his students. There are unconfirmed reports about the nature of their relationship in the movie; The New York Times described reports of it being "a politically incorrect subplot—in which the professor has an affair with

the student." However, according to the Nov. 7 article in the Times, "even the actors are not permitted to see the script."

"Do you know if Madonna is suppose

"I've spent the last three years here hoping to see Woody Allen—going to Central Park, and now he's here at Barnard!"

to be in this movie?" asked Sharon Levin (BC'93).

"I heard Jodie Foster was supposed to be in it," added Alison Levin (BC'93). There are rumors of a star-studded cast, however the only other confirmed cast members, in addition to Ms. Lloyd and Mr. Allen, are Mia Farrow, Sidney Pollack and Judy Davis.

"Woody Allen walked by and said, 'Hi,'" Faythe Mutchnick (BC'94), said excitedly as she retold her encounter with one of the film industry's most well known and acclaimed directors. The campus, usually deserted during the Academic and Election Day holiday, teemed with activity as crew people set up equipment, and crowds gathered to watch them.

"It's a good break from studying," commented Cindy Suchomel (BC'92) as she observed the scene. Other members of the crowd were more enthusiastic about actually seeing Woody Allen in person and in action. "I've spent the last three years here hoping to see Woody Allen—going to Central Park, and now he's here at Barnard!" murmured an enthusiastic spectator. Monday afternoon when the actor/director finally did appear from the trailer, a quiet sense of awe seemed to run through the crowd. "There he is. Oh my God." "That is sooooo wild!" By-standers also commented on the appearance of Mr. Allen. "His hair is so light!" "He is so small!" "He's got those glasses, those Woody glasses!!!"

The shoot went smoothly, even though Mr. Allen was apparently sick on Tuesday and that afternoon's agenda was postponed.

"There were no real problems at all," said Solocheck. "The crew was very professional and efficient, and they seemed to be making a real effort to



Woody Allen

make it as painless a process for students as possible."

As students returned to classes Wednesday, there was some confusion and detouring, as the film crew worked on the fourth floor of Barnard Hall, using a classroom, the James Room, and several of the English offices.

"It was indeed an inconvenience to some students and faculty, but the English Department was gracious, flexible, and very good-willed about it," Solochek said.

Most students were happy with the heightened publicity for Barnard, but some were slightly irritated with the inconveniences. "Are you finished yet?" remarked an uninterested spectator, as she found herself blocked off from the main gate. Generally, most of the

comments regarding the film makers' presence on campus were enthusiastic. "I was really psyched and interested when I saw them all. I think the College should be commended for opening up the campus for artistic filming," said Julie Lei (BC'92). "I was literally two feet away from him, it was truly a 'brush with greatness,'" she said.

Although hopes are high, there is always the possibility of Barnard scenes ending up on the cutting room floor next spring. Indeed, after only three days at Barnard, out of a scheduled 11-16 weeks of shooting, Barnard itself appears to play a small role in the film. "They are using dozens and dozens of New York City locations, and Barnard is a small part of the movie," said Solochek.

The film crew was reportedly heading to the Hamptons after Barnard, but there were no confirmed reports of other specific locations.

Mr. Allen's film crew left Barnard as quickly as they had arrived, leaving behind many satisfied fans. However, for those students who missed the action last week, the crew is expected back for "at least one more day of shooting," according to Solochek, sometime in the month of November. And for those students who will still be too busy studying to catch a glimpse of the shoot, the movie is expected to be released in the fall of 1992.

Rhea Suh is a Bulletin news editor and a Barnard College senior.

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Attend our upcoming information session. Watch for the time and location on campus. Or based on your area of interest, please contact one of the following: Amy Furman, *Audit and Financial Manage-*

ment, Laura Clark *Corporate Finance*, Nancy Salpietro *Operations Management*, Gail Gordon *Sales, Trading, and Research*, or Carol Schafer *Systems*, J.P. Morgan & Co. Incorporated, 60 Wall Street, New York, NY 10260.

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JPMorgan

News From McAC

McAC'S SADIE HAWKINS SEMI-FORMAL DRAWS NEAR

McAC'S first annual **Sadie Hawkins Semi-Formal** dance will be held on Thursday night, November 14, 1991. Sadie Hawkins Day was invented in the '30's by cartoonist Al Capp. The annual event, in which the single ladies of Dogpatch County pursued eligible bachelors was a parallel to Capp's continuing theme in his cartoon strip- hillbilly maiden Daisie Mae Scraggs vainly chasing L'il Abner Yokum.

Tickets are on sale now and may be purchased at the ticket booth in Upper Level McIntosh. They are \$7.00 in advance, and \$8.00 at the door. Feel free to come with friends, alone, or with a date! There will a DJ, party favors, and some fabulous food! Two ID's will be required to drink. As always, kosher food will be served at this and all McAC events.

This event is co-sponsored by the Barnard classes of 92 and 94. Any other organizations which are interested in co-sponsoring are invited to contact us as soon as possible.

DAYTIME SOCIAL COMMITTEE'S BEAUTY BASH

On Monday, November 11, McAC's Daytime Social Committee will be sponsoring a Beauty Bash in McIntosh Center. There will be **free haircuts by Jean Louis David**, \$4 manicures by **Nu Nails** and private color analysis and make-up lessons for \$8, by Diane Young. Madeline Beresfort will be giving **massages** for \$5 per 10 minute session. Living Well Lady will have **free aerobic classes** throughout the day. **Vivian Orgel**, a hair removal and skin care expert will be speaking about skin care and stress in the Jean Palmer room, Upper Level McIntosh, at 1:00. If you want more information, consult our bulletin board in lower level McIntosh.

LAST WEEK AT McAC

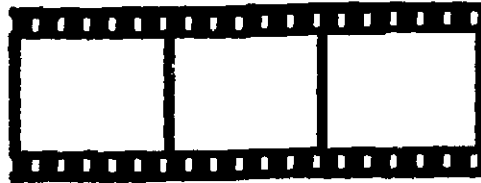
LA TRAVIATA

On October 30, McAC's Faculty Student Programming Committee sponsored a trip to *La Traviata* at the City Opera. A limited number of tickets were available to any faculty member or student who wished to attend. The tickets sold out quickly to the ten faculty members and fifteen students who were eager to attend this "modern" production of Verdi's opera. If you could not make it this time, look for upcoming trips to cultural events in New York, sponsored by McAC.

If you have any ideas for future Faculty- Student events, please drop them in our suggestions envelope outside our office at 112 McIntosh.

Please Post and Please Come -- Please Post and Please Come

The First Annual Diversity Film Festival



Sponsored by Barnard's Office for Disability Services,
the Office of Career Services, the CORRE Subcommittee on
Awareness and the CORRE Subcommittee on Programming
November 12-15 12-1pm daily refreshments

Tuesday 12 November
Jean Palmer Room
Upper Level McIntosh

Beyond Hate

Narrator Bill Moyers provides a thought-provoking overview of the roots of prejudice--and how it may be possible for us to move "beyond hate". As Jimmy Carter states: "the most disturbing thing about hate is that all of us have it within us".

Wednesday 13 November
Ella Weed Room
223 Milbank

Knowing Her Place

A moving and disturbing account of an Indian-American woman caught in "cultural schizophrenia". Producer/director Indu Krishnan reveals the complex process involved in growing up in two cultures.

Thursday 14 November
Jean Palmer Room

The Color of Your Skin

An inside look at the leading race relations school in the U.S. -- the military's "DEOMI" or Defense Equal Opportunity Management Institute. Correspondent David Maraniss follows students through a 16-week course as they confront each other with their racial anger and frustration ... a powerful journey across America's racial divide".

Friday 15 November
Jean Palmer Room

Communicating Across Cultures

Part of a film series on valuing diversity in the workplace, this video dramatically illustrates how different employee styles of communication can result in misunderstandings. Explores issues of race and gender, with tips on how to communicate more productively.

Reservations not necessary. For further information, call ODS at 854-4634 (Voice/TDD).

How Do People In Wheelchairs Get Around Campus?

by Cheryl Prince

When students were questioned as to their opinion of wheelchair accessibility on Columbia University campuses, the responses were generally characterized by puzzlement. A typical response was "You know, I always wondered that—how do people in wheelchairs get around?" Most people are not aware of the options and with good reason—most people don't have to be. I, myself had never given more than a passing glance to wheelchair lifts and ramps. Four weeks ago, however, I was confined to a wheelchair for a two-week period due to a severe chronic tendonitis condition. Needless to say, two weeks is negligible in comparison to a lifetime, which is the case for many physically challenged individuals. Nevertheless, they were the longest two weeks of my life and the experience gave me insight into a problem I might never have thought about had it not been forced upon me. The problem lies not in the attitude of students on campus but rather in the physical design of the campuses themselves, which left me questioning this institution's sensitivity to the everyday difficulties accompanying a physical disability.

Barnard campus plethora of ramps and elevators make virtually every building accessible. The biggest problem would be Milbank, because of the heavy doors adjoining Milbank to McIntosh. And for those that cannot afford to purchase an electric wheelchair, this route is especially difficult as are most ramps on campus. Granted, I had not spent the usually prescribed time in physical therapy to build up the muscle strength in my arms, but I suspect that even the strongest of body builders would grow tired of pushing themselves up some of the steeper ramps on campus in a manual wheelchair. However, if one is fortunate enough to possess an electric wheelchair (and it seems strange that an individual is expected to own one after having spent thousands on tuition I, myself, nearly depleted my own bank account on a two week rental), then Barnard campus is a Garden of Eden in comparison to Columbia campus, which I found to be akin to an official wheelchair obstacle event, the winners of which are deserving an Olympic Gold medal. Quite frankly, at the risk of sounding melodramatic, I was appalled.

Aside from the Schermerhorn extension, there are basically two main ways to get from college walk to upper campus: the Kent elevator and the outdoor handicap elevator. After Kent is closed for the evening, only the latter is available and as it is understandably closed to the general public, a special key is needed to activate it. It is interesting to note that one can only obtain this key at Iow Library which is on upper campus. Alternately, a security guard can be alerted with the aid of the emergency telephone conveniently located on site.

More often than not, this telephone is inconveniently out of order. In this case, you would simply have to wait and hope that a security guard happened upon you, which is not a pleasant experience, especially if it happens to be raining.

Once on upper campus, the fun is only just beginning. For example, Schermerhorn, as with many of the buildings, is equipped with a wheelchair lift to get you up to the main level. With five minutes left to get to a class, I arrived to find that it was broken. Next to almost all electrical wheelchair facilities are emergency phones to alert Columbia security to any malfunctions. When I did so, it was fifteen minutes before the phone was answered (I shudder to think what would have happened had it been a genuine emergency as opposed to an aggravated annoyance). I was told later by security that lifts are never checked until a problem is reported while they admitted that problems frequently occur. Supposedly, when these malfunctions are reported, they are to be given top priority. I have no idea if anyone ever arrived to correct the problem as, after waiting thirty minutes, my class was well over and I just left, disgusted.

Earl Hall is a mystery. There is a door located on the left hand side of the building which will get you into the basement. However, you would first need to press the call button to get the necessary assistance and this call button is brilliantly cemented into the wall. If you were somehow successful at gaining entry, your next hurdle would be to use the intricately designed wheelchair lift (with your special key) and somehow bypass all the furniture obstructing the path.

It was, I suppose, an unfortunate circumstance that I happened to need materials from Iris Library the same day of the strike that took place three weeks ago, as wheelchair access was closed for the day. I spent a large block of time, that I didn't have, convincing the cafeteria employees to unlock the doors and allow me entrance. The list of incidents such as these is endless, as has been confirmed to me by other wheelchair-dependent students on campus. To individuals with two good legs, some of these complaints may seem petty and trivial. But that is exactly my point.

For physically challenged individuals who are indefinitely confined to a wheelchair, this is life. These 'little inconveniences' are made to be a part of their everyday reality. The bottom line is, why should such an individual have to plan his or her day around broken lifts or missing ramps and only be able to hope that everything runs smoothly and that they will be able to attend a full day of classes? Why should it be more difficult for a physically challenged person to get around than for those that can move about with comparative ease? And most importantly, why should a physically challenged person be forced to be so frequently dependent on the chance help of others when they understandably want and deserve to be as independent of that aid as possible? It does not seem to be an unreasonable demand for a physically challenged student at Columbia, who pays tuition equal to that of his or her walking counterpart, to expect that all wheelchair lifts, elevators and electric doors are checked regularly to make sure that they are in perfect working condition and that alternate routes are available in case of emergencies. With the exception of an unlikely city-wide power failure, all buildings on campus should be accessible to all students equally. The fact that my complaints were largely met with blank expressions and bureaucratic shuffling is a sad commentary on the administration's apathetic attitude towards their students' needs. Perhaps if more people are made aware of the problems to begin with and if more people loudly voice their displeasure at these gross injustices, we'll see a change long overdue.

Cheryl Prince is a Barnard College junior.

Adventures in Residence

ACADEMIC YEAR

Seeking responsible students for adventures in residence.

Applications for the '92-'93 year will be available in the Student Life Office (210 McIntosh) and any Resident Director's Office.

SUMMER IN NEW YORK

Pre-College Program (PCP) RAs help create a community spirit by providing guidance with night and weekend activities for talented male and female high school students who live and study at Barnard in July. Application available in the Office of Special Academic Programs, 8 Milbank.

Application Deadline:

Friday, December 13, 1991 (students going abroad Spring '92 must submit applications by Wednesday, November 27).

Speak to Residence Directors and reps from the Pre-College Program about Resident Assistant Positions and the selection process.

INFO FAIR!

Thursday, November 14

Noon to 2PM

Lower Level McIntosh

"Don't Let Them Take Your Voice"

An Evening With Erica Jong

Poet, writer, and vocal feminist Erica Jong read some selections from her latest book of poetry, *Becoming Light*, on November 6, as part of the Barnard Women Leaders in Residence Series, sponsored by Banker's Trust Foundation. Jong also spoke about her experiences as a writer and about her past works.

Jong grew up on the Upper West Side of Manhattan. She is the daughter of a musician/composer father and a painter mother. She graduated from Barnard in 1963 and received her M.A. in Eighteenth Century Literature from Columbia in 1965. Although she began working towards her Ph.D., she dropped out of the program to embark on a career writing imaginative, female-voiced literature.

Jong recalled a writing class that she took in 1962 at Barnard, during which a future critic of *The New York Times* interrupted the class and told the students that "women can't be writers. Women don't have the experience to be writers."

She remembered that nobody in that room said anything against his "voice of disempowerment, which was the literary culture of the time" but in the years since then, Jong said that "I promised myself that if I ever became a published writer, if I ever went from one of these people who lurked around, looking in slim volumes of poetry, dreamed of someday publishing a slim volume of poetry myself, and I would go out and say 'women can be writers, their experience is every bit as much an important experience in the human race.'"

Jong commented that with every advance of feminism, there has been tremendous backlash. During the late 60s and 70s, explained Jong, feminism advanced in a "2nd wave."

"All the gains that we have made were taken back," says Jong, including attacks on women's books in the media and women's reproductive rights in the Supreme Court. These setbacks were caused by "a very well-organized right-wing that has taken back all the things we have achieved."

Jong said that now there exists a "new mood of activism" and "a new feeling that we can't let them get away

with it again."

But a problem still exists with the patriarchy trying to take back women's gains, by "setting women against women." Instead of acting out "bitterness against each other," the battle should be fought "against the bloody patriarchs who are trying to take away our freedom." Jong says with the feminism of the 90s, "let's not make the mistake that was made in the 70s of fighting woman to woman."

Jong also talked about her writing as "my personal expression but also a tool of empowerment for all women." Through her writing, she wants to inspire, reach out, and teach women.

Jong related incidents in her life and some of her ideas while reading some selections from *Becoming Light*. The first poem she read was "Seventeen Warnings Written in Search of a Feminist Poem," written in the early 1970s. One line in the poem warns to "beware of men who denounced women writers/His penis is tiny and cannot spell."

Jong says that she reserves the right to be a feminist and a satirist and maintain her double-vision about the world. She also spoke about the woman writer as the outsider, who has a "unique angle on the world."

Jong spoke about why people still write poetry, even though "stores won't stock books of poetry." "The poet is the one who says the incantation over the dead body. . . and the newborn baby," she said. She paraphrased Ezra Pound in that poets are the antenna of the human race and without them, we lose our nervous system. Jong maintained that we still need poets.

Jong also talked about what influenced her poems. She said that her poems come from events and sometimes from dreams. She keeps a notebook in which she jots down fragments of her dreams. She recalled



Erica Jong

one image in which "my bed was a kind of oasis on top of these corpses." She says that "one doesn't know what this image means, so vivid and so complete, but that one must do something about it." She turned this image into a poem, "The Bed of the World," which is "one of the few poems that" Jong says she "can trace in my life."

Jong spoke about role models and said "not many women poets were studied at all" in her days. She said that "we studied the canon and the canon was dead, white men," something that nobody questioned. With this influence, Jong said she started out writing like a dead, white male, with her first novel being about a male madman. She said that the publisher would not publish the novel, because he wanted her to write a story like the way she wrote the poems in *Fruits and Vegetables*. She said that it took a "vast amount of self-liberation to get to that point," which is when she wrote *The Fear of Flying*, which is one of the top ten best selling novels of the 1970s, about a flawed, wisecracking, vulnerable heroine in search of emotional and sexual fulfillment.

Jong was inspired by other women writers, such as Sylvia Plath and Anne

continued on page 27

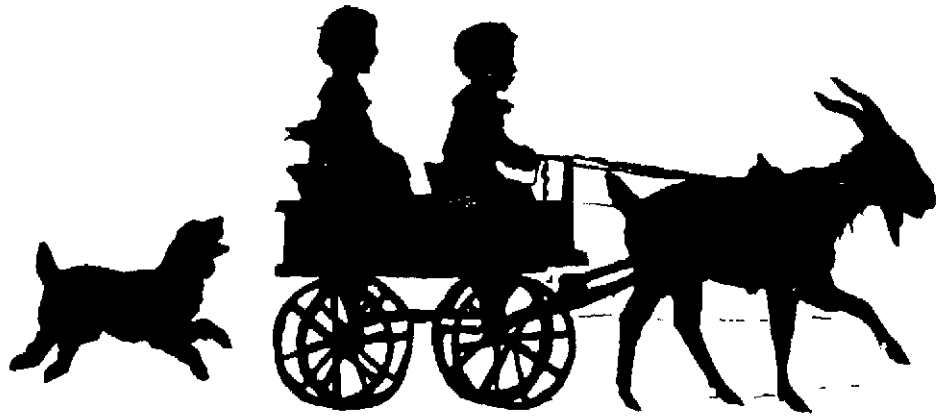
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Barnard Biography Series Begins Publication

Series commemorates Barnard's dedication to the celebration of women artists

Magdalena Carmen Frida Kahlo y Calderon was a crowd: artist, Communist, self-styled martyr, rebellious 'bad girl,' lifelong invalid, and high-spirited flirt were just a few."

This description in the introduction of the biography *Frida Kahlo: Torment and Triumph In Her Life and Art* is by entertainer and Barnard alumna Laurie Anderson. This biography about Mexico's best-known woman painter by Malka Drucker is the first book of The Barnard Biography Series from Bantam Books. The book will be released later this month.

The Barnard Biography Series is a plan to increase the writing of biographies by women for young adults. The idea for the series sparked around Barnard's centennial as a means of commemorating not only the centennial, but also Barnard's dedication to the celebration of women artists.

These biographies are about "women who are vital, women who are courageous, women who are interesting, and not the usual group of women that you would find on the library shelves," says Director of Public Relations Beverly Solocheck.

According to Solocheck, there is a lot of "frustration for youngsters" who wish to find biographies on women. Though one can find the usual limited selection of biographies on Clara Barton, Florence Nightengale, and Joan of Ark, it is difficult to find the "array that one hopes for," says Solocheck.

Barnard recommends a prominent alumna to write an introduction to the book, such as Laurie Anderson for the Frida Kahlo book and Anna Quindlen for the second book, due out in December, on transcendentalist, writer, and journalist, Margaret Fuller.

Barnard faculty also read the manuscripts. We're not the editors of the book, but certainly our people review it and make suggestions and the people at Bantam books, the

publishers of the books, take very seriously all of these comments that come through," says Solocheck. Barnard is also involved with the selection of the subject of the biographies.

The first book on Frida Kahlo includes color reproductions of some of her paintings, an unusual and expensive addition to a young adult book. The third book on French writer Colette is due out in December of 1992. The fourth book,



written by Nancy Piore of Barnard's English Department, is about Elizabeth Blackwell, the first woman doctor active in the second half of the nineteenth century. Blackwell was an American, a pioneer for women physicians, and founder of several gynecological hospitals. She struggled to acquire a medical degree, and "had to fight, a lot, in order to get accepted," says Solocheck. Ultimately, Blackwell went to work in England. This biography is scheduled to be released in 1993. The fifth book is devoted to the life of playwright Lorraine Hansberry, author of the enduring play "Raisin in the Sun." Hansberry, who died in her 30s, has yet to be the subject of a biography. This book will be written by Caldecott Award and Coretta Scott King Award-winning authors Patricia and Frederick McKissack.

A sixth book concerns the life of Indira Gandhi, recently assassinated prime minister of India. Bantam has no author scheduled yet for this biography.

Responses to The Barnard Biography Series have been "very enthusiastic, very encouraging," according to Solocheck. People "are delighted to hear that we've embarked on this project, because they have classes of teenagers coming in assigned to or looking for biographies to read and they will find the girls saying 'I've read that one already', so they're very, very happy to be replenishing their shelves with interesting new names."

Carol Sung is a Barnard College sophomore.

Jane Bennett Speaks About W.A.R.R.I.O.R.

Last Monday evening, October 28, the Woman's Co-op sponsored Jane Bennett, professor of Woman's Studies at Barnard, to speak about a new coalition of women's groups in New York City. The group calls itself W.A.R.R.I.O.R., or Women Against Racism and Rape in Outrage. WARRIOR, using gender analysis, seeks to examine the legal system, for it recognizes that sexual assault is not easily expressible in law. WARRIOR was formed in response to the St. John's rape case and currently focuses on the promotion of media coverage of the second trial, as well as the protest of that trial. Thus, one of the main activities of the group is court watching.

When Bennett learned of the acquittal of the first three men tried in the St. John's case, she says she was shocked not that the men were acquitted, but in her faith that they might not be. Bennett went on to discuss the biased language used by the press and courts in sexual violence cases by citing passages from newspaper articles. For anyone attempting to describe the events, it is difficult to use language about woman's sexuality without using language that can also be used to describe violence.

"Is it possible to write about rape without using vocabulary that automatically suggests romance?" Bennett asks.

To talk about a "kiss" when talking about the details of a rape automatically puts the victim on the defensive because of the implication of consent that is brought up with the implication of romance.

Bennett also discussed the notions of credibility versus plausibility. She gave as an example this situation: You go to the library to meet a friend, on the way home somebody jumps out of a bush and rapes you. Because you do not know him, and are not doing anything sexual, you are considered innocent. So you are credible, but is your story plausible?

Conversely, "The same things that make a story plausible can also detract from credibility," states Bennett. "If, for example, you were in a bar instead of

the library, a jury will all believe that something happened, the act is plausible, but the survivor is not credible."

The fundamental premise that WARRIOR is based on is that rape and racism go hand in hand.

"When a story of sexual violence hits the newsstand, both racism and mysogamy are smeared across the front page," Bennett explained.

Bennett gave the example of the Central Park rape, and how soon after, there was talk of wolf packs and the aggression of young black boys.

"Perpetuation of racism is part of all sexual violence in this country. No matter where or when sexual assault takes place, gender and race are involved," Bennett explained.

This is so in spite of the fact that most rapes are intra-racial.

"When a white man rapes a white woman, he is doing so out of a historically legal benefit of ownership of white women. If a latino rapes a latina, the act furthers racism, destabilized the latina, and damages solidarity between Latinos, asserting a medium of violence between people who rely on each other's presence," Bennett proclaimed.

Moreover, Bennett stated that rape is a crime of opportunity.

Bennett asks, "What does that mean for women who have to work late, who have to walk home at night through bad neighborhoods?" Most probably, it means they are poor women, and in New York City, often women of color.

Unlike other feminist groups, present and past, WARRIOR makes the connection between gender and race and recognizes differences in women. Bennett explained that it is committed to rescuing and modernizing conditions where race and sexual violence intertwine. It is basically opposed to the conviction of many feminists in the early seventies who maintained that "a woman is a woman is a woman" and



Professor Jane Bennett

denied any differences in class and race for the sake of solidarity. WARRIOR, although its focus is very specific, offers a new basis for a truly inclusive feminist movement, in which difference is applauded and women are not asked to rank their oppression by prioritizing sex, race and class.

Jenna Buffaloe is a Barnard College junior.

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DAT/OAT

The Accused Generates Discussion on Rape

As part of Sexual Assault Awareness Week a free screening of *The Accused* was shown in Sulzberger Parlor on Oct. 30, 1991. Afterwards, Dr. Melanie Shuchet of the Barnard Health Services led a discussion about rape, and issues surrounding rape. She began by outlining the logistical procedures to follow in the case of a rape on the Columbia University campus. One should go immediately to St. Luke's Emergency Room or Health Services for an examination to check for injuries, pregnancy, and STDs. If a Barnard student wishes to prosecute, the first person to notify would be Dean of Student Life, Georgie Gatch. This notification would be completely confidential and Dean Gatch would advise her of the appropriate steps to take. Shuchet stressed that the rape victim can stop the prosecution whenever s/he wants.

Referring to the movie, participants explored the subtle differences between gang rape and date rape. The only male participant pointed out that although gang rape is clearly seen as a power trip by both genders, date rape from a male's point of view, is frequently seen as a sexual act, rather than an act of violence. Interestingly enough, many female students could not understand the distinction and ultimately disagreed. Shuchet emphasized that from a woman's point of view, rape is not a sexual act, but rather, an issue of power, humiliation, and ultimately an act of violence.

"Women must not buy the myth that rape is related to sexuality. It is really about the social control of women," Shuchet said.

She went on to say that women are socialized into being victims, and often don't feel that they've been raped. Instead, the victim questions herself, wondering, "What did I do wrong?"

According to one participant, "Silence can often be a victim's best friend and worst enemy." Participants also suggested that perhaps the victim remains silent because she fears she won't be believed, she blames herself, or she can not bear the stigma of rape. Angela Conley, the Resident Director at 49 Claremont, summed it up succinctly, "Silence is complicity."

Furthermore, Shuchet explained that rape cases that are brought to court, are often distorted as being the victim's fault. As a result, viewers, defendants, and jurists depending on the case, will often argue that she shouldn't have been drinking or she shouldn't have dressed that way, implying that she asked for it. Shuchet mentioned the extreme difficulty of securing a successful prosecution, and even if one does win in court, the maximum sentence of 25 years is rarely levied.

"Rape is allowed and has a purpose. Rape is sanctioned. Ours is a rape-prone society," said Shuchet.

Finally, Shuchet called upon students to raise awareness about date and acquaintance rape on campus and to specially encourage male participation in forums and rap sessions on rape.

The avid support for a Rape Crisis Center is making a statement. Rapes do occur on Columbia campus, and more often than not go unreported. Shuchet said. One participant

Dr. Temma Kaplan Resigns Directorship

On October 30 Barnard Public Relations announced the departure of Dr. Temma Kaplan, Director of Barnard's Center for Research on Women. Dr. Kaplan's resignation became effective on November 1, she will remain on sabbatical until at least June 1992. Dr. Kaplan plans to visit Argentina where she will assist the Ministry of Education implement its new Equal Rights bill.

Barnard College President Ellen Futter commented on Dr. Kaplan's dedication to the Barnard community, "Temma Kaplan's eight-year tenure at Barnard has been marked by devotion to research on women's topics and by imaginative programming for both College and public groups. Her appreciation of issues of multiculturalism and equity in women's concerns has given new dimensions to the Center's work."

Dr. Kaplan's academic background is as impressive as her commitment to extracurricular activities. Before accepting her position at Barnard as both a history and women studies professor, Dr. Kaplan was an associate professor of history at UCLA. Her new book, *Red City, Blue Period: Social Movements in Picasso's Barcelona* (due out in January), draws upon her work on comparative women's history.

Barnard Political Science Professor Leslie Calman will replace Dr. Kaplan as the Center's new director. Calman's credentials are equally impressive. She has been part of the Barnard community for the last twenty years, as both student (BC'74) and faculty member. Her faculty duties include acting as Chair of both the Political Science and Women's Studies departments. As a prominent authority on women's movements, particularly in third-world countries, Calman has written her second book, *Toward Empowerment: Women and Movement Politics in India* which will be published in 1992.

President Futter expressed enthusiasm for Calman as the Center's new Director. "I am delighted that we have an ideal individual right in our own midst who can immediately take up the reins."

President Futter also looked favorably in retrospect at the Center's twenty years of service to the Barnard community. Clearly, Dr. Kaplan was an integral part of that history, and the Center will continue to be a valuable asset with Professor Calman as its director.

"As the Center celebrates its 20th year, I thank Temma Kaplan for her many valuable contributions, and I look forward with great enthusiasm to the important work the Center will do in the years to come," President Futter said.

Lisa David is a Barnard College senior.

proposed the idea of implementing a mandatory forum on the issue of date rape to be held during First-Year Orientation. Finally Shuchet cited a statistic taken from a poll: 30% of men polled would rape a woman if they knew they could get away with it.

Julie Lev is a Women's Issues Editor and a Barnard College senior.



BARNARD BULLETIN

Application For 1992 Editorial Board Due Nov. 15

**Please include writing, photography or layout samples
with this application**

Name:

Box:

Phone:

Position(s) Interested In:

Past Editorial/Writing/Photography/Layout Experience:

Time Commitment (Please List **all** other activities and commitments):

What changes would you make in the *Bulletin*?

What niche does the *Bulletin* fill? (in other words, for whom do you think the *Bulletin* is intended?)

The Mortarboard Wants Your Contribution to the 1992 Yearbook!

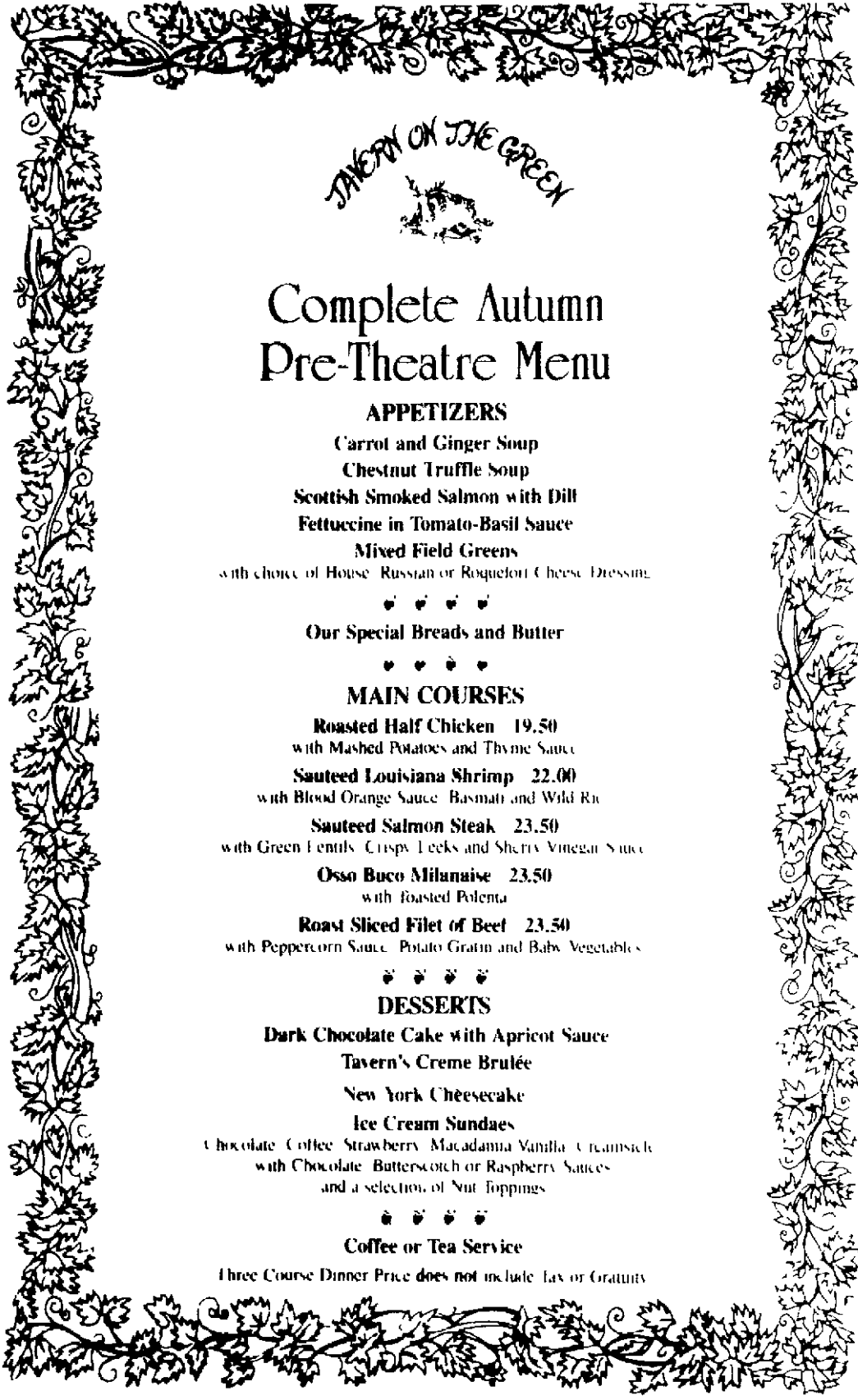
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- Multiculturalism/Diversity
- Politics on Campus
- Any Other Ideas You Might Have!

We will also be doing
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Please submit all pictures and articles to:

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Office of Student Activities
Room 209 McIntosh**



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New York Cheesecake

Ice Cream Sundaes

Chocolate, Coffee, Strawberry, Macadamia, Vanilla, Creamsicle
with Chocolate, Butterscotch or Raspberry Sauces
and a selection of Nut Toppings



Coffee or Tea Service

Three Course Dinner Price does not include Tax or Gratuity

Tavern on the Green, Oh, What an Ambience

Tavern on the Green is an experience that no Barnard student should neglect. The "Pre Theatre Menu" is surprisingly affordable. Even if you have to save up the dough to go just once, just do it. What fun is some fashionable yuppie restaurant that wasn't there last year and won't be there next year? Tavern on the Green is an American landmark, like Monticello and Graceland.

The New York Times called Tavern on the Green, "A gorgeous and glorious wonderland of sparkling crystal chandeliers and frosted mirrors with garlands of blossoms, handsome wood carvings and glittering brass." Ditto, here. Employees nostalgically call the setting, "rustic baroque." I like to think of it as "American baroque" as the decor faintly reminds me of a dream Liberace once had.

But actually, the restaurant was really the *piece de resistance* of restaurateur Warner LeRoy, from the 38 carved "punctice" mirrors to the 'wormy' chestnut paneling in the Chestnut,

Rafters, and the new Park Rooms. Tavern on the Green also has 45 chandeliers made from some 150,000 pieces of crystal.

Located in the lower west corner of Central Park (W 67th St.), Tavern on the Green had been a sheep pen back in 1870. Today, there are three rooms for *a la carte* dining, three for private dining, and three terraces for outdoor dining.

According to their public relations people, Tavern serves an average of 2000 patrons per day. The cooking staff numbers between 70 and 90 'men and women' from '18 different ethnic backgrounds. Also, the majority of the kitchen staff are 'in their thirties.'

Also, I'll bet you didn't know that they use more than 400 pounds of veal and chicken bones to make stock for soups and sauces every day.

"Tavern" boasts a repertoire of 124 appetizers, 16 pastas, 24 soups, 17 egg dishes (amazing), 12 seafood dishes, 88 hot entrees, 10 cold entrees, 15 salads,

19 vegetables, 18 sandwiches, and 84 desserts. Of course, they don't serve them all at once but during different meals, for instance eggs at brunch, sandwiches at lunch, hot entrees at dinner, etc.

Now, I ate seafood because that's supposed to be Executive Chef Georges Masraff's speciality. It was pretty good. The "Autumn Pre-Theatre Menu" has chicken and steak as well as venison and a spicy shrimp dish. The desserts on the 'Pre-Theatre Menu' aren't the special things you see everyone else eating at the tables around you, like the "Little Chocolate House in the Park," a praline and chocolate construction resting in a green swamp of pistachio sauce, or the "Voluptuous Chocolate Top Hat," pretty much self-explanatory. But you come to the pre-theatre dinner for a complete night out on the town and they'll make sure you get to Les Mis before the curtain raises.

Gretchen Cray is a Bulletin editor-in-chief and a Barnard College senior.



The Crystal Room at Tavern on the Green

New York City Ballet Introduces Its New Fourth Ring Society

In an attempt to broaden its audience, New York City Ballet has developed an innovative new membership program called The Fourth Ring Society for those who enjoy the ballet, but who have limited budgets. Throughout the past decade, the prices of tickets for a prestigious ballet company in New York City have risen drastically. With ticket prices now costing as much as \$52, an evening out at the ballet has become prohibitively expensive. New York City Ballet's bold new program is an intelligent solution to this dilemma.

The Fourth Ring Society has an annual \$10 membership charge. With this initial fee, the member obtains many benefits, some of which are truly indispensable to the admirer of ballet with a restricted budget. The most prominent of The Fourth Ring Society's benefits is the discount on Fourth Ring tickets. For members, they cost only \$10 each. This discount entails formidable savings, since Fourth Ring tickets can cost as much as \$22.

Through still more membership benefits, The Fourth Ring Society provides some perks which are fun and which also serve as a further incentive to utilize the offer. Among these perks is a free NYCB t-shirt, "Season Updates" (more bluntly put, being on the mailing list for performance schedules and a newsletter), discounts at restaurants in the area, a Gala Souvenir Book, and a coupon for a free cappuccino at the Fourth Ring Cappuccino Bar. One final, and important benefit is the chance to buy a second ticket for any ballet for just \$10 more.

This offer is undoubtedly the ideal opportunity for students to benefit from the experience of going to the ballet without suffering from the almost impossible expense. The recent high ticket prices serve as a discouraging factor in the decision to go to a performance, and it is a factor strong enough to alienate students from going to the ballet altogether. The Fourth Ring Society bridges the gap between one facet of New York's culture scene and the starving student, and it makes ballet accessible to virtually all who have the desire and motivation to attend.



**Wendy Whelan and Robert Lyon in
Symphony in C at the New York City Ballet**

photo by Paul Kolnik

One final incentive for students to take advantage of the benefits of The Fourth Ring Society is the exciting new season which New York City Ballet holds in store. The company offers a range of mixed programs in its upcoming Winter Season, which begins on November 19th. Among the pieces performed will be old favorites such as George Balanchine's "Symphony in C" and Jerome Robbins' "The Cage," as well as newer pieces, including the premiere of Peter Martins' "New Ballet

No. 1". This ballet season will be spectacular, and students should take advantage of this rare financial accessibility.

To join The Fourth Ring Society, students can use a credit card by calling 496-0600, or send a check for \$10 to The Fourth Ring Society, New York State Theater, 20 Lincoln Center, New York, NY 10023.

Gabrielle Canavan is a Barnard College senior.

Strength, Conviction and a Refreshing Sense of Humor

An Interview with Ani DiFranco

Ani (pronounced Ah-nee) DiFranco, singer/songwriter was warmly welcomed upon her return to the Barnard-Columbia community. In her performances last week at the Postscript and the McAc Coffee House, she dazzled her audiences with her brilliant articulation of her keen insights intertwined with her vivid imagery and exceptional mastery of the acoustic guitar. DiFranco has truly developed unique rhythms and an energy all her own. She not only delivers penetrating and provocative messages with her words but also manipulates the words themselves so proficiently such that her form both echoes her content and offers brand new ideas. It is clear that her performance is a completely organic expression because her voice, guitar and entire body seem to work as one unit. As an artist, DiFranco is able to let compassion and hope shine through her sometimes biting true social/political works; and to intelligently address human emotions and relationships. As an individual she is able to work and speak with great strength and conviction while at the same time retaining a refreshing sense of humor and humility.

The following are excerpts from a phone interview conducted October 24, when DiFranco was still in London.

ALS: What have you been doing in London?

AD: Oh well, I've been playing clubs about town, sort of meeting with a lot of different people and just sort of seeing what the scene is like over here. People have always told me that people here would be really receptive to my kind of music and it's true!

ALS: I hear you are coming out with a new album?

AD: Yeah. Well it should be out November 1. I'm really excited; I can't wait! It's pretty much the same format as the last one with a couple of extra things: some percussion tracks, and some harmony vocal tracks.

ALS: Is there another spoken word piece?

AD: Yeah there is actually. There's a poem on it called "Not So Soft" which is actually the title of the album as well.



Singer/Songwriter Ani DiFranco

You know the second album's got to have a name so that's it.

ALS: What determines for you whether a piece will be a poem or a song?

AD: Hmm. Well sometimes they go back and forth a little bit. There are certain poems that have their own music, their own rhythms, so they just stay that way.

ALS: What was it like growing up for you?

AD: I grew up in Buffalo, New York and I left home real early and I started playing in local bands in Buffalo.

ALS: When you were how old?

AD: When I was fifteen. So, I was this precocious, young Ani DiFranco. Nobody ever said my name without saying "precocious young" in front of it. But now that I'm twenty-one, I'm a legal adult and I can't surprise anyone

anymore I guess.

ALS: Have you done any undergraduate work?

AD: Yeah, well I have one more year. I had planned to get it over with this year but it doesn't look like that's going to happen. Initially when I came to London I was only going to spend about a month here. You know I had played around the States for ten years and not a single record company person had ever called me and after three weeks of playing around London, the response was incredible so you know everybody said, "You can't leave!" and it felt really good.

ALS: You recorded the album in London?

AD: No, actually I recorded the album in Buffalo but then I came back to have some power lunches.

ALS: What do you think of women's

colleges?

AD: Well, I've only been to coed colleges. These days I go to The New School For Social Research downtown. I played at Barnard last year though and at Douglas College, the women's college division of Rutgers, and that was just like, you know, coming home. It was wonderful.

ALS: You seem to have a real kinesthetic awareness when you perform. Have you had any movement training?

AD: Yeah. That's really neat that you would say that. Nobody's ever said that. I've actually danced longer than I've played music. When I was in Buffalo, I used to dance with a couple of local companies. I guess that factors in somewhere.

ALS: What kind of companies did you dance with?

AD: When I was real young, like twelve or thirteen, I worked with the Buffalo Ballet Theater and then when I started college in Buffalo, I worked with The Foreplay Contemporary Dance Theater, which was a modern company based at the college.

ALS: How did you go from dance to music?

AD: Well, I was sort of doing both. I used to do two thousand things and over the years it just sort of all whittled down to music. It's the most effective way that I have right now for doing what I want to do. I thought I better narrow it down and concentrate or I won't get anything done!

ALS: What did you mean when you said "do what you want to do"?

AD: Well, I guess I kind of got a big mouth. There's a lot that I think needs to be said and done in this world, to be very vague, although I'm sure you know where I'm coming from. I think that there are a lot of things as women that we need to give voice to.

ALS: Do you consider yourself a feminist?

AD: Uh oh, the F word. Yeah, absolutely.

ALS: What does feminism mean to you?

AD: I guess labels don't really mean that much to me. I mean I realize that they're useful in conversation, but I think my politics are very general and very broad and terms like 'feminism' or 'left wing' are all sort of narrowing. They try to box in what you think. My politics stem from very broad ideas about people and how we have to treat each other. I guess I don't worry too much about labels.

ALS: Is your work mostly autobiographical?

AD: Yeah. I have to admit it. Even my he/she songs where she said this or he did that I suppose are about me.

What musicians influence you most?

Well, the obvious like Joni Mitchell and Suzanne Vega. I guess really when I think about my influences, my mind lists a bunch of poets. Women writers like Audre Lorde, Lucille Clifton, who I sort of dedicated one of the songs on the first album to. Sonia Sanchez— all those great women. I guess they really have influenced me a lot or at least I hope. Songwriters also have influenced me. I like Billy Bragg a lot.

ALS: Who do you feel your music is for? Do you have a particular audience in mind?

AD: Well recently, I played at a big folk festival in Canada and all throughout the program they had me listed as "women's music" and I'm not quite sure how I feel about that. I mean I do feel that being a woman is sort of the main thing that informs my writing. I want to speak to women and I want to speak of womanhood because it's so important to me. But when I think of people labeling my music as "women's music", it sort of gives me this weird feeling like "Isn't this for men too?" Does it say nothing to them? I think women in general may respond more because of the shared experience, but I would hope that it speaks to both sexes.

ALS: Do you feel that your music has a purpose?

AD: Well, I try not to take myself too seriously (laughs). It's a very cathartic thing, it's very therapeutic for me to be able to write about it and it's even more wonderful to actually be able to perform and feel the response from people in the audience and say, "Wow, I'm not alone." All these people who know exactly where I'm coming from. It's a really warming feeling. There's actually a song on the new album that I just wrote in London called "Gratitude." When I wrote it I thought, "Oh, this is kind of lame. I don't really think I would perform it very much." In fact it just sort of went to the back burner. I had recorded it in somebody's basement in London and everybody who listened to that sort of basement tape said that it was their favorite song on the tape and I was thinking "Huh!" So I started performing it and it got this amazing response. All these women were saying, "God, you don't know how many times." So that's a really great feeling for me to connect with people that way. I feel very fortunate that I'm in this line of work.

ALS: Do you think that your work is political? Does it have an agenda?

AD: I wouldn't like to think of it as having an agenda. I suppose it is political but then, my idea of political is again more basic or broad. It's not political in terms of newspapers or government, it's in terms of everyday life. The whole drive of feminism has been to recognize the political in our everyday lives. So I think in that sense it is political. I get afraid though of these labels like "political music" or "women's music" because I don't want people to think that I'm going to preach at them.

ALS: You want to be able to reach a broader audience?

AD: I mean, I don't know if I have all the answers. I don't know if I have any of them. I don't want to come across as coming off the mountain or something. *Amanda Lee Steinberg is a Barnard College senior.*

Jong continued from page 15

they couldn't survive being women writers in America. Jong said she eventually looked to female French writers and saw that they were "healthy, alive, committed to writing." She came to regard Colette, who lived from the late 19th century to the early twentieth century, as a mentor. She was different from women writers of her time since she did not write about adolescence and youth. Jong said that Colette's novel, *The Vagabond*, is the most authentic feminist novel of the 20th century.

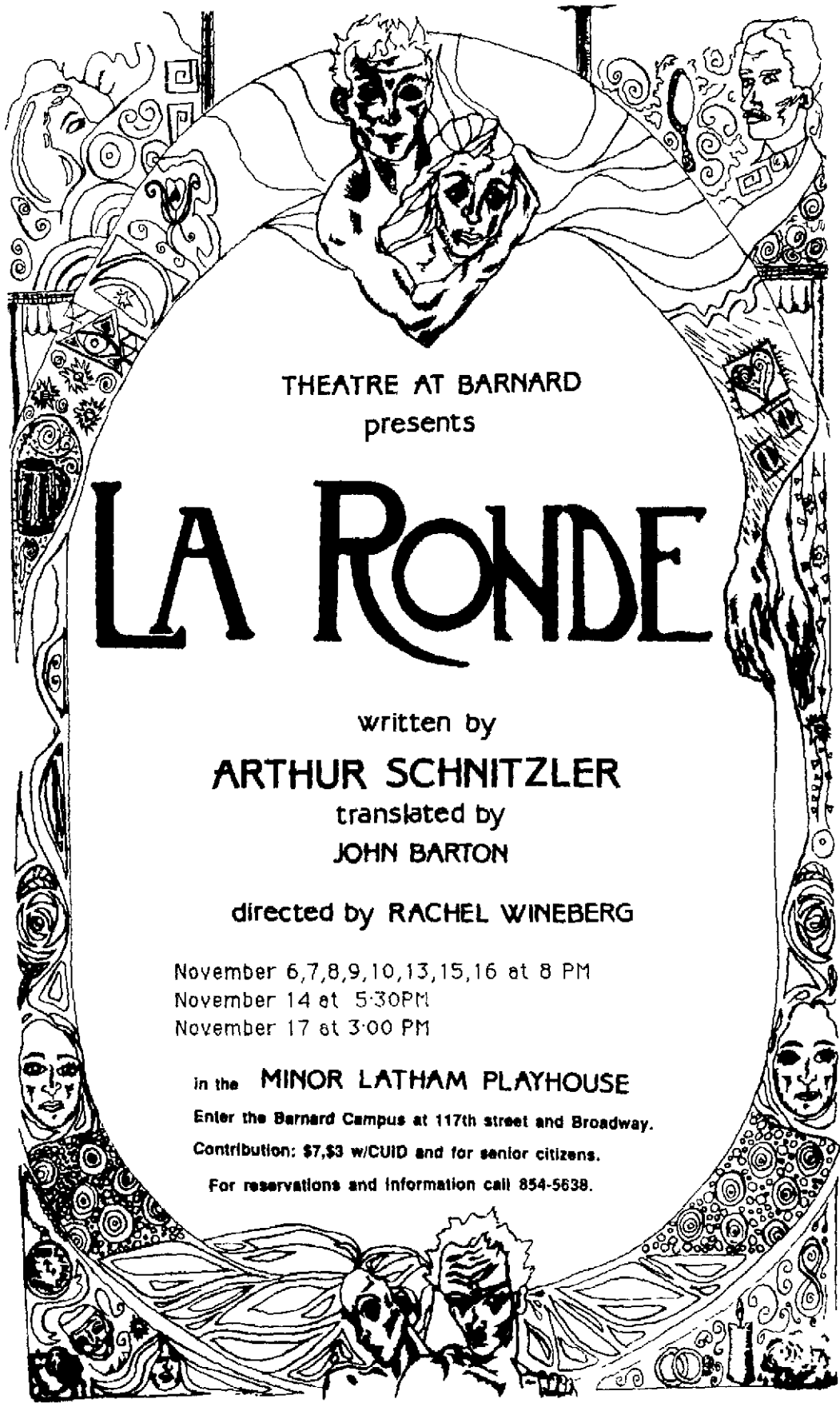
Jong spoke about her interest in witchcraft and goddess worship, which she considers pagan rituals of self-empowerment. She sees witchcraft as an affirmation of the female power within herself.

She spoke about feminists of the 20s and how they are

being "invisibilized" since they are not really celebrated or well-known today. As an example, Jong used Edna St. Vincent Millay and Dorothy Parker. Women poets who are singled out and studied by the male establishment, she feels, are women who have neutered their voices. Jong said that male critics thought it was disgusting that Anne Sexton wrote a poem celebrating her uterus. She said that the result of this disapproval is that we unnecessarily "internalize female hating ethos from the patriarchal male establishment."

Recently, women writers have been able to write about their experiences. They can almost take for granted that "to be a woman is as important as being anybody." However, Jong warns women, "don't let them take your subject matter and don't let them take your voice."

Carol Sung is a Barnard College junior.



THEATRE AT BARNARD
presents

LA RONDE

written by

ARTHUR SCHNITZLER

translated by

JOHN BARTON

directed by **RACHEL WINEBERG**

November 6,7,8,9,10,13,15,16 at 8 PM

November 14 at 5:30PM

November 17 at 3:00 PM

in the **MINOR LATHAM PLAYHOUSE**

Enter the Barnard Campus at 117th street and Broadway.

Contribution: \$7,\$3 w/CUID and for senior citizens.

For reservations and information call 854-5638.

Pina Bausch Provides Inspiration For Performing Artists

An androgynous-looking, extremely tall and thin woman dressed in an oversized black blazer, large flowing black pants and a pair of Keds shoes walked slowly into the Streng Studio at the Barnard Annex on October 9th. Her long dark hair was neatly tied in a low ponytail at the nape of her neck. She wore no makeup and her face possessed a serene expression of quiet composure. She took a seat in a chair facing the group of students and asked for her entourage and some of the dance faculty at Barnard to join her, proclaiming, "I'm shy, I don't like to be alone."

The studio was silent. Those who knew who this woman was and what she represented were awestruck, others less informed were simply intrigued by this woman's commanding yet timid presence. Pina Bausch does not usually hold press conferences. Within a few minutes it was apparent that she is not accustomed to talking about herself, her work, or her dances.

Pina Bausch is an internationally renowned choreographer who agreed to come to Barnard College for an informal discussion with students. Her company, Tanztheater Wuppertal, which is based in West Germany, is in the midst of its ten day season at Brooklyn Academy of Music. Performances include the American

premieres of Palermo, Palermo and Bandoneon.

A Barnard student asked Ms. Bausch about her creative process. She obviously hesitated, uncomfortable with the words "creative process," despite the language barrier. "The 'creative process' . . . It is difficult thing to speak about," began Ms. Bausch. "I do many things. I have this thing, this question. I ask questions of my dancers. They go away and work for awhile then I ask them to show me something. I try this little thing, then I add a little or change it. I'm scared of what I do. . . I just do what I feel. . . Sometimes I have to leave it, put it away. My dances are about what we feel as human beings."

During her response, Ms. Bausch motioned with her fingers, hands and arms, sometimes minutely, sometimes in larger gestures; none of them were standard, but all very unique, personal, and completely readable.

A Barnard faculty member suggested that the American media seemed to be obsessed with the violent aspect of Bausch's works, such as the dozens of tomatoes thrown at a woman on stage in the recent Palermo, Palermo. The professor asked Bausch if she wished to portray her works as

violent and she replied, "I do not see my works as violent or about violence." Bausch expanded: "I am scared of violence, but often we have to have violence in order to feel the other way. It is not violence but 'angst. I want the audience to feel for the dancer, along with the victim. We are all victims."

One student asked Bausch if she had the same difficulties in terms of funding, censorship or available performance space as an artist in Germany as her American contemporaries do. Bausch explained that in Europe in general and Germany in particular, established artists face less of those problems. Her culture has had a long tradition of supporting the arts. Tanztheater Wuppertal is in residence at

a municipal theater, which means that they are supported year-round, whether or not they are performing. They have unlimited access to rehearsal space and frequent opportunities to perform. "I am quite spoiled there," Ms. Bausch admitted. "We have everything."

Another student mentioned that the media proclaim Bausch's work to be "expressionistic" (New York Times critic Anna Kisselgoff called her work "neo-expressionistic"). The student asked Bausch how she felt about expressionism and whether or not she would call her work expressionistic. "I don't

like labels," responded Ms. Bausch. "People like to place things in a category, put it in a box. I don't want to be put in a box!"

The impression of Pina Bausch is of simultaneous security and insecurity. She appeared quite insecure and unconfident about her role in this whole process, her validity, her worth; yet she seemed absolutely certain about why she dances and choreographs. "I am a dancer," she said as if it was the simplest, smallest thing. "We talk of 'inspiration.' That word, I don't know what it means. I just know what I feel."

Ms. Bausch's visit to Barnard was both enlightening and inspirational for all those who attended the discussion. It provided a forum for those interested in the performing arts to speak with a current international artist and realize the potential difficulties and advantages of surviving as an artist in today's world. Palermo, Palermo opens with the earth-shaking fall of an immense cement wall onto the stage. If indeed Ms. Bausch intended to break down barriers, she certainly made an impression at Barnard.

Lam Ting is a Barnard College senior.



James Taylor Amuses His Audience at the Paramount

James Taylor at the Paramount
October 26, 1991

Seeing James Taylor live is not so different from listening to him on a good stereo system. The poor lighting and cheesy back-drop took away from the music rather than making it more exciting. But if you like James Taylor, it's worth seeing him for the sets he chooses to play and to hear the fantastic people he has singing back-up.

In addition to performing the complete Greatest Hits album, J.T. included "Traffic Jam" and "I Will Follow." From his new album, *New Moon Shine*, on Columbia Records, numbers included "Copperline," "Slap Leather," "Down in the Hole," and "I've got to Stop Thinking 'Bout That."

J.T., like many folk performers, Arlo Guthrie comes to mind, is an amusing entertainer. Throughout his show, he kept up a dialogue, yelling back and forth with the audience. Women propositioned him and he laughed appreciatingly. One man expresses his enthusiasm calling, "You the man James!" J.T. thanked the haggler and added, "I know you could have gone to see George Michaels tonight instead. I mean, he wants your sex."

After three high energy encores, including "Steamroller" and "Sweet Baby James," J.T. finished up with an acapella number.

Jessica Hodges is a Barnard College sophomore.



James Taylor

Dear Muse,

I just returned from going home for the long weekend and I already feel homesick. What should I do?

Signed,
Alone In My Room
First-Year, Sulzberger Hall

Dear Alone,

Take a moment. Pause. Reflect. Imagine for a moment what it would be like to be at home right now (Enter the dream sequence . . .). Dad would be baking cookies for you. Mom would be outside doing yard work. You would be sprawled across your favorite sofa, remote in hand, flashing through 125 channels. Shangri-La, right? Well, your Nirvana will inevitably be interrupted. Dad would inevitably ask you to set the table. Mom would ask you to grab a rake. And when you refuse, Dad will ask you (quite rhetorically, I might add) when you got so lazy and Mom will warn you that that better not be what you are learning to do in college. And for a brief, fleeting moment, you will long for Sulzberger Hall, co-ed bathrooms, institutional food, the Marlin (nobody makes a Shirley Temple better!). Broadway will suddenly begin to call your name. Listen to it. Accept it. It's now where you belong. And while musing (for lack of a better verb) about idealistic homelife is understandable, reality is the best cure for the blues (Fade out dream sequence . . .).

I've been through it all,

The Muse

Arts Calendar

NOVEMBER 11-17

On Campus

A literary evening with
HAROLD BRODKEY
Reading from *The Runaway Soul*

Jean Cocteau Film Series
FRI. NOV 15
The Blood of a Poet
SUN. NOV 17
Beauty + The Beast
7, 9, 11 alt

MY LOVE HAS BEEN BURNING
TUES NOV 12, 14, 11
in AITSCHUL

Milos Forman's
FIREMEN'S BALL

411 Int. Affairs
6:10 pm

AMADEUS
TR I
concert at noon
NOV. 13 in FACULTY HOUSE

THE HAIRCUTTING
- EAST EUROPEAN FKM SERIES -
Wed. Nov. 13 6:00pm
1228 S.I.A

Columbia University
Orchestra Concert
Nov. 14 8:00 pm
Miller Theatre

Carmen Jones
203 W. 115th
11/12 3:30pm

La Ronde

NOV 13, 15, 16 - 8:00
NOV 14 - 5:30
NOV 17 - 3:00

Minor Jathams
playhouse

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM
NOV 14, 15, 16 8:00PM AITSCHUL AUDIUM SIA BLDG.

Off Campus

DREAM WARRIORS + POPS COOL LOVE
TUES. NOV 12 at S.O.B'S

African American Artists
of The Harlem Renaissance + Later
SACKS FINEART. 50 W. 57th ST

Black Uhuru
at PALLADIUM
Nov 13 9:00pm

In the jungle of the Cities
by Bertolt Brecht
PUBLIC THEATRE
598-7150

Flaming Creatures
ANGELIKA CWEMA
99.5.2000

SCULPTURE IN THE EAST VILLAGE
Vacuum Gallery
192 Ave B
260-4057

14th ST. PAINTERS
112 W. 14th St
627-7873

COED PRISON SLUTS

COURTYARD PLAYHOUSE
39 GROVE ST.

Dance Theater of Harlem
WORLD FINANCIAL CENTER
945-0505 WED NOV 13. 7:30

BLUE MAN GROUP

SUN RA THE 11/12-11/17
+ ALL-STAR VILLAGE INVENTIONS VANGUARD
178 7th Ave. South

The Poetics read in greek + English
Free 7 319 W. 107th St 11/12 7:00 pm

"TUBES"
ASTOR PLACE THEATRE
254-4370
439 Lafayette

Movissey + PLANET ROGERS
at the Nassau Coliseum NOV. 11 - MON.

BY MISS DAHLIA ISAYED

M.O.R.T.E. AT LA MAMA
475-7710

SWEET Lizard I'll be SAT NOV 16. C.B.E.B'S

The Investment Banking Division of

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cordially invites the students of

*BARNARD COLLEGE
COLUMBIA COLLEGE
SCHOOL OF ENGINEERING & APPLIED SCIENCE*

*to an informal information session on careers
in Investment Banking.*

*All undergraduates are
welcome to attend.*

**** CASUAL ATTIRE ****

Wednesday, November 13, 1991

**8:00 p.m.
Faculty House**

**Goldman
Sachs**