



BARNARD BULLETIN

Volume XCIX

Number 2

February 3, 1992



Billie Holiday, the subject of a new book by BC Professor Robert O'Meally



Zora Neale Hurston, honored for her literary contributions at an annual festival in Florida

A Celebration of Black History Month

Also:

- Conference on Liberal Arts Colleges at Barnard
- Harlem's Studio Museum
- Professor Dalton Opens Women's Lecture Series

**CHOOSING
A MAJOR**

CHOOSING A MAJOR IS EASIER FOR SOME than others. If you are a first-year student, you have a full year to come to a decision but are encouraged to give the matter some thought. The intelligent way to make an informed choice is to diversify your program. If you are considering a major in the more sequential disciplines, be aware that prerequisites are often required for more advanced courses and therefore choosing a major requires somewhat earlier action. If you are a sophomore, you are expected to file your choice of major with the Registrar by **WEDNESDAY, APRIL 15**. If you are having trouble making a decision, you should discuss your options with your advisor. Watch for announcements regarding meetings of the major departments you are considering which will occur later in the semester. The sophomore class dean will be sponsoring an evening program later on in the semester in which recent alumnae will talk about how their majors affected their directions after graduation.

**PETITIONS TO THE COMMITTEE ON
PROGRAMS AND ACADEMIC
STANDING**

PETITIONS TO THE COMMITTEE ON Programs and Academic Standing must be submitted to the Registrar by 4:30 p.m. of the Monday preceding the CPAS meeting if action is to be considered within the week. The committee normally meets biweekly on Thursdays. A petition should contain all relevant information, including the precise number and title when a specific course is concerned. Faculty signatures should be requested only when the petition is complete. If a faculty member indicates approval, s/he must add a comment, for a signature without a comment is generally seen as pro forma. If you have questions regarding the filing of a petition, call Ms. Cook at x42024.

**CENTENNIAL SCHOLARS PROGRAM
PRESENTATIONS**

YOUR PRESENCE IS REQUESTED AT THE presentations of projects done by seniors in the Centennial Scholars Program. The first presentation, "A Telling of the Celtic Legend of 'Ker Ys'," will be given by Claudine Conan on **THURSDAY, FEBRUARY 13** at 6:30 p.m. in the North Tower, Sulzberger Hall.

GRADE REPORTS

GRADE REPORTS ARE NOT ROUTINELY SENT by the College. A student may request that her grade reports be sent to her parents by filing a consent card with the Registrar. Parents who have established their daughter's status as their dependent may receive reports without permission by direct request to Dean Bornemann. The awarding of Dean's List honors and other College prizes and fellowships are routinely sent to parents, as are notices of probationary action and unsatisfactory progress toward the degree.

SENIOR CLIPBOARD

MAY '92 COMMENCEMENT: CHECK YOUR mailboxes for two important mailings regarding May Commencement. The deadline for nominating a student speaker has passed, but you may still submit the title of your senior thesis on the same form. The other mailing contains a cap and gown order form, Bryson Award and Faculty Marshal nominations. The deadline is **FEBRUARY 21**. If you have not received either mailing, see Dean King or Ms. Appel in 105 Millbank or call x42024. May '92 graduates who have not filed a Diploma Name Card with the Registrar must do so at once. The January 31 deadline is passed.

Senior Support Group: Are you worried about graduation? Getting a job? Living on your own? Finding a mate? Renegotiating your role in the family? Join the Senior Support Group! Meetings with Dr. Sara Fox will be held on Mondays from 11 a.m. - noon in the Health Services Conference Room on the Lower Level of Brooks Hall.

Raoul Wallenberg Scholarships: Graduating seniors interested in being nominated for the Raoul Wallenberg Scholarship should see Dean King as soon as possible. The scholarship provides an opportunity for recent graduates to study the phenomenon of leadership in a specially designed Visiting Graduate Student program at

the Hebrew University of Jerusalem. Senior Scholar Program: Juniors interested in applying for this program or for the Joint SIPA-Barnard program should call for an appointment with Dean King at x42024. Applications are due **MONDAY, MARCH 2**.

PRE-MED STUDENTS:

1993 APPLICANTS TO MEDICAL SCHOOL should attend the meeting with Dean Rowland on **MONDAY, FEBRUARY 10** at noon in Sulzberger Parlor. If you cannot attend, pick up relevant materials from the Dean of Studies office during the week of the meeting.

PRE-LAW STUDENTS:

CAREER SERVICES IS HOSTING A PANEL discussion with Barnard alumnae who are law school graduates on **Tuesday, February 4** at 4 p.m. in Sulzberger Parlor. You are encouraged to attend. Also, applicants for admission to law school in 1992 should check with the pre-professional secretary to make sure your file is complete and to submit your stamped, addressed envelopes and yellow card. You should allow at least one week for the office to prepare and mail your recommendations. Many law school deadlines are fast approaching, so plan accordingly!

FINANCIAL AID INFORMATION

APPPLICATIONS FOR FINANCIAL AID FOR THE 1992-93 academic year will be available in the Financial Aid Office, 14 Millbank, on **MONDAY, FEBRUARY 17**. Go to the office to pick one up. All current financial aid recipients must reapply for financial aid. The deadline for submitting completed forms is **FRIDAY, APRIL 17**.

Barnard has received a small grant from New York State that provides financial aid for part-time study. See last week's edition (January 27) of Bear Essentials for more details.

SPECIAL INTEREST HOUSING

SPECIAL INTEREST HOUSING APPLICATIONS will be available from the Office of Student Life and Residence Directors Offices beginning **MONDAY, FEBRUARY 17**. There will be an informational meeting for interested students on **MONDAY, FEBRUARY 24** at 4:30 p.m. in 49 Claremont Parlor. Completed applications are due **FRIDAY, MARCH 6** at noon.

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
105 McIntosh Center

News

Barnard Bull	5
Changes in the BC French Department	6
by Batya Grunfeld	
Barnard Hosts Conference	7
by Stephanie Staal	
SGA Plans Town Meeting	9
by Urmilla Ranadive	
Controversy Surrounds Dismissal of BC Theater Professor	9
by Renee Ylysse Harrison	

Features

Celebrating Black History Month	10
by Cheryl Prince	
Chronicles of the Zora Neale Hurston Festival	12
by Kim Parker	
The Many Faces of Billie Holiday	14
by Erika Woodside	
My Stint as a Commercial Producer	15
by Jen Zahn	
Targeting the CU Archery Team	17
by C.H. Rachel Chung	

Women's Issues

Alternative Health Week	19
by Juliayn Coleman	
Professor Dalton Opens Women's Lecture Series	20
by Erin Hendricksen	
Seminar Explores Women in Science	21
by BeiBei She	
The Word on Women	21
by Jenna Buffaloe and Abigail Pickus	

Arts

Earth, Skin and Fire at Harlem's Studio Museum	23
by Lisa Kumar	
The Blue Man Group Reviewed	25
by Jeri Johnson	
Cat-a-tonics Join Campus Acapella Groups	26
by Rachel Barere	

Commentary

Distorted Images of Russia	27
by Natasha Leitchook	
Ring in the Year of the Monkey	27
by Kinn-Ming Chan	

Do you have a nose for news? How about just a nose?

Join the BARNARD BULLETIN and delve into a world of
action and excitement!

Come to our weekly section meetings and pick up an
assignment.

Write occasional pieces, or write for every issue.

News - Tuesday, 7:15 PM

Commentary - Wednesday, 5 PM

Features - Wednesday, 6 PM

Arts - Wednesday, 8 PM

Women's Issues - Wednesday, 8 PM

All of the section meetings are located in the BULLETIN
office, 105 McIntosh. Interested photographers should
call the *Bulletin* office.

Can't make a meeting, but are still interested? Call the Bulletin
x42119.

Try the BULLETIN...it will change your life!

Barnard Bull



This week, the Barnard Bull liberally roamed the campus, indiscriminately asking passers-by how they thought a liberal arts education would help them with their future plans in life.



◀ **Erika Dagress (BC '95)**

"I think it's great for becoming a more diversified person. I don't necessarily think it's always practical."



◀ **Sonia Bernstein (BC '94)**

"I think it will help me by giving me a little bit of everything."

Jeff Cooper (Broadway pedestrian) ▶

"Since I work in advertising, liberal arts is very relevant because when you work in advertising it's not really being a specialist, but being in touch with community and culture in general. That's what I got in liberal arts education too."



Jennifer Lerer (BC '95) ▶

"I think that a liberal arts education is extremely important because in society it's relevant that we're well-rounded, that we know about music, and English, and arts, and literature, and science, and math. It's important to be educated in many areas."



Maria Abuah (BC '95) ▶

"It will make me more open-minded and make me see things from a larger perspective. You can see all sides of an issue rather than just your own."



Barnard French Department Undergoes Changes

On Tuesday, Jan. 28, Professor Serge Gavronsky, Chair of the Barnard French Department, participated in an interview in which he discussed the recent changes of his department, which include a new major, new courses, and new faculty members.

Every five to seven years, the department reviews itself with intent to improve. This, Gavronsky states, "is a very healthy process, wherein we try on the one hand to be as responsible as possible to our own mission, which is on the one hand... to provide language instruction so that Barnard students can fulfill their language requirement, and our second mission is to assure that our majors get as complete a series of courses and seminars as possible." Thus, in consequence of a review a few years ago, a Translation and Literature major was created as an alternative to the Language and Literature major, the only major available in French at the time. This Translation major differs from the Language major in that the former provides training in the theory and practice of translating texts, while the latter concentrates on the grammar, writing, and speaking of the language and literature. Last year, according to Gavronsky, reflections on "our students and [on] ourselves, and essentially [on] the world, which means the radical transformations in Europe, but also the echoes of those transformations on French-speaking Africa as well as in the Caribbean" led to the French Studies major, that is in effect this year. There is currently a total of three majors in the French department.

"We can't really put old wine in new bottles. . . We have to create new courses which would answer, presumably, what the students really wanted."

-Serge Gavronsky

"The essence of the French Studies," said Gavronsky, "is that though it still considers a literary base as exceedingly important. . . it is to provide students with a contextual understanding of the relationship between the written work, poem, play, or novel, and the moment out of which it arose. This is. . . a change

over a much more textual approach which had been ours, as it had been in contemporary French thought for a number of years. That's for the literature. And then we said, "Well, that's not good enough; we have to inaugurate new courses. We can't really put old wine in new bottles (even though the French are pretty good with their old wines). . . We have to create new courses which would answer, presumably, what the students really wanted, which was a more historical, more sociological, more ideological, more theoretical perception."

Two courses "seeded the ground" for the new major: Commercial-Economic French, "an introduction to contemporary aspects of socioeconomic language of French society," and Socioeconomic Aspects of Contemporary French Society, which deals with trends in the French economy from World War II until recent time. Students in the former are prepared for and may opt to take an exam given by the Paris Chamber of Commerce, an institution independent of Barnard. These courses were instrumental in leading to the new major: as Gavronsky explained, "Once we realized that we had something that was pedagogically significant for [the

students] and for us, then we took that into consideration and said, 'Let's move it now into a major.'"

Many courses in this major are given in English,

which is "a very radical departure for us", said Gavronsky. "We have always maintained that one could not be a French major without mastering the literature and the language. And now we're saying we're going to reduce the number of courses in French, though certainly keep them quite present, but



Serge Gavronsky

photo by Ann O'Connor

we're going to go into different thematic questions." The French Studies classes illustrate that point. Gavronsky's Twentieth Century French Thought is a class that has been around for a while but is seeing "a complete revision from the inside." Whereas before it dealt with "shifting philosophic perspectives characteristic of the French thought of the period," it is now a "systematic analysis" of antisemitism and the situation of the blacks in France, and next year it will include the literature and condition of the Arabs in France. Professor Renee Geen's Censorship and Literature course discusses, by use of 17th century documents, the role of censorship from Moliere's time through World War II. Gavronsky's France on Film, the first of its type at Columbia University, "focuses on the principal aspect of France" through watching movies from different decades (e.g., for the 1940's, viewing the film *The Snow and the Pity* in order to learn about the German occupation). Additionally, Gavronsky's Negritude deals with theories of racism and their evolution.

continued on page 16

Barnard Hosts Conference on Liberal Arts Colleges

On Jan. 23 and 24, Barnard College hosted the Select Liberal Arts Colleges Conference, which was designed to discuss critical questions impinging upon the future of top liberal arts colleges today. The conference was composed of four panels that addressed issues provoked by the research of Barnard Historian and Dean of Faculty Robert McCaughey, who also coordinated the conference.

McCaughey's studies focused on 1300 humanities and social science faculty from 17 selected liberal arts colleges, including Swarthmore, Wellesley, and Barnard. Colleges were chosen primarily on the basis of two characteristics, namely an unusually high number of scholarly active professors and a disproportionate amount of graduates who receive Ph.D's and become academics.

President Ellen Futter commented that "these findings are enormously important in indicating a positive linkage between scholarship and teaching, and in debunking the notion that these two activities must take place separately."

The first panel, addressing an audience of college presidents, professors, and various experts, focused on the difficulties in measuring scholarly activity and teaching effectiveness. Popular stereotypes of undergraduate professors detached from the student body by a "publish or perish" mentality were clearly disputed. According to McCaughey's research, the top quarter of select college faculty perform at levels of scholarly activity and professional visibility that approach the mean levels for research-university faculty. Such faculty are also among the most

McCaughey's research revealed that women comprise almost 30% of the faculty in humanities and social sciences, although the number of women faculty at women's colleges has been decreasing in the past 20 years.

effective teachers at these colleges.

In the panel entitled "Our Kind: The Distinctive Characteristics of Faculty at Today's Select Liberal Arts Colleges", the interplay between gender, age and scholarly performance were discussed. McCaughey's research revealed that women comprise almost 30% of the faculty in humanities and social sciences, although the number of women faculty at women's colleges has been decreasing in the past 20 years. In comparison to research universities, the faculty of the 17 colleges was notably younger.

Furthermore, McCaughey pointed out that, contrary to the findings of previous studies, gender is not a decisive variable in accounting for differences in scholarly performance among academics. Panelist Rosalind Rosenberg, Professor of History at Barnard, expressed her relief at these findings, adding that "feminist scholars have been worrying about [previous studies] for the last 20 years. How was this disparity supposed to be explained?"

Rosenberg asserted that liberal arts colleges have "less of a tendency to pigeonhole women faculty as nurturers," explaining that there is a cultural difference between universities and colleges. "I was much more the faculty member that students came to with problems at Columbia than here at [Barnard] or at Wesleyan," said Rosenberg.

The third panel addressed the unique dilemma faced by the liberal arts college to both "attend to the call to teach undergraduates and to acknowledge that claims of scholarship," according to McCaughey, while avoiding the repercussions of a predicted change in the academic labor market.

According to Page Smith, author of *Killing the Spirit: Higher Education in America*, there is the danger of liberal arts colleges transforming into "research colleges" that mirror "the meretriciousness of most academic research" and the anemic attention given to undergraduates at large universities.

This transformation could be the result of a growing competition for faculty between liberal arts colleges and research universities. William G. Bowen and Julie Ann Sosa, authors of *Prospects for Faculty in the Arts and Sciences*, predict that there will be no major changes in academic labor markets in the near future, although there will be "far more dramatic changes beginning in 1997-2002...[with] projected imbalances particularly severe for the humanities and social sciences."

McCaughey's study targeted the 17 colleges as "the most effective undergraduate sources of the nation's academics in the humanities and social sciences" for the past four decades, consequently providing universities with a disproportionate amount of their graduate students. The steady rise in the rankings of women's colleges as a breeding ground for academics was also highlighted.

Linking teaching with scholarly activity, Panelist Elizabeth McKinsey, Dean of Carleton College, went further to stress the importance of teaching as a way of enhancing learning rather than merely performance. "It is misleading to think of students as consumers," McKinsey stated emphatically, noting that "good teaching is not necessarily popularity."

The fourth panel delved into the issue of an increasing awareness of diversity in both student bodies and faculties. Stephen R. Lewis, President of Carleton College, commented that in comparison to universities, liberal arts colleges provide a community of teachers, scholars, learners, as well as a "mentoring role" that is "important, especially with minorities getting Ph.D's."

Problems in attracting and retaining minorities and faculty members were raised, silently illustrated by the predominantly white audience.

In her closing remarks, Futter joked that the conference had "successfully raised more questions than found answers." She added seriously that real progress had been made by acknowledging the problems endemic to liberal arts colleges and forming a strategy to deal with these problems aggressively. "Fate is dangerous, and we aren't take the chance of leaving our futures to providence," concluded Futter.

McCaughey commented that he was "pleased with the reaction of the various colleges," adding that most everyone agreed that faculty scholarship leads to effective teaching, "a view we need to hold on to and demonstrate more effectively."

Stephanie Staal is a Bulletin News Editor and a Barnard College junior.

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education, agriculture, health, the environment, and many other disciplines, Peace Corps projects around the world are bringing help to where it's needed...in more than 70 countries in Latin America, Asia, Africa, and Central Europe.



RECRUITERS ARE ON CAMPUS TOMORROW

Information Session and Film Showing
Jean Palmer Room, McIntosh Student Center
Tuesday, February 4, 1992
4:00-5:30 pm

SGA Plans Town Meeting to Address Campus Intolerance

The Barnard Student Government Association (SGA) had their first meeting of the semester on Jan. 27, at which time they passed new proposals and discussed their goals for the semester.

A Town Meeting will be held at 1 pm on Thursday, Feb. 6 in the Brooks Living Room to discuss the theft of at least four more mezuzot from Barnard campus dormitories. A derogatory depiction of a Christ sketching will also be addressed.

In other developments, SGA postponed the date that the University Food Market boycott will go into effect in order to further investigate whether UIM has changed its policy and practices in regard to the collection of recyclable cans from the homeless.

In an effort to emphasize women's nutrition, there will be an Iron Boosting table in Lower Level McIntosh on Feb. 5. In addition to iron testing, free trail mix will be served. In conjunction with this, Dr. Killip of Health Services is conducting a study to determine whether or not men are better blood donors than women since they have a higher blood iron content. Additionally, what women can do to raise their blood iron content will be examined.

The Barnard College Mini Blood Drive will be held on Feb. 6 in Upper Level McIntosh, from 11:30 am - 4:45 pm.

The Tripartite Committee on Government Relations learned that the amount of Bundy Aid that Barnard College will receive from New York State next year has been reduced from \$800,000 to \$511,000.

Senior Disorientation sponsored by the Class of 1992 was held from Jan. 29-Feb. 2 and consisted of Plex Night, a party at Earl Hall, a Senior Jamboozie, a hypnotist and a Bagel Brunch.

The Class of 1992 Senior Dinner will be held on Feb. 11 at 5:30 pm in McIntosh. Invitations have been sent for commencement speakers by the Commencement Committee.

The Class of 1993 Junior Dinner will be held on Feb. 6. President Ellen Futter will be speaking and Thai food will be served.

The Class of 1994 will be selling Curation-o-Grams for Valentine's Day. The Sophomore Class Dinner will be held on Feb. 26.

The Class of 1995 has tentatively scheduled Feb. 9 for their Walk a Thon. Proceeds for this event in remembrance of Helene Feder (a Barnard first-year student who died in December) will be donated to charity.

The Inter-varsity Christian Fellowship received a loan of \$900 to cover royalties to pay Theater Maximus for their production of "Godspell."

Asian Americans Working for Education was recognized as a new club by a unanimous vote and was allocated \$150. The club seeks to promote Asian American studies and issues through courses, lectures and other educational devices.

Umila Ranadive is Bulletin Associate News Editor and a Barnard College first-year student.

Controversy Surrounds Recent Dismissal of Barnard Theater Professor

This semester marks a change for the Barnard and Columbia theatre communities. Ever since the formation of a theatre major at Columbia in the fall, resources between Barnard and Columbia have been increasingly shared. One of the largest and most recent changes that will affect majors at both schools is the fact that Professor Paul Berman has recently been unseated as chairman of Barnard's theatre department.

According to Berman, the creator of Barnard's theatre department, there are mysterious things happening in the department. Berman, who sought to renew his contract early last September, was subsequently reviewed by a faculty committee and through several questionnaires. The committee decided to terminate his contract, making next year Berman's last. Elizabeth Swann, a current Adjunct Associate Professor of Theatre, will stand as acting chairperson until a permanent replacement for Berman is found. When questioned, Professor Berman said, "I don't know why I was fired" and added that the only real criticism emerging from the review was his lack of diplomatic skills with Columbia.

Dean of Faculty and Vice President of Academic Affairs at Barnard Robert McCaughey explained that Paul Berman "has taken the theatre department a long way at Barnard, but that doesn't mean some changes aren't appropriate at some time. Dean McCaughey supports the efficacy of the review because, particularly in the arts, there is some value to having a regular, renewable set of faculty as long as some continuity is provided.

McCaughey emphasized that empirically, "Department chairs turn over pretty regularly. It's not necessarily a disruptive event in the workings of an academic department, and I don't think it will be disruptive in this case."

Although the faculty committee refused to renew Berman's contract, the review indicated that there were students who found him to be a valuable teacher and an asset. Theatre major Jennifer Vernon (BC '93) said, "I think it's horrible.

There was no theatre department before Paul." Expressing her anger about the administration's action, Vernon affirmed that Berman is a "great department chair and a great man," who often went above and beyond his responsibilities as chairman.

Despite the fact that questionnaires during the review were distributed to both students and faculty members, Vernon questioned the apparent lack of attention given to student input during the review. She asked, "Since when is college about the faculty and not the students? What we care about and what we think didn't matter."

Planning for next year's theatre department will fall primarily on Swann, the succeeding chair. McCaughey maintains that "The future of the theatre department is a bright one" despite the changes that are occurring.

Renee Yasse Harrison is a Barnard College junior.

In Celebration of the 76th Anniversary of Black History Month

Most of us are aware that February is Black History Month. We know that it's a time set aside to celebrate African-American heritage and this community's contribution to the nation and the world. We know it's a time to be proud of Black History. But how many of us are aware of the extensive history of Black History Month itself? Well, my friends, read on - there is much to be learned.

The concept of devoting a period of time to the celebration of African-American history and culture was born in February of 1926. A man by the name of Carter Godwin Woodson, Ph.D., born in 1875 as the son of former slaves, launched the campaign for the observance of "Negro History Week" to be celebrated the week in February that included the birthdays of both Abraham Lincoln (February 12) and Frederick Douglass (February 14). When both dates did not happen to fall out in the same week, it was decided that "the selected date must include the Negro Frederick Douglass," according to the January 1962 issue of the Negro History Bulletin (NHB).

In honor of the week, the NHB (which was founded in 1937 by Woodson) every year dedicated special articles in their February issues discussing the various aspects of "Negro History Week," as well as advertisements for the celebration appearing frequently throughout the issue. In 1963, the NHB held a student contest posing the question "Why Negro History Week?" and published the winners in the February issue. One winner, Brenda Dickens, saw it this way: "Negro History Week" offers a looking glass which reflects a panorama of the Negro's achievements and contributions. Through the years, the Negro's plight has not been all roses, but still it is one which is experienced by all, sooner or later. . . The commemoration during this week is

important in that it encompasses the spiritual, the intellectual, the aesthetic, the social, the creative and the physical contributions of the Negro as an integral partner in our democratic society and as an effective world citizen." According to another student contest winner, "Through Negro History Week, we seek to restore America to the ideals so aptly expressed by poet Langston Hughes: 'O, let America be America again.'"

Each year, "Negro History Week" was traditionally given a general theme. In 1956, for example, the week was loosely titled, "Negro History in an era of changing human relations." In 1963, as the celebration coincided with the

"...commemoration during this week is important in that it encompasses the spiritual, the intellectual, the aesthetic, the social, the creative and the physical contributions of the Negro as an integral partner in our democratic society and as an effective world citizen."

-Brenda Dickens, 1963

one hundredth anniversary of the Emancipation Proclamation, the theme was appropriately titled, "Negro History Evaluates Emancipation: 1863-1963." In a January 1963 article, Albert Brooks elaborates: "Negro History evaluates both the partial freedom bestowed upon Negroes in 1863 and the steps toward a more complete freedom in 1963. . . The fight for full Emancipation is not over, in fact, it is really just starting."

In addition to "Negro History Week" and in further specificity, in December of 1958, the birthdate of Frederick Douglass was declared to be "Proud American Day." This particular day was chosen "because the life of Douglass is typical of what the celebration commemorates. In the more backward days of our country, there came out of the 'American Melting Pot' this man Frederick Douglass, who rose from the depths of slavery to high positions in government. He was indeed a 'Proud

American'," as stated in an article by Albert Brooks in the December issue. The Association for the Study of Negro Life and History (ASNLH), also founded by Woodson, had two general goals in mind when the day was established: "First, it hopes to stimulate pride in the great American heritage; and secondly, through the examples of others who overcame even far greater difficulties, it seeks to inspire individuals as responsible citizens doing the best they can in whatever they do to make personal contributions to the greatness of America." The ASNLH designed buttons picturing the faces of Lincoln, Douglass, and Woodson, "Three Proud Americans," to be worn on Feb. 14. As a special feature in the February 1958 issue, the NHB published the essays of fourteen African-American individuals answering the question "Why I Am Proud To Be An American."

In reading articles written about "Negro History Week," in past issues of the NHB, one might see the spirit of the week as ostensibly paradoxical; asserting the importance of recognizing an exclusively Black pride, while at the same time positively affirming the validity of all other cultures and histories as well as the unifying quality of the "human experience." This paradox seems so only at the surface level, as most Black History Month scholars vehemently argue that to appreciate other cultures is to be fully aware and proud of one's own. Woodson himself explained: "We should emphasize not Negro history, but the Negro in history. What we need is not a history of selected races or nations, but the history of the world void of national bias, race hate, and religious prejudice." This week has indeed been dedicated in part to the promotion of better racial understanding and has represented a space in time when members of other communities could express their individual identification with the theme of what was then "Negro History

Week". On Feb. 20, 1955, Dr. Louis Ruchames, then Director of the Hillel Foundations of Western Massachusetts, addressed an African-American audience at the Grand Street Boy's Club in New York City. "It is with a sense of deep privilege that I join you this morning in the observance of Negro History Week and in tribute to the Tercentenary of Jewish Settlement in America. As I think of the history of my people in this country, I know of no more appropriate and meaningful act than to join our observance with that of the Negro people, whose history touches ours at so many points and whose welfare is so directly related to ours."

In those early years, although "Negro History Week" had been embraced enthusiastically by African-American communities around the country, it took some time for a number of states to officially declare the observance of the week. In 1961, "Negro History Week" information kits were distributed in only 38 states. And it wasn't until 1962 that Ohio signed their state proclamation setting aside the second week in February as a special period.

By 1976, however, "Negro History Week" was no longer a new concept. The Bicentennial year seemed an appropriate time for expansion, "Negro History Week" became "Black History

Month" to include the month of February in its entirety. In a statement by J. Rupert Picott, Executive Director of the Association for the Study of Afro-American Life and History, Inc. (ASALH) to the sixtieth anniversary convention of the ASALH, he explains, "You, of course, understand that Carter G. Woodson initiated National Black History Week in 1926, but because of the tremendous implications for 1976, the week has been expanded to include the entire second month of next year under the theme: 'America for all Americans'."

In recent years, teachers in elementary schools have begun educating their students on the importance of Black History Month in a variety of interesting ways. In 1974, Virginia Mealy, a resource teacher at The Lewis and Clark Elementary School in St. Louis, Missouri, helped her students celebrate by starting a "Black Hall of Fame" with photographs and biographies that she received from Black celebrities. Every year since that first year, each student is asked to nominate a living Black American who has made some valuable contribution to society. The student is instructed to conduct research on the individual and hand in two reasons why he or she should be nominated. Once the candidate has been accepted, the

student writes to the celebrity and asks for a photograph. In addition, they have a learning center, where students can come at their leisure to read about outstanding African-American figures in history, as well as listen to music by African-American composers.

In a February 1989 article in Instructor magazine, Donna Birdsong suggests that teachers celebrate with their students by introducing African folktales. "It's guaranteed to fascinate the entire class. Each child will become open and receptive to multicultural experiences." She suggests either reading folktales aloud, such as "Anansi the Spider" by Peggy Appiah, or taking them to see a live performance.

For those of us on the Barnard/Columbia campus, we will not be lacking in ways to express our creativity in our celebration of Black History Month. We can watch for events sponsored by the Black Student Organization (BSO) and the Barnard Organization of Black Women (BOBW). We should also expand on our own understanding of what Black History Month means, as the month's founding fathers have encouraged us to do.

Cheryl Prince is a Bulletin Features Editor and a Barnard College junior.

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The Road to Eatonville

Kim Parker chronicles her experiences at the
Third Annual Zora Neale Hurston Festival of the Arts and Humanities

When I first heard that there was a Zora Neale Hurston Festival of the Arts and Humanities, I was very excited. For the past three years at Barnard I have been promoting her work. In fact, I have been influenced so much by her collection that I designed a special major, African-American Studies/Anthropology, at the end of my junior year dedicating my thesis to her. It was strange getting off the plane in Orlando, Florida without even thinking about the fact that I was in the middle of Disney mania. I could have easily taken off to the Epcot Center, Universal Studios, and Disney World, but all I wanted to do was catch the shuttle for the Altamonte Springs Hilton 45 minutes away.

I wondered what it was like for Zora in her red convertible driving home for a summer visit. Would I be able to tell where Joe Clark's store was? Where her house facing Johnson Pond stood? And where was the Hungerford School where she received her elementary schooling? The driver of the shuttle annoyingly interrupted my day dreaming with statements like, "They have the palm trees propped up because they were just planted and they haven't taken root yet." There were so many things to ask and I knew that the answers couldn't be found sitting in this shuttle.

As the minutes passed, I began to see some markers that I was coming closer to Zora's Eatonville. A sign off the left read Eatonville, Florida, with a little arrow pointed towards a side road. As my eyes glanced over the small buildings, I

wondered, "Is that it?" All I could see were a few scattered houses, some paved roads, and a large flat industrial building. I dismissed what I saw, thinking that Eatonville must be further away from the highway, out of sight.

Altamonte Springs Hilton. Thank god, I'm here! Well, at least I was at the hotel. I headed straight towards the people seated at a table marked Registration. They asked if I was there for the festival. Here for the festival? I wanted to tell them that I was there to see the yard where Zora and her siblings played, the school, the pond where she learned how to swim, and Joe Clark's storefront, please. Instead I gave them my name, my student ID, and went up to my room.

After I showered and changed, I went downstairs to find the shuttle to Eatonville. A really nice-looking man walked up to me, I guess he noticed the bright green name tag I repeated what seemed to be the question of the day: "Are you here for the festival?" With a nod, I went with him in the Macedonia Church van to Zora's hometown.

It turns out that he was of the Johnson family, cousin of the Director of the Festival NY Nathaniel. His grandfather was the second mayor of Eatonville. Zora's father being the first. In words of Zora Neale Hurston speaking about her town in her autobiography:

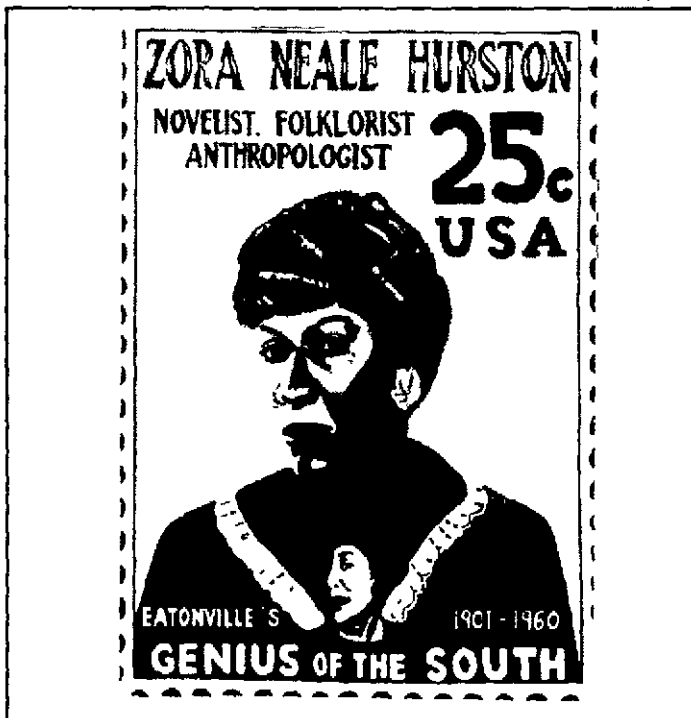
I was born in a Negro town. I do not mean by that a black back-side of an average town, Eatonville, Florida, and was at the time of my birth a pure Negro town - charming, mayor, council, town marshal and all. It was not the first Negro community in America, but it was the first to be incorporated, the first attempt at organized self-government on the part of Negroes in America.

(from Hurston's *Dust Tracks on A Road* & *Autobiography*, 1937)

Eatonville had not been as far away from the highway as I had expected. In fact, the highway was on land purchased from the Johnson family. This sale cut Eatonville in half. Within the past years, the town has become boxed-in by industrialization on each of its corners. Infinity (a Lexus dealership), Channel 2 (NBC) and the highway are the major obstructions that have been built on the backs of the families which used to own the land. Because this land is privately owned, Eatonville citizens do not benefit from the property taxes. There are no supermarkets, shopping centers, or banks within the town's limits. The Zora Neale Hurston Festival, now in its third year, is the only activity which generates substantial profits.

In Eatonville, I was also surprised to find that the black Hungerford School has been integrated. Moreover, it serves students who "are not expected to go to college." Joe Clark's Store has been replaced by a pizza laundromat. The site of Zora Neale Hurston's home is now a barren lot where even the weeds refuse to grow. Many of the buildings which existed during her time have been torn down. Some have been renovated. One of the few buildings in its original form is the Lawrence A. M. E. Church, built in 1882.

Coincidentally, the theme of this year's Festival was "African-American Communities: Witness to Culture."



Zora Neale Hurston

photo courtesy of the festival

Survival." Although there were presentations on Africville Nova Scotia, Allensworth California, and Boley Oklahoma, no one spoke about the preservation of Eatonville. Most of the information I acquired was from the individuals I met.

Each presenter gave her/his suggestions for the preservation and reconstruction of African-American history. Dr. Dorothy Porter Wesley, Librarian Emeritus of the Moorland-Springarn Collection at Howard University, said that she was appointed "to build a collection about the Negro." She has built the Howard University collection for over sixty years by collecting manuscripts and correspondence. She spent "forty-three years of begging and buying whatever she could." Dr. Porter was known to many as 'the bag lady' because she carried shopping bags with her wherever she went.

Mrs. Joan Maynard, executive director of The Society for the Preservation of Weeksville & Bedford-Stuyvesant History in Brooklyn, New York, suggested that "we are responsible of growing our own grios." She asserted that the smallest child is the most important person in the room because she or he is responsible for continuing our history: "In this way, we are planting the seeds of a generation."

Accounts from several other African-American communities in the United States and Canada also demonstrated the need for each one of us to hold on to letters, files, papers, manuscripts, and photographs in order to further document our history.

A session on the importance of establishing family genealogies was headed by Mrs. Arretta Cooper and Mr. Noel Miles who represented the Bailey Casson family, relatives of Frederick Douglass. Mrs. Linda Simmons-Henry is working on a larger scale through her efforts in the documentation of a ten-volume series on African-American families in North Carolina. This is a reference book which will include genealogies from slavery to present of every black family in the state.

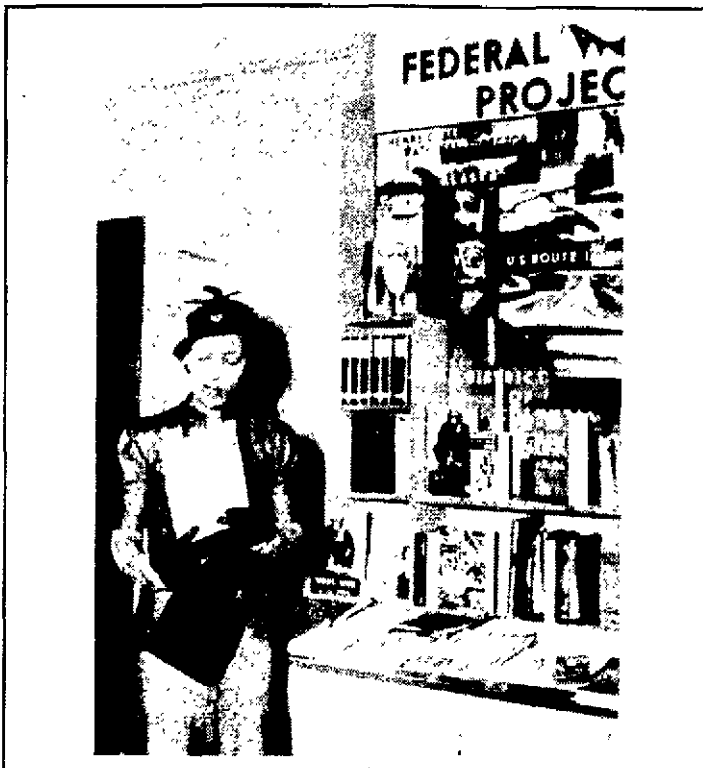
While I was at the festival asking every question that popped into my head, I met a woman who is the niece of Zora Neale Hurston, Winifred Hurston Clark. However, I forgot to ask if she was also related to Joe Clark. Ms. Clark has promised to send me Zora's birthdate which is recorded

I was born in a Negro town. I do not mean by that the black back-side of an average town. Eatonville, Florida is, and was at the time of my birth, a pure Negro-town - charter, mayor, council, town-marshal and all. It was not the first Negro community in America, but it was the first to be incorporated, the first attempt at organized self-government on the part of Negroes in America.

—from Hurston's *Dust Tracks on A Road: An Autobiography, 1937*

in the front of Zora's mother's Bible. There are many questions surrounding the correct year in which Zora was born. She may have been as old as 30 when she attended Barnard College. Winifred was very helpful in giving me some insight to the character of her 'Auntie Zora'. Hopefully it will be helpful in the writing of my thesis.

No festival is complete without a traditional African market. During the final two days of the Festival, children, adolescents, adults, and the older generation convened for



Zora Neale Hurston

photo courtesy of the festival

soul food, curly fries, music, and African dancing. Vendors sold books, cassettes, posters, and items from Senegal, Ghana, Kenya, Trinidad & Tobago, and from all over the United States.

The festival ended with a wonderful speech given by Ossie Davis, the keynote speaker at this year's banquet. Mr. Davis appeared in *Zora is My Name: The Zora Neale Hurston Story*, which was directed by his wife, Ruby Dee. For those of you who still do not know who he is, he played Wesley Snipes' father in "Jungle Fever." His speech discussed the importance of continuing the tradition of storytelling, especially in a time

when there is so much going on around us that "we need to find new ways to explain how and what is happening in the simplest ways so that everyone will understand."

Several Eatonvillians were quick to add that they knew Zora, or had seen her on visits in Eatonville. I do not doubt their word. The town seems to know, see, and talk about everyone...still. Many of the older people of Eatonville talked about the fun they used to have sittin' on stoops justlin' up lies. I only wish that there was a Delorean Time Machine. I'd set

the date for 1927 to catch Zora Neale Hurston on one of her trips "collecting Negro folklore" in her hometown of Eatonville.

Anyone who wants additional information about the Zora Neale Hurston Festival are invited to write Hurston Festival; P.E.C., Inc.; P.O. Box 2586; Eatonville, Florida 32751-2586. Or simply call (407) 647-3307.

Kimberly Elaine Parker is a Barnard College senior.

The Many Faces of Billie Holiday

Professor Robert O'Meally Discusses His Latest Book

The artistry and talent of Billie Holiday, the legendary blues singer, have been neglected in former accounts of her life. Much of the previously-published material has been about her drug problems. However, Barnard Professor of English Robert G. O'Meally focuses on her musical talent in his recently published book *Lady Day: The Many Faces of Billie Holiday* (Arcade Publishing, November, 1991).

While in the past, her talent has been down-played, Professor O'Meally looks at Holiday's life with a wider lens, revealing a woman who challenged herself and was highly respected by her fellow musicians. O'Meally explains that "For me, the challenge of the book was not to interview her jailers or people who remembered what it was like when she was going cold turkey or when she needed a fix, but to really consider what it was like to sit down in rehearsal with Billie, because Billie was a great arranger and re-maker of songs."

O'Meally began his research with Linda Kuehl's never-before-published interviews with people who knew Holiday, which were recorded in the late 1960's. O'Meally says that Kuehl "started to do a book on Billie Holiday just at the right moment, because a lot of the key people were still alive:

"By the time she was twelve, she had never left Baltimore but she had heard and studied closely the leading jazz artists of the world," writes O'Meally.

Stories like this one help readers to understand Holiday as a youth. "Part of what made the book of interest to collectors is that the information was really new. Nobody had a sense of Billie Holiday as a little girl or really what her training was," explains O'Meally. Holiday, often called "Bill" by her father, eventually moved to New York, singing in clubs while still a teenager and eventually adopting the names of Billie Holiday and Lady Day.

O'Meally explains that her names, like masks, defined and redefined different parts of who she was. She was a woman with "street-smarts" to protect herself and, at the same time, a woman who could sing the blues with depth and class. "Everybody I interviewed said she was one of the boys. She had a tough combination of roles to play," says O'Meally. Holiday maintained an amazing balance in that she had a belief and understanding of love and life in a world that challenged her power through racism, drugs and poverty.

Another memorable interview that O'Meally recounts was one with Buck Clayton, a trumpeter. Clayton and Holiday travelled together while in

neglected in history when compared to other musicians and vocalists of the time. O'Meally explained the neglect well as the label of the "sad life" that sometimes is attached to her: "The hasn't been such good commentary on certain kinds of singing. If you look in the dictionary it says, 'Blues: melancholy song.' There is no sense in the standard definition of blues as being self-affirming or raucous or ironical or even heroic. There is also not enough of a sense of blues and jazz as a music that can be saying one thing with the words and another thing with the music. Even though you're saying 'I feel so blue' with the words you can be saying 'and therefore I think I'm going to be having a party' with the way you're singing."

Musician Albert Murray talked with O'Meally about Holiday saying that "she lived in terms of the music all day, singing and hanging out. When she wasn't doing that, the record was on the box, and she was singing with that, Lester Young and she were playing the back room." Holiday's music was her life. Her peers were musicians who expected hard work from one another. High standards were set in the jazz and blues scene. Billie was only truly happy when she was singing. She was successful due to her devotion to the instrument of her voice.

Was Holiday's genius a stroke of luck? O'Meally thinks otherwise. "More and more I believe that genius is nothing but the capacity to work hard."

When you hear Holiday's voice today, even from her earlier recording sessions, it is not the voice of an innocent, but instead, a voice of wisdom and depth. By the time she was 22, she had recorded many songs which are identified solely by her.

An often heard theme in academia is that an artist speaks to the individual and at the same time to the common experience of humanity. Although it is a common theme, it is a rare occurrence and a trait of a remarkable human being. After listening to her songs, this trait is clearly felt. She was a woman whose music has a universality that has only become more appreciated with time.

Erika Woodside is a Barnard College senior.

Holiday maintained an amazing balance in that she had a belief and understanding of love and life in a world that challenged her power through racism, drugs and poverty.

people who knew [her] as a little girl. She interviewed everybody. She interviewed Benny Goodman and six or eight members of his band, and she interviewed Artie Shaw and six or eight members of his band. She had an interview with [Count] Basie."

In O'Meally's book, Holiday's mother describes how her daughter used to sing the blues when she was a child, even though she was told that "she had no business singing about those things." Holiday had a love of music and a love of singing. She listened to records and the radio, singing along with the music.

Count Basie's band. O'Meally says that it was Clayton's job to "write arrangements for Billie Holiday tunes. Playing behind her, he would watch her mouth and when she would come to an end of a phrase, he would finish it or add something and when she would breathe again, he would back off. Buck Clayton said that he'd have one eye on Billie and he'd try to play something that would interest her. She had such an imagination that he'd aim his solos right at her."

Although Holiday was successful and talented, she has been relatively

My Stint as a Commercial Producer

This winter break, while most college students were sleeping until noon, I was getting up at the crack of dawn and working eight hour days. Was this some kind of punishment? Was I forced into labor by my parents as a way to earn my keep while I was at home? Neither. I willingly entered into this arrangement, sacrificing sleeping in and *One Life to Live* in order to complete a project which I started last summer.

Last summer I was in charge of a \$30,000 grant for recycling and waste reduction education in Grays Harbor County, Washington State, from where I hail. I had to create brochures, newspaper display ads, and T.V. Public Service Announcements (PSAs) about -you guessed it- recycling and waste reduction. This was no easy task. Prior to that position I'd worked at a string of other jobs where a supervisor would give me mundane tasks and I would carry them through, like a robot. This job, however, required me to come up with the design and layout of brochures and ads that would be distributed all over the county, as well as the scripts for the PSAs. This was a pretty tall order for someone whose only previous creative experience was painting signs for Spirit Week in high school. And even then I was part of a big committee.

But I managed, with the guidance of my supervisor, Mr. Kevin Varness, to create pamphlets and ads on recycling, source separation, composting, and used motor oil. The only part of the job that was completed before I left for Barnard at the end of the summer was the T.V. PSAs. This is what made me decide to apply for an SGA Winter Grant. I really wanted to do the ads over winter break and to finish them before 1992, but the County informed me that they would not be able to give me full compensation.

Much to my delight, I did receive a Winter Grant, and so I returned to Washington all prepared to finish the spots I had begun six months before.

On my first morning of work, when the alarm went off at 6:30, I briefly considered scrapping the entire plan. Getting

up at that hour made my 8:30 risings for 9:00 class seem positively blissful. Unfortunately, I could not "sleep through" work.

When I got to my office, Kevin told me that he wanted to do two commercials: one that would motivate people to recycle (we don't have curbside pickups of recyclables in

I thought that people would jump at the chance to be on T.V., but every person I approached practically ran screaming in the opposite direction.

Grays Harbor County, so the population there tends to be pretty apathetic about it), and one that would explain how to do it. When Kevin had finished speaking, he left me alone to brainstorm. I sat, paper in front of me, pen poised, for what seemed like hours. I failed to be struck by a brilliant idea. Finally, in an effort to appear constructive, I phoned Videoland Productions, the company that would be filming the ads. I spoke to Burke Long, who would be working with me, with hope that he would give me some ideas for a script, but instead all he told me was "to keep it simple" since we had only two weeks to complete everything. "Just fax me your scripts when you finish them," he said.

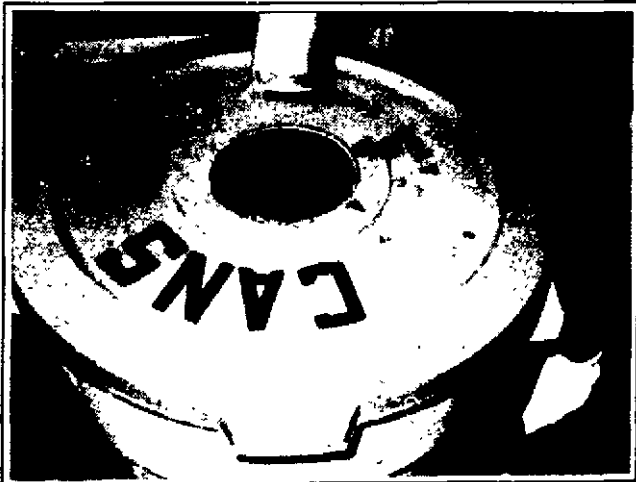
I hung up feeling even more stressed. But Burke had sounded so confident in me, and I knew I couldn't let him or Kevin down. I also couldn't let down SGA, who was paying me to sit and yank my hair out!

By the end of the day, I came up with a couple of ideas. One was for a "roving reporter" type of ad, in which a person with a microphone would approach people at a mall and ask them why they recycle. The other was a basic how-to-separate-your-trash ad, which would show recyclables first being thrown in a big trash can, then being put in appropriately marked bins. I faxed them to Burke and nervously awaited his reply.

I fully expected him to fax them right back with all kinds of red marks and corrections in the margins, like a First Year English paper, but when I spoke to him the next day he was enthusiastic. We decided to do the shooting that following Tuesday.

My next task was to recruit citizens to be in the ads. This turned out to be much more difficult than I had anticipated. I thought that people would jump at the chance to be on T.V., but every person I approached practically ran screaming in the opposite direction. Luckily, I was referred to a woman named Helen from the local cable company, and she in turn referred me to some people from one of the local radio stations who had done T.V. ads before.

Then I had to obtain the props for the ads. I thought it would be easy, since my family recycles and at any given time there are usually boxes of glass, newspapers, cans, and plastic on our patio. So I didn't worry about it until the day before we filmed the ads. Big mistake. Unbeknownst to me, my dear and sometimes absent-minded father took all of our recyclables to the buy-back center (a recycling center that



Recycling at Barnard

photo by Jessica B'ent

continued on page 16

continued from page 6

With courses such as these, Gavronsky claims that "We're moving considerably away from counting syllables, from appreciating solely an aesthetic element within a text."

In addition to the several French Studies courses outlined in the Barnard Catalogue, French Studies majors are required to take two courses (in English) in any discipline outside the major (such as history or sociology) that touches on any French aspect (such as African or Caribbean).

In addition to the new course selections, some of the pre-existing language courses are being improved, such as by replacing the grammar books and other texts.

Additionally, there are two new assistant professors: Peter Connor from the University of California at Berkeley, specialist in 19th and 20th century French literature and in French philosophic thought; and Catherine Coats from Rutgers University, who has a publishing career in 16th century French literature. "We are very privileged in having two very dynamic individuals who are contributing to this reassessment and ongoing appraisal of who we are, and who the students are, and what they want, and what we want. . . so it's a dialogue," said Gavronsky.

It is not solely the instructors, however, who are instrumental in instituting change. The department is always consulting with the students through questionnaires, major meetings, in class, and even informally in the office. Sometimes they are not fully satisfied with a particular item and offer constructive criticism. But Lisa Lustgarten (BC '94), a French and Spanish major, said, "I love the French department!" She feels that the teachers are "very enthusiastic, very excited about what they do," and likes the

fact that the department offers different tracks so that students can specialize in whatever they like, without restrictions.

When Gavronsky joined the department as a part-time instructor in 1961, he "found the department so engaging, so open to suggestions, even in those days when we were less responsive to student interests." This capacity for continuous change and improvement resulted in a "nationwide reputation" in how the Barnard French Department teaches poetry. Although the budget does not allow for so many additional courses - as a matter of fact, while there is a difference in the selection of courses, the amount of courses available is actually reduced - and Barnard students may have to enroll in some Columbia classes, Gavronsky believes that the Barnard department is superior in level: "We think that we're better. We think that we're more demanding. . . We ask more of our students. And they perform well."

The changes in and "energy released" by the department may have been a factor in why the number of French majors has jumped from an average of 13 students in the past to approximately 22 this year. Yet Lydia Anchini (BC '92), a French major, has not felt the changes so dramatically. "I don't think I've noticed that much difference in the actual structure of the courses," said Anchini, "but that doesn't mean that I don't think that they're good." She enjoys her Renaissance, Baroque and Classical Poetry class, taught by Coats. Sara Goldstein (BC '94), a French minor, also thinks her Masterpieces of French Literature course is "great," and is pleased by the "variety of courses now available in the French Department to make your program more interesting."

Batya Grunfeld is a Bulletin Layout Editor and a Barnard College sophomore.

continued from page 15

pays for recyclables) over the weekend. So there I was, at the eleventh hour, driving to the recycling facility in my town to "borrow" the necessary items.

My final surprise came when I found out that one of the "actors" for my ads was out of town. On such short notice, it would be difficult to recruit another person. Helen asked me if I would take his place. I had considered doing a voice-over for one of the ads, but to actually be on the other side of the camera was an entirely different story. I realized why all the people I'd approached had turned me down! But I really didn't have much of a choice if I wanted my project to be on schedule.

On the day of the shooting, everyone met at the mall to film the first ad. I was very intimidated by the other actors, because they had such clear voices and were used to doing that sort of thing. But it didn't matter how good or bad anyone was because every line and every scene had to be done over and over again, even if it was done perfectly the first time, so the "best of the best" could be picked in the final editing process. As we filmed, shoppers in the mall would stop to watch, and I was glad that I didn't see anyone that I knew.

When we finally finished shooting the first ad - a good two hours later - we

drove straight to the house where we were shooting the second. This took another couple of hours. I was surprised at how long it takes to shoot two 30 second commercials, and how much videotape is used (we used 15 minutes of tape).

That was nothing, however, compared to the editing process. The ads had been filmed out of sequence, so it took forever to go back and find each individual scene on the tape, choose the best take, and record it. Burke and I worked from 10:00 in the morning to 4:00 in the afternoon. I will forever have respect for the people who do that for a living, because I couldn't wait to finish. I always assumed that with all of our advanced technology, it doesn't take much effort to whip up a 30 second ad. But there is so much that goes into those 30 seconds that the viewers out in T.V.-land never see. Also, I'm fairly computer illiterate, and machines with lots of buttons make me nervous. The editing room contained this huge machine with all kinds of monitors, buttons, and switches, and was hooked up to a computer. I panicked when I first saw it, but by the end of the day I was pushing the "preview" and "edit" buttons quite liberally, and even designed the county's recycling logo on the computer, which appeared on the

screen at the end of the ads. I wasn't sure how that worked, but that wasn't my job. The best part for me was choosing the music that was to play in the background during the ads. Burke had drawers and drawers full of CDs that contained nothing but elevator music - that kind of music that's always played over the loudspeaker in supermarkets. Each piece was exactly 30 seconds, timed especially for commercials. By itself the music sounds corny, but when added to the commercials, it does as much for them as the Jaws music does to scenes where his fin is gliding along toward some unsuspecting swimmer.

When it was all over, I walked out of Videoland Productions with my own personal copy of the finished ads. Burke also gave me 15 minutes of footage, so I can watch all the takes of all the scenes anytime I wish. I was relieved to be done, to have completed my task and especially to be heading back to New York before the ads would be aired. I didn't want to be around when friends and former classmates saw me on T.V. I didn't tell anyone about my role in the ads - I figured they'd just be surprised.

Jen Zahn is a Barnard College sophomore.

Targeting the CU Varsity Women's Archery Team

Popularity is rising on campus for a sport often neglected by the media. In the midst of preparing for the 1992 Olympics, most people are concerned about how well the U.S. team will score on ice, in the snow, on the gym mat, and in the water. But for the members of Columbia's Varsity Archery Team, what is foremost in their minds is a steady arm and an accurate aim.

A sport traditionally characterized only for the romantic and the adventurous, archery has been a much-respected sport on the Barnard campus. Dating from the 1930's, the Columbia Women's Archery Team has evolved into a distinguished, nationally top-ranking group. These talented toxophilites are coached by Al Lizzio. Lizzio has been advising the team for the past fifteen years, thirteen of which the team has been nationally ranked at the top. Angela Davis (CC '92) is captain of the team.

Archery was initially established at Barnard as a sport in 1930. It was traditionally known as a woman's sport, or the "sport of the upper-class," according to Lizzio. At present, it is the only sport not approved by the National Collegiate Athletics Association in the Consortium, Columbia University Athletics Group. The archery team consists of both women and men at Columbia, although the men's team is only a club.

In recent years, the archery team has experienced a growth spurt. Renewed interest in the bow and arrow sport has affected C.U. enthusiasts. This year boasts the highest enrollment of archers in the past fifteen years.

The team sometimes travels off-campus for meets. But sometimes distance and lack of funds hamper opportunity for intercollegiate competition. Luckily, however, teams around the U.S. have strived to solve this problem by having "fax-meets." This is when competing teams have meets in their own colleges and fax each other the scores. Ranking is then tallied from these scores. So far, this method has proved satisfactory.

When the team members are not at off-campus meets, they can be found practicing in the Barnard gym every Monday, Wednesday, and Saturday. Practices are not limited to the school year, however. Team members also practice during school holidays and summer breaks. Dedication and patience are essential elements in developing a successful archer.

There are no prerequisites for being a member of the team. All one needs is enthusiasm and a love for hitting targets. Women from various academic backgrounds comprise the team. Davis, for instance, has a double concentration in mathematics and English. She finds that archery "helps me to schedule study time" and thinks of her practice as "a study break." Laura Biederman (CC '93), an art history major, agrees with Angela. "I like archery because it is a wonderful form of stress relief."

Other team members chose archery for the sport itself. Chun Lam (CC '92), a history major, says, "I went to high school in the City, where I had no room to kick. Although joining the track team in high school satisfied me to some degree, I still wanted to do an outdoor sport." Pensri Ho (BC '93), an anthropology and East Asian double major, sees the practical aspect of archery. "I needed a P.E. class and archery seemed to be an interesting sport."

Leah Solomon (BC '93), an English major with a minor in Spanish, likes archery because it "allows me to harness my rampant concentration." However, Nancy Garcia (BC '93), a

psychology major, sees the lighter side of the sport. She quips, "I love archery. I get a tremendous feeling of satisfaction from watching my arrows pierce through that 'butt.'"

The archery team on campus is at its strongest ever. The enthusiasm and strong dedication of this year's avid members will make this year a productive one for the team. Barnard has become a hot spot for archery teams nationwide. If Barnard's founder was alive today, he would probably be proud of how the team has evolved.

C.H. Rachel Chung is a Barnard College junior.

Special thanks to Al Lizzio, Angela Davis, Pensri Ho, and the Barnard Archives for their assistance and advice.

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Women's Alternative Health Week Addresses Lesbian Health

A s part of Women's Alternative Health Week a forum on lesbian health issues was held on Monday, Jan. 27 in #09 Barnard Hall. Four representatives from city gay and lesbian health groups spoke at the forum. The speakers included Marjorie Hill, from the Mayor's Office on Gay and Lesbian Affairs; Anne Kochman, from the Community Health Project; Robin Magid, from Project Connect; and Leslie Canter from Columbia University Health Service. They discussed a wide range of health issues with Barnard and Columbia students, from lack of research on diseases that affect lesbians to coming out to your doctor.

All four speakers at the forum encouraged lesbians to get frequent primary care and to try and establish an understanding relationship with a lesbian conscious doctor. Kochman commented, "Many women only go to the emergency room for their health care. People are not educated to seek regular health care, including regular pap smears and other tests for non-sexual problems."

Research on the effects of STDs and other health problems on lesbians, in particular, is not at all sufficient. "We don't have the data about lesbians, period. The only study I could find (on lesbians in particular) was on 27 lesbians in England on the Human Papilloma Virus (HPV) which can lead to genital warts," (which, if not treated, can lead to cervical cancer) commented Canter.

Students discussed the lack of sensitivity to lesbians on campus and other health service institutions which is displayed through the assumption that all patients are heterosexual. For instance, it is common procedure to ask every patient coming through health services, no matter what the ailment, whether they use birth control if they are sexually active. A negative reply to this question often prompts a long degrading lecture on birth control.

Canter stressed that lesbians shouldn't feel pressured to explain why they don't use birth control or come out to their doctor, especially if they don't want their sexual orientation on their medical record.

"The issue that needs to be addressed the most is the policy of lecturing about

birth control. Most people who enter Health Services for whatever reason are not in the frame of mind to get a lecture about sexual orientation. The frame of mind is apprehensive at first. That is the most appalling thing about Barnard. This is a women's college and there will be lesbians here. There need to be better health care policies," Stephanie Yeung (BC '93) who attended the forum, said.

While acknowledging lesbians' right to privacy, Kochman encouraged lesbians to come out to their doctors. "If you don't come out to your doctor, you aren't getting the care you need," she said.

Another student who attended the lecture, Jen Vernon (BC '93) also encouraged coming out as a way of changing heterosexual assumptions about patients. Usually their own obvious embarrassment (when you tell them you're lesbian) will make them change, she said.

Another health issue discussed was transmission of HIV between lesbians. In order to decrease the risk of transmitting the virus through menstrual

constant problem, which can affect the kind of physical care lesbians receive and the kinds of health problems lesbians are prone to. "Gays and lesbians have a rate of two to three times the substance abuse as straight people. In dealing with (homophobic) shame, a lot of us go to alcohol and drugs," said Magid, whose group, Project Connect, provides free referrals to therapists and discussion groups for city gays and lesbians dealing with substance abuse problems.

Magid also addressed the need for rehabilitation programs that deal specifically with homophobia and gay and lesbian issues. "People who go to rehabs come back and just get worse because the issue of homophobia was still not discussed in treatment," she said.

Magid also stressed the need for more places outside of bars for lesbians and gays to socialize like straights.

Social conditioning, in relation to getting necessary primary physical and mental care, was also addressed. "We were trained at an early age to compete

Students discussed the lack of sensitivity to lesbians on campus and other health service institutions which is displayed through the assumption that all patients are heterosexual

blood, Canter advised lesbians to use a diaphragm during their period. Abstinence during her period is the only sure way a lesbian can avoid transmitting HIV but, as Canter stated, "I don't talk about abstinence very much. I'd rather say 'have great safe sex than don't have it.' The important thing is to create the choices and have the information."

Unfortunately, there is very little available information about lesbian transmission of the HIV virus or of any other STDs. "As for dental dams, they're all we've got but we don't know how effective they are. Women's health care often means reproductive health care," Canter stated.

The issue of mental health care came up often during the forum. Finding a good lesbian-sensitive therapist is a

in a world that does not value girls. "People know about gay men, but never about lesbians," stated Hill. "It takes lesbians a lot longer to deal with their mental health," Magid added. Lorna Gottesman, BC '92, member of the Lesbian Bisexual Gay Coalition and the Gay Health Advocacy Project and coordinator of the forum, said, "I recognized the importance of sponsoring a forum like this for Women's Alternative Health Week when I suddenly realized that since I work for the Gay Health Advocacy Project, I could tell anyone anything they needed to know about gay men's health, but I wasn't sure of the important issues for lesbians."

Juliyah Coleman is a Barnard College third year student

Professor Dalton Opens Women's Lecture Series With "Gandhi and Gilligan"

Inaugurating the lecture series entitled "Speaking of Women" at the Barnard Center for Research on Women, Professor of Political Science Dennis Dalton spoke on "Gandhi and Gilligan" on Wednesday, Jan. 29. Leslie Calman, the new director of the Center, introduced the lecture and the series. The lecture, attended by approximately 50 students, faculty members, and Barnard/Columbia community members, addressed the question, "Are women more nurturant?" In discussing this issue, Dalton focused on several books, including Carol Gilligan's *In a Different Voice*, which defines women's nature as caring and nurturant. "Nurturant," said Dalton, "I define as providing nourishment, care, support, encouragement, love."

Calling on other texts of the feminist movement, Dalton drew a comparison between Gilligan's work and the non-violent political teachings of Gandhi. He referred to Gloria Steinem's remarks about Gandhi, written in her recent book *Revolution From Within*, as "incisive. Right on target." Dalton also read from and discussed other works, including *Backlash* by Susan Faludi, *Prisoners of Men's Dreams*, by Suzanne Gordon, and Sara Ruddick's *Maternal Thinking*.

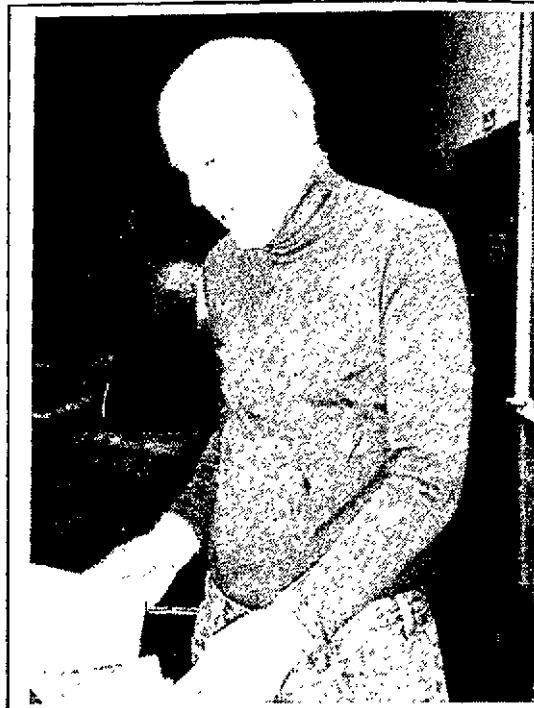
Dalton began by explaining Gandhi's connection to feminist thought, saying that Gandhi believed women to be more nurturant than men. He suggested that this thinking developed from his personal dissatisfaction with his father and a strong identification with his mother.

Gilligan, as Dalton explained, described connectedness as being at the

core of nurturance. Comments and questions from the audience following the lecture echoed this idea, as women voiced problems that they felt stemmed from their role as nurturers.

Dalton also touched on the criticism of Gilligan's ideas found in a chapter of Faludi's book. Faludi asserts that theories like Gilligan's have damaged the women's movement by providing support for the media backlash against women. This backlash, which Faludi describes in her book, attempts to portray independence as unnatural and unhealthy for women. Faludi argues that supporting the stereotype that women are nurturant allows the backlash against career-oriented women to continue.

In the discussion that followed Dalton's talk, this issue was contested at length. Several members of the audience suggested that rather than focusing on dissolving the stereotype that portrays women as passive, the movement should instead concentrate on debunking stereotypes that prevent men from also being nurturant. Other members of the audience said that women need to defend their nurturant qualities of caring and interconnectedness. Steinem's recent work was also discussed following the talk, as her new



Professor Dennis Dalton

photo by Ann O'Connell

book suggests that women need to redirect some of their nurturance toward themselves.

Gilligan's book and Gandhi's ideas will be studied in greater depth in Dalton's political theory course this semester.

A future event in the "Speaking of Women" series includes a speech by President of Planned Parenthood Faye Wattleton.

Erin Hendricksen is a Barnard College first-year student.



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New Seminar Explores Relationship Between Sexism and Women in Science

Coming from an all girls high school to being the only female in freshman physics was a pretty big shock so you start thinking about women's issues real quick when you're in that situation. Barnard Professor of Physics Laura Kay said. Kay is teaching a seminar this spring entitled Women in Science. The course focuses on the history, current involvement and feminist interpretations of women working and studying in the fields of science. Sixty students from both Barnard and Columbia applied for the 20 spaces open at the class first meeting on Tuesday, Jan 21.

After graduating from an all girls high school in New York, Kay attended Stanford University where she received degrees in astrophysics and feminist studies. There she first became aware of not only the scarcity of women in science, but also of the double standard that women face. If a woman says something really brilliant in class, people say so, and so is really smart. But if a woman says something dumb in class, then it's like women can't do science. Kay said.

Kay enjoyed her women's studies classes because, unlike her science classes, the male/female ratio was reversed. She was among many women and comparably fewer men. "But then I'd be the only science major in the class," she added.

Comparing her teaching experience at the coed University of California at Berkeley as a graduate student with her experience as a professor at Barnard, Kay noticed a fundamental difference between her quiet University of California female students who rarely spoke up in class, to her more outspoken students at Barnard. She credits the academic environment at Barnard for encouraging women to excel in science.

Students, as well, find Barnard to be a supportive atmosphere for women scientists. I've never felt excluded or intimidated at Barnard said President of the Chemistry Club, Charlotte Pooley (BC '92) who is taking the "Women and Science" seminar.

Despite Barnard's supportive science department, Pooley feels that she may not be completely prepared for the sexism that she will most likely encounter in a predominantly male field. "I feel like I'm blind to sexism. It's hard to picture something that I've never been a part of," she said.

Still, Kay and former Barnard faculty member Sophia Yancopoulos (BC '78) both complained about the lack of women tenured in the Columbia Physical Science department. Though women have made substantial progress in the sciences through the momentum of the 1970's feminist fervor, their accomplishments as scientists have yet to be fully recognized.

For women, breaking down barriers in areas such as science means breaking down their limits and merging fully with the professional world while fighting the relentless sexism they encounter on a daily basis.

BeaBer She is a Barnard College first year student.

The Word On Women... Barnard and Beyond

by Jenna Buffaloe and Abigail Pickus

Can you imagine Barnard without women's activism? Health services without birth control?

•At Boston College, pro-choice organizations are prohibited on campus and health services does not distribute contraceptives or discuss information about abortion. Next to go, patent leather shoes (do they really reflect up your skirt?)

Can't wait to get into the "real world"?

•According to research collected by Anita Hill herself, 42 to 90 percent of women will be subject to sexual harassment on the job.

A feminist in the White House?

•Hillary Rodham Clinton, wife of democratic hopeful Bill Clinton, is making quite an impression. A graduate of Yale Law school, she continues to practice, raking in a salary three times that of her husband! She even kept her maiden name that is until she was blamed for her husband's failure to be re-elected Governor of Arkansas. She gave in, saying, "It meant more to them than it did to me."

Hurray! to the states of Maryland and Connecticut for passing laws that secure a woman's right to a legal abortion regardless of future court decisions. Unfortunately, in the Maryland case, while affirming the principles of Roe, parental notification was added to the bill, restricting the rights of young women.

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Earth, Skin, and Fire on Exhibit at Harlem's Studio Museum

Skins, statues, and junk characterize the latest installment of the Artists-in-Residence program at the Studio Museum in Harlem. This exhibit, which features the works of Ada Pilar Cruz, Leonardo Drew, and Eve Sandler, was begun in 1968 "to address the needs of emerging African-American and Latino artists by offering studio space and a fellowship for twelve months," according to the Museum's synopsis. The resulting product offers an interesting glimpse of the world as seen through the eyes of three very different artists.

Sandler's "hides" were among the first things to catch my eye. Composed primarily of acrylic and muslin, the wall-hangings are spiced up with such materials as tinsel, powdered metals, and rock salt. "Cetarii" (1991), the first piece to greet the viewer, is an example of Sandler's skillful use of such unconventional media; it is a beautiful, glittering panorama of green that recalls both the sea and stars in such a way that it is almost as if the earth has been reduced to a scrap of constellation. Another piece, "Ascension" (1991), is alive with brilliant, splashing color. A quick look behind this canvas reveals a single spotlight butterfly pinned to the wall. The feverish hues of the painting seem to have been funnelled into this fine consolidation of burning energy. Looking back through "Ascension," it is as though one is peering into a stained glass window.

The remainder of Sandler's work is not so remarkable. The paintings take on a similarity that becomes tedious, even a little exasperating. Though the colors and decorative materials vary greatly, the overall texture and shredded-looking shape of each piece remains the same. "Black Iris" (1991), in particular, reminded me of the charred scraps of newspaper that remain after a fire has died out. However, the flashes of beauty that Sandler captures in some hangings gives much of her work a unique, arresting quality that is pleasant to wander through.

A few steps away from Sandler lies the art of Leonardo Drew. Squat, fibrous-looking cubes sit in the center of Drew's portion of the exhibit. This piece, creatively titled "No.17, A,B,C,D" (1991) is, like all of Drew's work, comprised of the litter of New York City in an attempt to "deal with the process of evolution and experimentation," says the museum. Although his sculptures and wall-hangings find their roots in the world of man, Drew's work reminded me, at different times, of free-standing objects hewn from the realm of nature. A hanging called "No.14" (1991), made completely from oxidized metal, looks strangely like an enormous slab of red earth. In "No.16" (1991), peacock feathers are nestled like random jewels in a mine of twisted fibers and burnt paper. Drew's art seems to frame the eternal love-hate relationship between humans and nature, reminding us that no matter how much we try to stave off the natural world with wire, metal, and rope, we are intrinsically bound to it by those very same materials.

Ada Pilar Cruz, in contrast to both Drew and Sandler, seems to find beauty in the shape of things. I found this to be most true in an installation involving three separate sculptures called the "Calla" (1990), "Lily Flower" (1991), and "Bark" (1990) vessels. Minimal in color and range, Pilar Cruz, according to the museum, "works primarily with hollow figures she views as guardians." Since the majority of her

work is comprised of these figures, I found it odd that Pilar Cruz chose to precede her menagerie of fired stoneware statues with the sharply contrasting "Vessel" piece. Perhaps, like Drew, she wishes us to see our close relationship to nature, in this case depicted through shape. Certainly the installations following the first piece seem to have had nature amputated from them altogether. One such sculpture depicts a group of female-like figures, standing on a barren plateau like dry, cracking remnants of a lost civilization. The last work, called "Mere Effigies and Shells of Men" (1991) seems to be a crude

(or perhaps complex?) study of social organization. The figures stand on

blocks of stone, each one at a different height. "Untitled" (1989) is perched on blocks of a rough shape and cut, while "Shine Figure" (1990) rests on bricks of sharper definition, including a single slab of green marble. "Mere Effigies" (1991), the shortest of the three, stands atop a pile of rock whose neatness is only marred by a piece of broken black marble. The head of this figure has been cracked open, perhaps to reveal the transparency of societal conceptions of social order, or maybe even in an act of self or artistic mockery. Whatever the case, I found Pilar Cruz's work engaging because of the contrasts presented by the initial flower shaped vessels waiting to hold water, and the stoneware figures that appear like quiet children born of fire.

The combined visions of these three artists provided me with a sometimes average, sometimes dazzling Sunday afternoon. The Studio Museum, though small, houses a wonderful collection of African artifacts, art, and photography, as well as the "Artists-in-Residence" exhibit upstairs.

Lisa Kumar is a Bulletin Arts Editor and a Barnard College first-year student.



"Mere Effigies and Shells of Men"

photo courtesy of Studio Museum



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Out of the Blue Arises a Feast of Sight and Sound

Tubes," a performance art piece by the Blue Man Group, is a feast of sight and sound. It is a concert, a light show, a satire, a work of art making works of art, and a never before experienced...experience! Suited for almost any audience, "Tubes" has found a following in college students, who seem to enjoy and relate to the combination of intellectual wit and satisfying, child-like nonsense, not to mention the phenomenal music.

BMG, a faux-bald male trio who go a little crazy with the International Klein Blue, offer 80 minutes of fun in its purest (and messiest) form, with unlikely gags and an array of creative toys. A major focal point of the performance is a satiric comment on the pomposity of the contemporary art world and the often incomprehensible, seemingly contrived, or misplaced symbolic interpretations of some modern artworks. "What constitutes art?" the question that nags at not only art and art history students, but many of us who just never seem to "get" the metaphysical meaning of a paint-splashed canvas, is another theme they dabble in...and shamelessly mock. Surprisingly, science does not escape unscathed by the satiric wit of these intellectual humorists either, for they seem to mock the abstraction of detail in scientific and mathematical study, specifically fractal geometry, commenting on (and I quote) what a "mindf---k" it all is. Although apparently lofty themes are addressed and satirized in "Tubes," a great deal of the time, no comment is being made at all, about anything. In fact, it's just plain, nonsensical, out of the blue (pun intended) play, complete with drum-banging, paint-splattering, goo-making, audience participation, and topped off with a visually breath-taking finale.

There are serious moments during the performance, however...seriously good music-making. The instruments of

choice are steel barrels for the percussion element of their ensemble, and (what else?) varying contorted masses of plastic tubing. They play these "instruments" much like one would a xylophone, amplifying the

three piece ghost-band comprised of Brian Dewan, Larry Heinemann, and Ian Pai.

By now, you may be wondering who these "masked" men are who combine cool toys with artistic comment and don industrial work-clothes and occasionally electronic message boards. The Blue Man Group are Matt Goldman, Phil Stanton, and Chris Wink. According to "Time," the trio formed in 1988 after having respectively pursued very different careers. Wink was a writer, Stanton, a drummer and hopeful actor, and Goldman, a computer software producer. BMG was awarded an Obie last winter for their performance a LaMama, and recently was part of Lincoln Center's summer festival, "Serious Fun," (a name that is a testimonial to the tone of their current performance). The group will also be one of the acts appearing in the three-day benefit for P.S. 122. BMG will perform during the 11pm show Friday night, Feb. 7.

Blue Man Group are performing "Tubes" at Astor Place Theatre, 434 Lafayette Street Tuesdays through

Fridays at 8pm, Saturday at 7 and 10pm, and Sundays at 3 and 7pm. Call 254-4370 for reservations, but you might need to save your pennies: tickets go from \$29.50-\$37.50. (But it's worth it!)

A final word of advice: ask for lots of white arm-bands (which indicate mondo interest in participating in the show), sit near the front, and plan to go dancing afterwards. Anything else would be a waste of adrenaline.

Jeri Johnson is a Bulletin Arts Editor and a Barnard College junior.



Blue Man Group

photo by Martha Swope

sound made from striking the open ends of the tubes with a mallet of sorts. Industrial in flavor, (save for the great rendition of Jefferson Airplane's "White Rabbit") the music they make from this unlikely source at one time makes you want to dance in the narrow aisle, and at another, fixes your attention on the enigma of the sound's creation. Another riveting mixture of sight and sound is the combination of drums, light, and an explosion of primary-colored paints that erupts with each bang. BMG, however, are not the only music makers: they are accompanied by a

Cat-a-tonics Join Campus Acappella Groups

Another singing group has joined the ranks of acappella groups on our campus. They are the Cat-A-Tonics, founded last semester by Rachel Rezak (BC '94) and Rachel Tepfer (BC '94). This acappella group distinguishes itself from the other organizations in that they hope to spread their performances to the surrounding community, including hospitals, nursing homes, and possibly local schools. The need for such an outreach is not currently filled by the other acappella groups. Another distinction is that the Cat-A-Tonics are toying with the idea of focusing on jazz pieces, such as the music of Manhattan Transfer.

After auditioning for other groups, Rezak felt a strong need for another acappella group on campus. The multitude of students auditioning for limited positions made the process extremely competitive. She also wanted to help expand the

diversity of our campus singing organizations.

"I feel we need another acappella to sing another type of music," she said. "People want to hear other groups, and people want to participate in other groups."

The Cat-A-Tonics, consisting of five men and four women, has received a great deal of support and help from other groups, particularly from the Kingsmen and the Clefhangers, as well as from their own members. "People were ready to put one hundred percent into the group and we are all very excited," Rezak said.

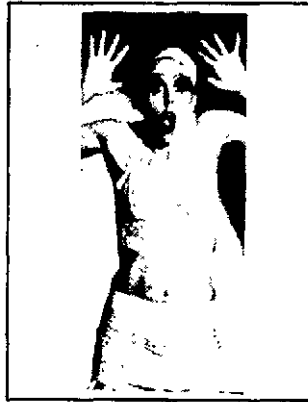
The Cat-A-Tonics are aiming to have their first performance at Winterfest this year.

Rachel Barere is Bulletin Associate Arts Editor and a Barnard College junior.

Performers Organize to Raise Money For P.S. 122

P.S. 122 (that's Performance Space 122 for all you innocents out there) was forced to close last summer for an extended period of time, due to lack of funds. The arts center is now announcing its grand opening with "More Artists!" a benefit done gala-style, featuring over 70 uncensored three-minute acts and one-minute videos. Opening night is Thursday, Feb. 6 at 8pm, and it includes a post-show reception. Tickets for this show are \$99.95. Performers include Eric Bogosian, Spalding Gray, and Dierdre Murray, among others. The remaining shows are \$25 each, Fri., Feb. 7 and Sat., Feb. 8 at 8pm and 11pm. Charles Dennis, Shelly Mars, Salley May, Jane Comfort, Mr. Fashion, and the Blue Man Group are among those performing.

P.S. 122 is located at 150 First Ave., at 9 St. For tickets or further information call 477-5288.



Salley May

continued from page 27

fortune telling information. For example, people born in 1972 were born in the year of the rat. This coming New Year will be the year of the Monkey, as will the year 2004. The Chinese zodiac is not unlike the Western astronomer's system with Capricorn and Scorpio. What some superstitious Chinese may do is recognize the general predicted temperament of the coming year through the zodiac. Today, we recognize our own heavenly birth-years through the placemats in most Chinese fast-food restaurants.

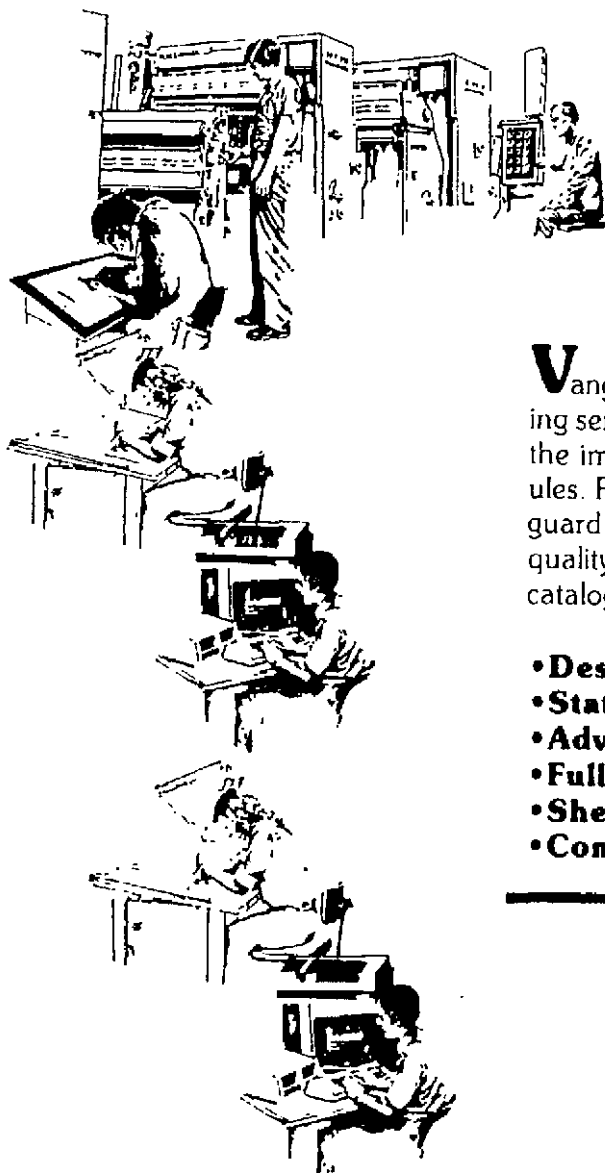
Kinn-Ming Chan is a Bulletin Commentary Editor and a Barnard College first-year student.

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Arts Calendar

Exhibits:

Caroline Gallois, a French artist whose present work represents imaginary scenes of wildlife in a technological or urban environment, will exhibit her paintings, drawings, and prints 2/4-2/19 with an opening reception on 2/4 from 6-8pm at La Maison Francaise of CU, Buel Hall. RSVP: 854-4482 (for reception). Gallery hrs: M-F 10-5.

William Wegman. Retrospective featuring 137 videotapes, drawings, photographs, and paintings by acclaimed absurdist artist. Through 4/19. Hrs: Tu 1-8, W-Sa 11-5, Su 11-6. Whitney, 945 Madison Ave..

Neo-Plasticism in America. Includes 43 abstract paintings, sculptures, prints, and drawings from the Whitney's permanent collection. Through 2/14. Whitney, 945 Madison Ave..

Ellen Driscoll: The Loophole of Retreat. The first in a new series of site-specific installations. Through 2/8. Whitney @ Philip Morris, 120 Pk. Ave., at 42 St. Hrs: M-Sa 11-6, Th evenings until 7:30.

Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom. About 150 works made in the kingdom of Benin and related areas of southern Nigeria from the 15th-19th centuries. Through 9/13, at the Met. Hrs: Tu-F, 10-4:30.

Hallowed Haunts: The Drawings and Watercolors of Charles Addams. An exhibition of 73 original works by the creator of "The Addams Family."

Through 3/8 at the National Academy of Design, 1083 5 Ave.. Hrs: Tu 12-8, W-Su 12-5.

New World Africans. Photographic exhibition documenting various aspects of the black population in South America and the Caribbean during the 19th and early 20th centuries. Through 6/30 at the Schomburg Center for Research in Black Culture, 135 St. and Lenox Ave.. Hrs: Tu-W 12-8. Free admission.

Film:

Black Film FestivaArt Gallery, Adam Clayton Powell, Jr. State Office Building 163 West 125th St. at 7th Ave..

"Quilombo" ('84, 114 min., Carlos Diegues) at 6:30pm.

"Fields of Endless Day" ('78, 60 min., Terrance McCarthy-Filgate). The untold story of slavery in Canada and the U.S. 8:25pm

Whitney

La Indirecta Directa: Two Decades of Chicano and Puerto Rican Film and Video.

"Christina Pagan" ('82, Pablo Figueroa, 20 min.) and

"Distant Water" ('90, Carlos Avila, 28 min.), 2/4 at 2, 2/5-2/8 at 12.

Los Sures" ('83, Diego Echeverria, 58 min.) and

La Ofrenda: The Days of the Dead" ('89, 50 min.), 2/4 at 4, 2/5-2/8 at 2.

Film Forum

209 W. Houston

"Thank You and Goodnight!" ('90, Jan Oxenberg) Comedy exploring death, guilt, and obsession. Until 2/18.

M-F 2, 4, 6, 8, 10; Sa-S 1, 2:40, 4:20, 6, 8, 10

Buster Keaton Fest: the fest continues....

Keaton at Educational-Pl.II" ('34) 2/3-2/4 4, 7, 10

Keatoniana" ('38) 2/3-2/4 2:30, 5:30, 8:30

"The Villain Still Pursued Her" ('40, Edward Cline) 2/5 2, 5:55, 9:50

"L'il Abner" ('40, Albery S. Rogell) 2/5 3:15, 7:10

"The Jones Family in Hollywood" ('39, Malcolm St. Clair) 2/5 4:45, 8:40

Zooprax

Altschul Hall; all films \$2

"The Virgin Spring" (Bergman, 1959) The grim depiction of a father's vengeance for the rape and murder of his virgin daughter. Swedish with English subtitles. Tu 2/4 at 7, 9, 11

Experimental films by Su Friedrich

"Sink or Swim" ('90, 48 min.) The autobiographical story of a father-daughter relationship.

"Damned if You Don't" ('87, 42 min.) A young nun's losing battle with her lesbian desires using footage from the classic 'Black Narcissus.'

International Film Festival at Maison Francaise (2/5-2/9)

"Hairpiece" (Ayoka Chenzra, African-American)

"Reassemblance" (Trinh thi Minh Ha, Vietnamese)

"Black Girl" (Sembene, Senegalese)

Sa 2/8 2pm-5:30pm, 501 Schemerhorn. Free admission.

Music

Sylvia Kahan, pianist, performs works by Bright Sheng, Yehudi Wyner, Ben Weber, Aaron Jay Kernis, and Richard Cameron-Wolfe.

2/3, 8pm at SUNY Purchase Music Auditorium, 2/5, 12:15pm at the Aaron Copland School of Music, Queens College, and 2/12, 6pm at CUNY Graduate Center Auditorium, 33 W. 42nd St.

Admission is free. Call (212) 691-0458.

Guild of Composers, featuring Meir Serrouya (Three Piano Pieces), Philip Lasser (Sonate Pour Alto), Edward Cohen (Trio for piano, clarinet, an piccolo), and Malcolm Peyton (Sonnets from John Donne).

Christ & St. Stephen's Church, 120 W. 69th St.

Kathleen Supove, "The Exploding Piano." 2/5 at 8pm in Weill Recital Hall/Carnegie Hall, 57th and 7th Ave.. Txs: \$10 at door. Call (212) 807-6480.

Miller Theatre

Juilliard String Quartet and Cellist Bernard Greenhouse perform Franz Schubert's String Quintet in C Major, Darius Milhaud's String Quartet No. 17, and Dmitri Shostakovich's Quartet No 13 in B flat minor. W 2/5 at 8pm. Txs: \$8 for students, available at box office or call x47799.

Saxophonist George Coleman brings his noted Memphis-born blues/bebop sound to MT. F 2/7 at 8pm. Txs: \$8 for students.

Theatre

"Queen's Knight Three" a new play by Anthony Pennino, directed by Iona Weissberg. On the weekend of the Lunar Landing (1969), at a summer house in Cape Cod, a Vietnam veteran and a college graduate are forced to confront their values for the sake of those they love. But their deep-rooted hatred causes a battle in which only one can survive.

Horace Mann Theatre in Teacher's College (120th and Broadway) 2/6-2/8 at 8pm. Txs: \$3 for students with ID

"Lyrics of the Hearthside." African-American actor Joseph Mydell brings this award-winning one-man show, based on the 19th century African-American poet Paul Laurence Dunbar, to Barnard's Minor Latham Playhouse as part of the campus celebration of Black History Month. ONE PERFORMANCE ONLY! W. 2/19 at 7pm. Free for students with CUID, \$5 for public. Reservations recommended: x42079.

Opportunities

Arts Horizons announces its 11th annual Art Competition, with a grand prize of \$5,000 and an opportunity for 50 finalists to have their works shown in the three-week "1992 Grand Exhibition" at the prominent Art 54 Gallery in SOHO. The artists chooses subject, size, and medium: painting, watercolor, drawing, pastel, sculpture, printmaking, works on paper (including photography), miniature art, and mixed-media. All entries must be accompanied by an official entry form and entry fee of \$4 per slide or photo of the submitted work. For this form, send a postcard with your name and address to: Art Horizons, Art Department/Section SA, 140 Prospect Ave., Suite 16R, Hackensack, NJ 07601, or call (201) 487-7277. The deadline for receiving all entries is May 29, 1992.