

SARAH LAWRENCE COLLEGE

Archived News

1998-1999

News articles from 1998-1999

Table of Contents

Convening the College.....	3	Black History Month Concerts	25
Sara Rudner to Head Dance Program	10	Foreign Film Festival	26
Campbell Sports Center Opens	11	Right-To-Write	31
Michele Tolela Myers Inaugurated Ninth President.....	12	Indigenous Women in Urban Communities	32
Hadassah and SLC Co-sponsor Conference on Jewish Women	14	Kathleen Neal Cleaver to Speak.....	36
Jazz Festival	15	Hyman H. Kleinman Fellowship.....	37
"Clinton: Retry, Ignore, or Fail? A Debate"	17	Singer/Songwriter Dar Williams to Appear in Concert	38
Edward G. Shirley to Give Adda Bozeman Lecture	18	Graduate Writing Program Reading Series	39
Hafsat Abiola to Speak on Nigerian Crisis	19	Holocaust Memorial Day Lecture	40
Orchestra Presents "J.S. Bach and Relatives" ..	20	Friends of Library Present Annual Spring Gala	41
Chorus, Chamber Choir and Orchestra Present Bach	21	Winners of Young Artists Competition to Perform	42
Amiri Baraka Reading	22	40th Annual Children's Mayfair	44
Dawn Upshaw Concert to Benefit SLC.....	23	"When a Child Pretends" Airs on Public Television	45
Celebrity-Donated Items for Bid in Scholarship Auction.....	24	70th Commencement.....	49

Convening the College

Date: Sep 1, 1998

News Release

Salute to the New Year

A Salute to the New Year

Michele Tolela Myers

Musical Interlude

Hilda Harris, Music Faculty

Accompaniment: Jean Wentworth, Music Faculty

"Climb Every Mountain" Rogers and Hammerstein

"He's Got the Whole World in His Hands" Margaret Bond

Student Welcome

Tracey Bey '99

Keynote Address "Campus Diversity in a New Key"

Edgar Beckham, Jr., Ford Foundation

Opening the College

Judith Searfini-Sauli, Italian Faculty

A Salute to the New Year

Michele Tolela Myers, President

Sarah Lawrence College

September 1, 1998

Good afternoon and welcome. I am delighted to be the official greeter on our opening day of school. For those of us whose first year at Sarah Lawrence this is, it is a special moment indeed. We have finally begun in earnest what we have long waited for. Speaking for myself, I must tell you I am happy to be here, eager to know all of you, ready to work.

First days are always exciting. They speak of new beginnings and hope. This year, we will get organized, turn in assignments on time, meet publishers' deadlines, make new friends and love our old friends better, and yes we will take advantage of everything Sarah Lawrence has to offer: concerts, plays, dance performances, the sports center, lectures, readings, art shows, field trips, long conversations with dons. We might even get some sleep and eat right or write the novel that will get the attention of the literary community! That's what I love about first days. Everything is still possible.

I am also delighted to welcome on this stage a long time friend, Ed Beckham, whose wisdom and thoughtful leadership I have come to know well and to appreciate. It is fitting that we should concern ourselves with the central issue of building community in a place that values the individual so much and has always nurtured individual differences. It is precisely because we value each person for what he or she is, that we are particularly well prepared to work on issues of diversity and differences. It is not enough simply to bring people to our campus who are different from one another. We must work, play, interact, engage ourselves with one another to appreciate the "other" fully and understand the contributions we each make to the fabric of our collective life. The challenge is enormous because it is all too easy to remain among small groups of friends who generally share our interests and are often more like than different from us.

I challenge us to make the Sarah Lawrence community true to its fundamental value of cherishing the creative spirit in all of us, because it is that creative spirit that will inspire us to create and recreate a community where decency, integrity, and respect for all truly speak of who we are.

Welcome to Sarah Lawrence.

Campus Diversity in a New Key

Edgar F. Beckham

Sarah Lawrence College

September 1, 1998

President Myers, honored guests, greetings.

It is a particular pleasure for me to share this special occasion with you, and for several reasons. First, it's the beginning of the academic year, always a propitious time, full of ambition and prospect, hope and expectation, and just enough apprehension to enhance the excitement. It was always my favorite time at Wesleyan, and I used to delight in exclaiming to the assembled parents of first year students, "Your children are in good hands, their own!" A subdued murmur would ripple through the auditorium as parents realized that I was describing a reality they both wanted and dreaded.

My second reason is that this is my second visit to Sarah Lawrence College and the anticipation of it has brought back fond, though somewhat embarrassing memories of my first, almost a half century ago, when as an entering freshman at Wesleyan I embarked with two classmates on a two-day New York adventure called a "freshman quest." Our fraternity brothers had assigned us a series of silly tasks, including releasing a live chicken from the balcony of Grand Central Station and arranging an early morning game of chug-a-lug with some Sarah Lawrence students, using orange juice of course. Both were significant intercultural experiences. My classmates, both white, had no idea how to find a live chicken in Manhattan. I suggested that we take a subway to Harlem and walk down a few side streets. Since it was Saturday night, we were certain to find live chickens. And we did.

Sarah Lawrence was much more daunting, interculturally, because it involved an encounter with girls. Had I known then that Sarah Lawrence students were women, not girls, it would have been a relief, for women reminded me of my mother, and I was much more comfortable with them than with girls. At any rate, my classmates and I survived both adventures, and I have had pleasant memories of Sarah Lawrence ever since.

The third source of my pleasure has been the opportunity to see my friend and associate Michele Myers, and to wish her well as she undertakes to lead this illustrious college into a bright future. I offer her and Sarah Lawrence my hearty congratulations on having chosen each other.

And finally, my fourth reason gets closer to my theme. For the last eight years I've been directing a grant-making initiative at the Ford Foundation called the Campus Diversity Initiative. We've made grants totaling about \$20 million to advance the notion that diversity in higher education should be valued as an educational asset and employed as an educational resource. The initiative is about to close, and I am about to retire, so this convocation provides me with a welcome opportunity to reflect on what the initiative has done, and what that might mean for higher education in this country.

In entitling my talk "Campus Diversity in a New Key," I am leaning deliberately on a book I read many years ago, Suzanne Langer's *Philosophy in a New Key*, which was first published over fifty years ago. The book startled me, because it was so accessible, so readable, and because as I read it, I began to hear intimations of how philosophers think, how they frame questions and reflect on the relationship between the framings and the modes of thinking on which the framings rest. The book shook me loose from some pre-conceived notions about the nature of reality, and prepared me to be more receptive to newer suggestions that reality was constructed out of complex sets of historical associations and that our knowledge of it (and therefore of ourselves) was necessarily relative to the locations of those constructions in the flux of social time.

I invoke Suzanne Langer and her way of thinking about knowing, to signal my intention to talk about diversity in higher education in a way that is new to me, and may be of some interest to you. I also invoke her as a reminder that just as she presented a new way of looking at old things, I too want to suggest an alternative way of looking at a familiar social phenomenon, for our diversity has been with us for a very long time.

Perhaps the most important accomplishment of the Campus Diversity Initiative has been its influence in transforming "campus diversity" into a new field of practice in higher education. The faculty and administrators who participate in it often call themselves "diversity practitioners," and for them "campus diversity" is more than a desirable condition to be achieved, more than a mere characteristic of a campus. It is a field of action. It is what diversity practitioners do! The Campus Diversity Initiative didn't create this field of practice, but it had a catalytic influence on its growth and on the development of its self-understanding.

But, what is the field? What are its values? With what other fields of interest does it compete for attention and resources? What does it or might it contribute to productive institutional change?

In order to answer these questions, we need to be mindful that as Carol Geary Schneider and Robert Shoenberg have recently observed, "American higher education is in a period of transformative change" that sometimes feels like "a badly organized stampede."

In their discussion paper *Contemporary Understandings of Liberal Education*, recently published by the Association of American Colleges and Universities, Schneider and Shoenberg summarize the somewhat chaotic reexamination of higher education understandings and practices, and attempt to order the chaos in the hope that the process might be made more efficient. They examine barriers to change, such as over-reliance on disciplines and departments, courses and credits, and on the image of the faculty member as the "sage on the stage." They also identify promising new understandings of learning modes and styles that encourage learning that is collaborative, multidisciplinary and integrative, experiential, and intercultural. They attach the greatest significance and the most promise to the shift from what they call an "instructional paradigm" to a "learning paradigm," from defining educational effectiveness primarily in terms of instructional inputs to defining it more in terms of learning outcomes.

The important point is that they are seeking reform in higher education that will lead to better education. They want quality. They want excellence. Their arguments represent what I have come to call the "quality forum" within the higher education community.

Most often, the quality forum views itself in competition with the diversity forum. They compete for resources, for attention, even for language. They present themselves as having different goals and intentions that may be incompatible. How often have we heard advocates of quality suggest that diversity will erode quality? Our problem is that we can easily talk about quality without talking about diversity. And of course we can focus on diversity, on who the learners are and where they come from, without attending to what and how they learn. Neither approach makes much sense, since they separate means from ends, the reality of our social situation from our abstract objectives.

Fortunately, the quality forum and the diversity forum have begun to talk to each other and to perceive overlapping interests. For example, Schneider and Shoenberg associate diversity with the achievement of specific learning goals, such as self-understanding and the ability "to move productively among diverse subjects, contexts, communities, cultures, and nations."

I want to emphasize further the similarities, indeed the mutualities of these two forums within the movement for higher education reform, and suggest that an alliance between them is long overdue.

First of all, let's be clear that advocacy for campus diversity is also advocacy for academic change, and that the promotion of campus diversity aims precisely at change that is related to educational effectiveness, to quality, to the achievement of excellence.

Second, the implications of both of these inflections of educational reform ramify into every domain of institutional life. That may explain why they sometimes make each other anxious. Keep in mind that even

advocates for change fear change, especially change authored by others. If I haven't bought into your use of language completely, I may fear that the change to which you aspire may be inimical to my needs and interests. So I try to persuade you to use my language, which generates anxiety in you. Because the change we both want is comprehensive, because it affects mission, governance, financing, the distribution of resources, personnel decisions, all our systems and structures, it creates barriers to the collaboration that could help us achieve our shared goals. That's more than an irony. It has the makings of a tragedy.

A third similarity between the two forums is that there are multiple motivations and intentions associated with their advocacy. Schneider and Shoenberg list the following: public questioning of institutional priorities, the financing of education, the advent of information technology, the shift from a teaching to a learning paradigm, increasing engagement with the local and global community, competition from the for-profit sector, and reconsideration of tenure. Diversity advocates have their own set: social justice, demographics, the work force, marketing, and diversity considerations related to building and sustaining a democratic society.

One of the problems with diversity as a focus of attention in higher education is that it tends to represent these several motivations and intentions in isolation from each other. Those who are in pursuit of social justice call attention to the oppressions and exclusions of the past, to the need for redress, especially as it relates to access.

Demographers tell us that the composition and complexion of the workforce is changing and that we need to reflect the changes in our patterns of education and training in order to keep our workforce globally competitive. They also tell us that the market in which we purvey our educational services is changing, and that our institutions need to make themselves attractive to new constituencies if they are to thrive. High school students today want diversity in their prospective colleges because they sense that engagement of diversity, learning to deal with it more effectively, is good for them. So even the most selective institutions need to pay attention to diversity in order to keep their competitive edge.

As for the connection between diversity and democracy, I would suggest that they have always gone hand in hand, albeit sometimes uneasily, and that a hallmark of American higher education's evolution has been its response to the growing diversity of the country.

According to historian Jürgen Herbst, it all started with a "culture war" among Protestants in the seventeenth century over which denomination would control Harvard College. The Congregationalists wanted to protect their cultural hegemony against incursions by other Protestant groups, and opposed receiving a charter for Harvard from the King of England because it might permit Anglicans and Baptists to gain ex officio seats on the governing board.

Higher education's engagement of diversity has had many manifestations since then, including the proliferation of sectarian institutions, the education of women both in single-sex and coeducational settings, the development of a dual system of education for blacks and whites in the South, and the establishment of tribal colleges. The engagement of diversity has also included the creation of land-grant colleges and universities, which, according to the original legislation in the nineteenth century, were established to provide educational opportunity not merely for meritorious individuals, but for "the industrial classes."

Certainly it included the founding of the City College of New York in 1847 for the purpose of educating "the children of the whole people." The whole people was of course being redefined at that time to include the waves of immigrants from Europe. It also included the founding of Antioch College 145 years ago, the first college to admit women on an equal footing with men, and one of the first historically white institutions to admit African Americans. And we should not forget the GI Bill and the development of community colleges after the Second World War, which opened educational opportunity to students from much more diverse backgrounds.

It is clear that these manifestations of diversity in our colleges and universities have involved mixed motivations, some honorable, some based on ignoble prejudice. But in every case, the developments have given Americans greater access to higher education.

I would maintain that when the story of this engagement is fully told, it will be seen as a success story, and that it will show us how profoundly the engagement of diversity has influenced educational reform.

The importance of the linkage between diversity and democracy was brought home to me most powerfully at the first in a series of international seminars on campus diversity sponsored by the Ford Foundation in India early in 1997. There were participants from India, South Africa, and the United States. What became clear during three days of intensive discussion of diversity issues in higher education in the respective countries was that the notion of diversity was transformed when it was embedded in a democratic context. Outside the context, it seemed to mean merely difference. But located in the context of democracy, diversity aspired to the twin realizations of difference and unity. The whole point was to use diversity to achieve unity.

These multiple strands of diversity concerns - social justice, democracy, the future workforce, and the marketing of higher education - are an obvious challenge.

The adherents to each of these strands critiques the academy for its shortcomings, its failure to redress the wrongful exclusions of both people and subject matter, its failure to prepare a workforce adequate to the needs of the global economy, its failure to prepare students for effective participation in a pluralist democracy, and indeed its failure to perceive its own vested interest in understanding the diverse markets in which it must sell its own services. But fortunately, the campus diversity movement has begun to make some progress in bringing these strands together. First, there is growing consensus regarding the list of motivations and intentions associated with the work of diversity, and a determination to avoid the trap of making binary choices among them or arraying them hierarchically. They are all included and they are all important. Second, the movement has endorsed the linkage between diversity and democracy, seeing in it a way to persuade potential allies that the pursuit of diversity empowers everyone, that it is not a zero-sum game.

Third, the diversity movement has discovered its external public, the members of the non-academic community that have an interest in higher education and a need to understand how colleges and universities are serving the interests of the larger society. This discovery has enormous potential, primarily because it is motivating the proponents of campus diversity to find a common language that the public is prepared to understand.

But perhaps the most promising achievement of these diversity practitioners has been their discovery of the educational value of diversity. If I had to attempt a definition of campus diversity as a movement within American higher education at this juncture, I would use the words I've already spoken, emphasizing the utilization of diversity as an educational resource. Campus diversity as a practice promotes education by giving us new learners, new things to learn, and new ways of knowing. It also enhances the learning environment for the learners who have traditionally been there, enriches our understanding of traditional subject matter, and extends the range of our traditional modes of inquiry. Shakespeare is not abandoned in favor of Toni Morrison. Indeed, the advent of Toni Morrison creates a new pathway to Shakespeare. Diversity practitioners are discovering that the educational value of diversity provides the common link to all its other intentions.

Does this suggest a commonality between the two fragmented forums under discussion, the one in pursuit of quality, the other in pursuit of diversity? I think it does. First, in the formulations with which I'm comfortable, diversity doesn't just produce quality, it means quality. And quality without diversity has no social meaning.

But where's the hook? How can we bring these two vital interests of higher education together? I think it's through students, that is, through our careful identification of who our students are.

In most cases, diversity practitioners, whether their ultimate aim is to right past wrongs or prepare for a projected future, begin with students, just as do those who advocate academic change in pursuit of academic excellence.

But there's a difference. Educational reformers tend to define students in terms of function, that is, as learners; whereas diversity practitioners are more likely to define them in historical terms, that is, in terms of the dimensions of their personal identity, those characteristics of person, character, and culture that simultaneously distinguish them from others and that they share with others. These characteristics include all the dimensions of diversity that we usually talk about: gender, race, ethnicity, sexual orientation, socio-economic status, and the like.

The advocates of excellence may suggest that whoever our students are, they are all learners, so we can begin with that common identity and define them all in terms of it. Diversity practitioners, on the other hand, are likely to suggest that whoever our students are, who they are makes a difference to what they learn, how they learn it, and also to the learning environment in which they are immersed. So we cannot begin with the commonality of function, for if we do, we are likely to construct it in terms that are not responsive to the reality of our students, but rather to imported and imposed norms that probably fit some of our students much better than others. Isn't it ironic that the diversity advocates learned this from the quality forum?

Let me say at this point that while I think there is a real difference in starting points between the two forums, I also think that the gap is eminently bridgeable, and that we need to bridge it for two reasons. First, we'll end up thinking smarter about education and its goals. Second, we'll create a stronger collaboration, better equipped intellectually and politically, to influence academic change.

Let me conclude with a final reminder that campus diversity is what diversity practitioners do. It is action, action designed to achieve better educational outcomes for all students. It operates in recruitment of students from groups previously disadvantaged. It pays attention to retention and campus climate. It is concerned about the curriculum and pedagogy and who the teachers are, and it wants to integrate all these concerns into a new understanding of institutional mission.

Diversity practitioners in higher education seek to deploy and manage diversity as a resource that will enhance teaching and learning for all. That makes all of you here –students, faculty, administrators and staff– potential diversity practitioners. You are, after all, your diversity. Welcome to the practice.

Opening of the College

Judith Serafini-Sauli
Sarah Lawrence College
September 1, 1998

At convocation we "call together" our community to begin a new year, so convocation is about beginnings. As it turns out, at Sarah Lawrence we have only beginnings, because in May we end the year with a ceremony called Commencement.

To begin this year, I wanted to share with you an old text I found about beginnings - the mother of beginnings, you might say.

In the beginning God created the heaven and earth. And the earth was without form, and void - so she created Sarah Lawrence, which was also without form... but certainly not void. And God said, let there be light: and there was light... and even some heat, but irregularly - and virtually no air conditioning.

And God called the light Day, and the darkness she called Night. Alternatively, they could have been called A week and B week, but that would just confuse matters and create order out of Chaos. And the evening and the morning were the first day.

And God said, Let there be a firmament in the midst of the waters - and conferences every other week...or maybe every week, or once a month, or...what exactly is a conference anyway? And let them be for 45 minutes, or 30 minutes, or a quick phone call, or a lifeline for all your days. And the evening and the morning were the second day.

And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And on the dry land appeared a Sports Center, with water in it; and a new Pub, a science building, and flowers, and gardens, and occasional works of art that were often inscrutable. And the evening and the morning were the third day.

And God said, Let the lights of the firmament be for signs, and for seasons and for days, and years. And while they're at it, let them mark Titsworth from Dudley Lawrence, with arrows and images - and let them be called signage, so we can finally figure out where we are going around here!

And God also said, said she, Let there be registration. And let it be an incomprehensible process, with all the creatures of the earth scampering around trying to have serious conversations and make deep impressions, creating such a stir that it will take the invention of a computer to straighten it all out. And God saw that it was good. And the evening and the morning were the fourth day...followed by alternate registration.

And God said, Let the waters bring forth abundantly the moving creature that hath life... and she raised the tuition to meet expenses. And the evening and the morning were the fifth day.

And God said, Let the earth bring forth the living creature after his kind; and it was so; and God saw that it was good, except there wasn't enough housing for everybody, so they rented apartments.

And God said, Let us make man in our image, after our likeness... all the while respecting a certain unique individuality. So God created man in his own image, in the image of God created he him; male and female created he them. And then created gender studies, and saw that it was good.

And God blessed them, and God said unto them, Be fruitful, and multiply - using the proper precautions - and replenish the earth, and subdue it - without being oppressive imperialists - and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth... but honor vegetarians and animal rights movements. And God saw every thing that she had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Thus the heavens and the earth and Sarah Lawrence were finished, and all the host of them. And God said, Behold, I have given you a special place to grow and flourish, and you should follow my example... be creative!

And on the seventh day God ended his work which she had made, and in a state of total exhaustion gave the job to someone with more energy - Michele Myers. So welcome to Michele Tolela Myers, the 9th president of Sarah Lawrence College. And welcome to all who are joining our special place for the first time, and all who are returning. Let us begin a new set of miracles and a new year.

Sara Rudner to Head Dance Program

Date: Jun 15, 1999

News Release

Avant-garde choreographer and performer Sara Rudner has been appointed to head the dance program at Sarah Lawrence College. Known as an inventive choreographer and eloquent dancer, Rudner follows in the footsteps of Viola Farber and Bessie Schoenberg to head the dance program at the liberal arts college that has educated acclaimed dancers Meredith Monk and John Jasperse among others.



President of the College Michele Tolela Myers said of Rudner, who begins her appointment August 1 as head of both the undergraduate and graduate dance programs: "Sara brings to the college community an impressive range of experience and artistic vision that will enrich students and colleagues alike. We welcome her and look forward to a new chapter in the lively and distinguished history of the Sarah Lawrence dance program."

Sarah Lawrence, founded in 1926, was one of the first programs in the country to incorporate dance as part of the liberal arts curriculum. In choosing Rudner to head the dance program the College's committee on appointments took into account the College's emphasis on creativity. "We are gratified to have found someone as talented and experienced as Sara, who also has a deep appreciation of the creative process - something that is central to this program," said Myers on behalf of the committee.

One of Rudner's most recent works "Heartbeats/mb" is a widely praised collaboration with Mikhail Baryshnikov and Christopher Janney. Rudner, who has been dancing for thirty-five years, participated in the development and performance of Twyla Tharp's modern dance repertory from 1965-1985 and was considered to be one of the greatest dancers in that company. During that time she began to choreograph for a small group of dancers known as the Sara Rudner Performance Ensemble and conceived and directed a series of dances intended to break with conventional time frames, spaces and occasions. Rudner is a graduate of Barnard College and received her MFA from Bennington College. She received a Bessie in 1984 and has been awarded grants or fellowships from the National Endowment for the Arts, the John Simon Guggenheim Memorial Foundation and the New York State Council on the Arts.

Campbell Sports Center Opens

Date: Sep 11, 1998

News Release

Cutting the ribbon to officially open the College's first ever sports center are from left to right Margaret Noyes '49, Alice Stone Ilchman, president emerita, Michele Toleda Myers, president, and Margot Bogert, chairman of the board. Trustees, donors, students, faculty and staff were given a grand tour of the facility, complete with demonstrations and games. Student athletes and center staff were on hand to explain use of the state-of-the-art equipment such as the climbing treadwall, the rimless pool and the squash courts. The rowing tank, the only one on a college campus in the New York metropolitan area, stands ready to boost the college's crew team to new heights.



Michele Tolela Myers Inaugurated Ninth President

Date: Sep 25, 1998

News Release

Michele Tolela Myers was installed as the ninth president of Sarah Lawrence College on September 25, extolling the college's distinctive system of education and focusing her attention on the integral role the creative and performing arts play within the liberal arts.



"Sarah Lawrence is mainly about three things: educating the individual, nurturing the creative spirit of each student, and having individuals make a difference in the larger world," said the newly installed president of the 72-year old institution. Sarah Lawrence's distinctive approach to learning combines small seminar classes with individual tutorials and independent research. "While the press of careerism has made some colleges go back to more structured and more professional curricula, Sarah Lawrence...continues to teach students one at a time and helps them shape their own education."

Margot Bogert, chairman of the board of trustees presided over the ceremonies which included the board of trustees, delegates from colleges and universities from around the country, alumnae/i, faculty, administration and staff. Of President Myers, she said: "She comes to us with conspicuous energy, experience and enthusiasm. She is a passionate advocate for liberal arts education. She immediately understood and instinctively valued Sarah Lawrence's distinctive educational philosophy."

In her inaugural address, President Myers said: "At this time in the history of the college, Sarah Lawrence has something to offer few other colleges do: a dogged belief in the power of the liberal arts to free us; a passionate commitment to a pedagogy focused on serious one-on-one intellectual encounters between faculty and students; a curriculum built on connections among disciplines and on the interdisciplinary nature of problem-solving and creativity; a lean administrative structure without traditional departments to enhance communication across intellectual boundaries; a vision of the arts as integrated to one another and deeply grounded in the larger liberal arts context."

On the integral nature of the arts in education, President Myers stated that: "The arts are about learning different ways of seeing and observing, of thinking and sensing, of solving problems, of using one's imagination to fuel the analytical process, and honing critical skills that enrich and broaden the imagination....Those who have had serious encounters with the arts at a young age, often develop a life-long interest in the arts, sometimes a compelling avocation, and many claim they are better at what they do as doctors, lawyers, historians, teachers, scientists, for having wrestled with the discipline required in learning to do art, and for learning to appreciate the richness of the cultural heritage passed on through the arts."

"The arts can and do provide ways to bridge the many divides that separate us. Young and old, rich and poor, black and white, gay and straight, men and women...can come together and learn to recognize, appreciate, and enjoy beauty as well as admire and support those whose talents allow them to bring such beauty to us. The arts should be viewed as one of the ways in which communities can rally together as we learn to respect and appreciate all forms of human expression and creativity..."

"Leading liberal arts colleges are clearly in the business of educating future leaders and contributing citizens. It is our responsibility to ensure that our cultural heritage, broadly defined and broadly inclusive, is passed on to the next generations, for them to question, understand, and build upon. It is our responsibility to ensure that young people will learn to appreciate the arts and literature as extraordinary expressions of human ideals and achievements, every bit as important as the unprecedented scientific advances we have been fortunate to

witness. It is our responsibility to educate people who will not let the arts die, who will be capable of becoming the artists and writers who will leave intellectual and artistic legacies to nurture our minds and souls. And it is our responsibility to educate those who will support and nurture the arts in their own communities."

President Myers noted that Sarah Lawrence has "a first rate faculty who view the arts broadly and are willing to work together to redefine an even more integrated vision of the arts for the next century - a vision that will make stronger connections among all the fields we teach here, from psychology and chemistry to history, art history, literature, sociology and anthropology and all the visual and performing arts."

Dr. Myers comes to Sarah Lawrence after serving as president of Denison University in Granville, Ohio since 1989. Previously she was dean of the undergraduate college at Bryn Mawr College. During her tenure at Denison, she is credited with improving the university's academic programs and reputation, and increasing the number and improving the quality of entering students. Under her leadership, Denison's endowment grew from \$75 million to \$275 million.

In 1996, Dr. Myers received the \$150,000 Knight Foundation Award for Presidential Leadership, given for the first time to five presidents of liberal arts colleges for their successful leadership. She is immediate past chair of the American Council on Education, the national association representing higher education institutions.

Born in Rabat, Morocco and raised in Paris, Dr. Myers earned her diplôme in political science and economics from the Institute of Political Studies at the University of Paris in 1962. She earned the master's degree in 1966 and the Ph.D. degree in 1967 in communication studies from the University of Denver, as well as the master's degree in 1977 in clinical psychology from Trinity University in Texas. She taught sociology and communication, with emphases in organizational behavior, managerial communication and negotiations and has been a consultant on these issues for education, business, professional and health-care organizations. She is co-author, with Gail E. Myers, of four books on communications: *The Dynamics of Human Communication: A Laboratory Approach*; *Managing by Communication: An Organizational Approach*; *Communicating When We Speak*; and *Communication for the Urban Professional*.

Founded in 1926, Sarah Lawrence has 1,111 undergraduate and 291 graduate students. This fall, Sarah Lawrence enrolled the largest class in its history, representing the latest peak in a crescendo of interest in the College in recent years.

Hadassah and SLC Co-sponsor Conference on Jewish Women

Date: Oct 17, 1998

News Release

Scholars, artists and activists exploring the experience of Jewish women will be the topic of a conference co-sponsored by the Westchester Region of Hadassah and Sarah Lawrence College, to be held on Saturday October, 17 and Sunday, October 18 on the College's Bronxville campus.

Participants, spanning at least three generations, will listen to plenary lectures and join in smaller discussion groups that follow the three themes of the conference. "Past and Present" will explore Jewish women's experiences over time. In "Spirituality and Identity" participants will examine how and where contemporary Jewish women find inner serenity, and in "Word and Image" participants will look at the work of Jewish women who are artists and writers.

"Jewish women now live at a special moment in time, a moment when women from different backgrounds and at very different stages in their lifecycles are passionately involved in the same issues," said Deborah Hertz, a member of the History faculty at Sarah Lawrence and academic director for the conference. "We all wonder how Judaism will evolve to create more space for women. We all wonder how to create a balance between separate lives as Jews and the wider challenges of living in a diverse society. We all wonder how a deeper knowledge of our heritage will make us stronger," she said.

A highlight of the conference will be a Yiddish Cabaret, directed by Shirley Kaplan, award-winning director and playwright and head of the Theatre program at Sarah Lawrence. Plenary speakers include Deborah Dash Moore, professor of Religion at Vassar College, whose talk will address the topic: "Jewish Women in America: Looking Back, Looking Forward" and Alicia Ostriker of Rutgers University whose topic will be "The Nakedness of the Fathers: Women's Midrash and Women's Spirituality."

The conference is the third cosponsored by Hadassah and Sarah Lawrence College and will feature 25 speakers in a variety of program formats. In addition, several of the speakers will use the conference to showcase the work of young women in their fields in a group of lunch conversations called "New Generations."

The Westchester Region of Hadassah is a chapter of the largest women's Zionist organization in the world. Hadassah has worked for decades to offer health care, education and youth services in Israel. In the United States, Hadassah has become a powerful advocacy organization concerned with women's issues, health care, the environment and Jewish and Zionist education.

The Sarah Lawrence Center for Continuing Education, co-sponsor of the conference, offers adults the opportunity to study at one of the nation's leading liberal arts colleges. Since 1962, adults have come to the Center to earn baccalaureates, to prepare for graduate school and/or to find a new career direction. The Center also offers non-credit programs in writing, the liberal arts and cross-cultural exchange.

The conference is open to the public. The cost will be \$45 for the combined Saturday evening Yiddish Cabaret and Sunday conference program (\$15 for students); \$10 for the Cabaret alone and \$40 for the Sunday program. For registration information, including a full schedule of workshops, please call (914) 937-3151.

Jazz Festival

Date: Oct 21, 1998

News Release

Sarah Lawrence College presents its first-ever Jazz Festival on its Bronxville campus. The four-day festival, to be held in the college's Reisinger Concert Hall, will celebrate the cutting edge tradition of improvised jazz, and strives to promote music that is at the same time both underground and rooted firmly in the Jazz tradition. The student-organized festival will run from October 21- October 24, 1998. Tickets are \$10; \$8 for senior citizens and students or \$28 for a festival pass. All concerts are at 8 p.m.



Opening the festival on Wednesday, October 21 is double bass master and composer, William Parker whom the *Village Voice* has called "the most consistently brilliant free jazz bassist of all time," and his "In Order To Survive" ensemble, who combine original compositions with complex, intense improvisation. Rob Brown, reeds; Cooper Moore, piano; and Susie Ibarra on drums/percussion.

The Redline Ensemble follows Thursday night, October 22 with its dancing spirit and youthful optimism that knows no boundaries to the art of musical exploration, creating spontaneous compositions that are, "just like they are written." Raphe Malik, trumpet; Sabir Mateen, reeds; Benjamin Karetnick, percussion; Daniel Carter, reeds; Larry Roland, bass; and Phloyd Starpoli, trombone.

Friday night, October 23, 1998 percussionist Barry Altschul and his group featuring Dave Douglas, trumpet; Hill Greene, bass and Ellery Eskelin, tenor sax, return to the New York Jazz scene. Their repertoire consists of standard compositions and original work inspired by music from throughout the world—from South America to India and Japan. Altschul combines hard swinging improvisations with 20th century sound concepts to create a forward-driving music.

Saturday night, October 24, will feature a performance by Blue Note recording artist and pianist Andrew Hill and his Point of Departure Sextet, featuring Marty Ehrlich, reeds; Jay Collins, tenor sax; Jimmy Owens, trumpet; Ed Howard, bass and Nashet Waits, drums. Mr. Hill accompanied Dinah Washington in the late 1950s and later backed Johnny Hartman and Roland Kirk. With his recordings for the Blue Note label Mr. Hill was recognized by many as heir to Thelonious Monk and Bill Evans, emerging as one of the strongest voices in modern Jazz. *Wire Magazine* wrote that Hill was "among the most profound and wide-ranging stylists to develop out of post-bop."

A Symposium discussing the history, direction and current state of the music will take place throughout the week. On Friday, at 6 p.m. jazz historian Phil Schapp will give a pre-concert lecture.

The Jazz Program at Sarah Lawrence College, which includes jazz performance, history and instrumental instruction, has expanded as a result of increased student interest. Approximately one-quarter of the students studying music at Sarah Lawrence studies Jazz within the music curriculum. Sarah Lawrence College is located 25 minutes from downtown Manhattan.

For more information, please call (914) 323-6376.

Sarah Lawrence College Jazz Festival Schedule

- William Parker's In Order to Survive with Rob Brown, reeds; Cooper Moore, piano; and Susie Ibarra on drums/percussion: Wednesday, October 21

- Redline Ensemble with Raphe Malik, trumpet; Sabir Mateen, reeds; Benjamin Karetnick, percussion; Daniel Carter, reeds; Larry Roland, bass; and Phloyd Starpoli, trombone: Thursday, October 22
- Barry Altschul Group with Dave Douglas, trumpet; Hill Greene, bass and Ellery Eskelin, tenor sax: Friday, October 23
- Andrew Hill's Point of Departure Sextet with Marty Ehrlich, reeds; Jay Collins, tenor sax; Jimmy Owens, trumpet; Ed Howard, bass and Nashet Waits, drums: Saturday, October 24

"Clinton: Retry, Ignore, or Fail? A Debate"

Date: Nov 10, 1998

News Release

Tuesday, November 10
1–3 p.m.
Reisinger Auditorium
Free

Sarah Lawrence College will sponsor a debate entitled: "Clinton: Retry, Ignore, or Fail? A debate about the presidency and U.S. democracy" on Tuesday, November 10 from 1–3 p.m. in Reisinger Auditorium. Panelists Frances Fox Piven, political science professor at CUNY; Norma Thompson, associate professor of political science at Yale University; Bruce Miroff, professor and chairman of the political science department at SUNY, Albany and Dennis Parker, civil rights attorney, will address the questions: "Should the President be impeached and removed from office? Will Clinton's problems lead to a GOP conquest of the White House and Congress in 2000? What does the Clinton scandal mean for a world economy in turmoil, or for the future of U.S. democracy itself?" The debate, which will include participation from the audience, will be moderated by Raymond Seidelman, member of the political science faculty at Sarah Lawrence. A reception will follow. The debate and reception, which are sponsored by the Donald K. Samuel Fund, are free and open to the public. Please call (914) 395-2412 for further information.

Edward G. Shirley to Give Adda Bozeman Lecture

Date: Nov 16, 1998

News Release

Edward G. Shirley, a pseudonymous former CIA officer and author of *Know Thine Enemy: A Spy's Journey into Revolutionary Iran* will deliver the annual Adda B. Bozeman Lecture in International Affairs at Sarah Lawrence College on Monday, November 16, 1998 at 5:30 p.m. in Titsworth Lecture Hall. The title of Mr. Shirley's lecture, which is free and open to the public, is: "Women in the Clandestine Service: Do They Make Good Spies?"

From 1985 through 1993, Edward Shirley served as a Middle Eastern specialist in the clandestine service (the Directorate of Operations) of the Central Intelligence Agency. Since 1994 he has written extensively, contributing to such publications as *The Atlantic Monthly*, *Foreign Affairs*, *Foreign Policy*, *The New Republic*, *The Weekly Standard*, *The New York Times*, *The Wall Street Journal* and *The Middle East Quarterly*. He has been highly critical of the CIA which, he says, has devalued the importance of language and cultural expertise and allowed bureaucratic mediocrity to prevail.

The lecture was established in honor of the late Adda Bozeman, who taught international relations at the College from 1947-1977 and who was author of numerous articles, papers and books including *Strategic Intelligence and Statecraft*. In various forums she helped to establish the study of intelligence as a serious field of academic inquiry.

For more information, please call (914) 395-2411.

Hafsat Abiola to Speak on Nigerian Crisis

Date: Nov 18, 1998

News Release

Hafsat Abiola, 23 year-old daughter of Moshood Abiola, the last democratically elected President of Nigeria, will speak on the current Nigerian political crisis on Wednesday, November 18 at 7 p.m. in Reisinger Hall on the Sarah Lawrence campus. The lecture is free and open to the public.

Ms. Abiola was born and raised in Nigeria and educated in the United States, where she earned a degree in political economy from Harvard University. She is the founder of the Kudirat Institute for Nigerian Democracy (KIND), an institute dedicated to restoring democracy and strengthening civil society in Nigeria and named after Ms. Abiola's mother, who was assassinated in 1996.

In 1993, after Ms. Abiola's father won the first democratic Presidential election in ten years, the ruling military junta annulled the results and incarcerated him along with thousands of political activists and journalists, resulting in the ongoing national crisis. He died in prison in July under suspicious circumstances, days before he was to be released.

Ms. Abiola has spoken at universities, churches, labor unions and solidarity organizations throughout the U.S. She is considered one of the best speakers on the current crisis, distilling centuries of history. She often draws on personal experiences and anecdotes. The lecture is co-sponsored by the College's Office of Multicultural Affairs and the Women's History Graduate Program.

For further information and directions, please call (914) 395-2411.

Orchestra Presents "J.S. Bach and Relatives"

Date: Nov 22, 1998

News Release

The Sarah Lawrence College Orchestra presents a concert on November 22, 1998 at 4 p.m. in Reisinger Hall featuring works by the Bach family, perhaps the world's most outstanding family of musicians. Sungrai Sohn will conduct the program, which is free and open to the public.

The program includes the Overture Suite by Johann Bernhard with the violin solo to be performed by concertmaster Chloë Allen, a second-year student. Also included is the English Suite No. 3 by Johann Sebastian, and the Symphony in D Major by Carl Philipp Emanuel.

Featured is the Cantata: Lamento, "Ach, dass ich Wassers ge'nug hätte" by Johann Christian, the youngest son of Johann Sebastian. Mezzo-soprano Hilda Harris, a member of the voice faculty at Sarah Lawrence, is the guest artist. Her extensive career in recital, concert, and opera includes many years as a solo artist with the Metropolitan Opera Affiliates Artist Program.

For more information, please call (914) 395-2411.



Chorus, Chamber Choir and Orchestra Present Bach

Date: Dec 6, 1998

News Release

The Sarah Lawrence College Chorus, Chamber Choir and Orchestra will present Bach's Christmas Oratorio and other works on Sunday, December 6 at 4 p.m. in Reisinger Hall. Included in the program are:

J.S. Bach: Christmas Oratorio
Johannes Brahms: Nanië
Benjamin Britten: A Boy is Born
Claudio Monteverdi: Hor che'l ciel e la terra



The concert is free. Please call (914) 395-2411 for information and directions.

Amiri Baraka Reading

Date: Dec 9, 1998

News Release

Wednesday, December 9
6:30 p.m.
Reisinger Auditorium

Amiri Baraka, poet, dramatist, teacher and community activist, is one of the most important African American writers of our time. In addition to his two novels, seven books of non-fiction and countless plays, Amiri Baraka has published 13 volumes of poetry, including *Funklore* and *Transbluesency: The Selected Poems of Amiri Baraka/LeRoi Jones [1961-1995]*. A founder and chairman of the Congress of African People and one of the chief organizers of the National Black Political Convention, he is the recipient of numerous awards and honors, including the Pen-Faulkner Award and the Langston Hughes Medal for Outstanding Contribution to Literature.



Dawn Upshaw Concert to Benefit SLC

Date: Jan 28, 1999

News Release

Opera singer and recording artist Dawn Upshaw will perform "songs inspired by the wonder of childhood" on Thursday, January 28, 1999, at 7 p.m. to benefit Sarah Lawrence College. The program will be held in Reisinger Concert Hall on the Sarah Lawrence campus. A reception will follow.



Dawn Upshaw is among the most celebrated singers of our time. Whether on the opera or recital stage, her ability to reach to the core of text and music has earned her the devotion of an exceptionally diverse audience throughout the world. Time Magazine stated that "Upshaw conveys what the best singers have always strived for: the sense that a song springs directly from mysterious promptings within her."

The program will include works by Mozart and Mussorgsky alongside traditional American music and original compositions by Bill Crofut performed with guests Margo Garrett, piano, and Bill Crofut, banjo and vocals.

Applauded in the opera houses of New York, Paris, Salzburg and Vienna for her portrayals of the great Mozart roles, Ms. Upshaw is also renowned for her work in 20th century opera. In her work as a recitalist, Ms. Upshaw evinces a freshness of conception and a naturalness of manner that are credited with helping to revitalize the song recital. Deeply involved in the music of our time, Ms. Upshaw has brought it to a wider public than perhaps any other singer of her generation has. She has championed new and traditional American folk music with Bill Crofut and his ensemble.

Proceeds of the concert will support the Sarah Lawrence Music Program and Early Childhood Center.

The Early Childhood Center at Sarah Lawrence is a nationally renowned laboratory pre-school. In addition to its teaching staff, more than 50 Sarah Lawrence students in psychology, art, music and dance work in the Center each year as student assistants, making possible a high ratio of adults to children and supporting the Center's curriculum.

Ms. Upshaw commented: "I am especially pleased that funds raised from this concert will go to the Center's marvelous program."

Sarah Lawrence's Music Program is a conservatory-level program for students aspiring to professional careers, as well as for those who love music and want to study it in the context of the liberal arts.

Tickets for the concert range from \$100-\$350. For more information, please call (914) 395-2412.

Celebrity-Donated Items for Bid in Scholarship Auction

Date: Feb 12, 1999

News Release

Event Kicks Off With Performance By The Holmes Brothers Blues Band

A Vera Wang gown, a script signed by the cast of "Chicago Hope," and autographed copies of Alice Walker's *The Color Purple* and J.K. Rowling's *Harry Potter and The Prisoner of Azkaban* are just a few of the items donated and up for bid at the annual Students for Students Scholarship Fund auction at Sarah Lawrence College, Friday, February 11 in Reisinger Hall.

The auction, which features a Mardi Gras theme, commences at 8:30. A preview reception will be held from 6:00-7:30 with Cajun food catered by Mt. Vernon's Bayou restaurant. A performance by the Holmes Brothers Blues Band, an award-winning trio that plays a unique blend of blues, gospel, soul, R&B and country, begins at 7:30. The reception, concert and auction are free and open to all serious bidders. Reservations are required by calling Angela at 395-2575 or by email at: <mailto:aconley@slc.edu> » [<mailto:aconley@slc.edu>]



The oldest student-initiated scholarship fund in the U.S., the Sarah Lawrence Students for Students Scholarship Fund helps bring students-in-need to Sarah Lawrence with funds raised through campus events and fundraisers. Organizers hope to raise \$10,000 this year. Among the 70 items up for bids are items donated by celebrities, including Paul Newman, Tovah Feldshuh and Lauren Holly. Items donated by Sarah Lawrence alumnae/i, faculty and staff include original artwork, Knicks game tickets, and a weeklong stay at a Colorado ski home. For more information or to donate an auction item, please contact the Office of Student Affairs at (914) 395-2575.

Black History Month Concerts

Date: Feb 20, 1999

News Release

The Universal Records performing artist Rachid and the Barnard/Columbia Gospel Choir will be featured in two February concerts at Sarah Lawrence College as part of the College's celebration of Black History Month. Rachid, a '96 graduate of Sarah Lawrence, will perform Saturday, February 20 at 8 p.m. in the Studio Theatre; the Barnard/Columbia Gospel Choir, which features Vandalyn Kennedy, a '98 Sarah Lawrence graduate, will perform Monday, February 22 at 8:30 p.m. in Reisinger Hall. Both concerts are free and open to the public.



An eloquent songwriter and magnetic rhythm and blues singer, Rachid made his first album this year, produced by Universal Records called "Prototype." According to Billboard Magazine, "Prototype" offers a definitive blend of music genres that include hip-hop, gospel and R&B.

Trained in both gospel and classical music, Rachid performs in what has been called "a muscular, soul-fused voice," ranging easily from deeply personal soul ballads to international drum-and-bass dance music. Of his magnetic stage presence, The Newark Star-Ledger says that Rachid "intrigues by merging smooth, accessible music with confessional, surprising lyrics."

Rachid was signed by Universal to a recording contract during his senior year at Sarah Lawrence College, where he studied English and French literature and theater. He is the son of Ronald Bell (now known as Kahlis Bayyan), the songwriter-saxophonist-producer and co-founder of the successful 70's and 80's funk band Kool and the Gang.

In existence for more than 20 years, the 50-member Barnard/Columbia Gospel Choir is composed of both undergraduate and graduate students attending Barnard College and Columbia University in New York City. The Choir is led by Director and Choral Trainer Vandalyn Kennedy.

For directions or more information, please call (914) 395-2411.

Foreign Film Festival

Date: Feb 26, 1999

News Release

"Political Cinema," the fourth annual Sarah Lawrence College Foreign Film Festival, to be held from February 26 to March 7, 1999, will feature 26 films in 19 languages. "This year we celebrate cultural diversity through language, and attempt to bring general awareness to political issues around the world," said Eduardo Lago, Spanish and Literature faculty member and curator of the festival. "We use 'political' in a broad sense," said Lago. "The festival is a call for peace and understanding among different cultures, peoples, and faiths."

Admission is free and open to the public. All films will be shown in the Film Viewing Room in the Charles DeCarlo Performing Arts Center. For more information, please call (914) 395-2411.

Schedule

Friday, February 26

7:00 p.m. - 8:30 p.m.

Gomez: Heads or Tails

Edward Berger/Germany/1997

This film is on special loan to SLC from the director. It is the account of a sixteen-year-old streetboy in Berlin and his struggle to deal with his family, impress a girl, keep his best friend and not get shot. In German with English subtitles. 87 min

8:45 p.m. - 10:35 p.m.

Memories of Underdevelopment

Tomás Gutiérrez Alea/Cuba/1968

This film, the first to be released in the U.S. from post-revolutionary Cuba, had "a widespread impact unequalled in the history of Third World cinema." It centers on a Europeanized Cuban intellectual who is too idealistic to leave for Miami but too decadent to fit into the new society. In Spanish with English subtitles. 110 min/B&W

10:45 p.m. - 11:40 p.m.

Not Simply a Wedding Banquet

Mickey Chen and Ming-Hsiu Chen/1997

This documentary about the first public gay wedding in Taiwan has stirred up considerable controversy. It documents the highly publicized wedding of a popular writer in which the governor of Taipei promised to be the moderator. 50 min

Saturday, February 27

5:10 p.m. - 6:15 p.m.

Habitual Sadness: Korean Comfort Women Today

Byun Young-Joo/Korea

This documentary tells the story of some of the (now aging) survivors from among the 200,000 Korean women who were forced into sexual slavery by the Japanese during WWII and who, until now, have hidden their shame in silence. 70 min/video

6:30 p.m. - 7:45 p.m.

Curfew

Rashid Masharawi/Palestine/1994

A dramatization of the human cost of the Arab-Israeli conflict, this film evokes the pressures, displacement and terror of everyday life under siege. In Arabic with English subtitles. 75 min

8:00 p.m. - 9:55 p.m.

Death by Hanging

Nagisa Oshima/Japan/1968

This notoriously damning satire on capital punishment and Japanese justice describes, in detail, the execution of a young Korean worker found guilty of rape and the authorities' bizarre re-enactments of his crimes. In Japanese with English subtitles. 114 min

10:00 p.m. - 12:10 a.m.

Men with Guns

John Sayles/U.S.A./1998

Although this film was actually produced in the United States, it is a journey into the hidden history of Latin America, through a disillusioned doctor in search of his former students. His pursuit of them in "underdeveloped" areas leads him to travel closely with a strange collection of social outcasts in search of a legendary sanctuary. In Spanish, English, Nahauti, Tzotzil, Maya and Kuna with English subtitles. 128 min

Sunday, February 28

4:30 p.m. - 4:55 p.m.

Seventy-nine Springtimes of Ho Chi Minh

Santiago Alvarez/1969

Depicting a life that spanned three revolutions, three continents and three wars, the film charts Ho Chi Minh's progression from militant student to leader of Vietnam's revolutionary independence movement. 25 min/B&W

5:00 p.m. - 6:30 p.m.

Dakan

Mohamed Camara/Guinea/1997

Dakan (which has been credited with "the most sexually explicit opening scene in African cinema") is the story of two young African men coming to terms with their love of each other and searching for their place in Guinean society. In French and Mandikan with English subtitles. 87 min/video

6:40 p.m. - 8:30 p.m.

Finzan (A Dance for Heroes)

Cheick Oumar Sissoko/Mali/1990

Finzan discusses the issues of women in African rural life through the interwoven stories of two young women. One contests the right of her brother-in-law to "inherit" her and the other is brutally circumcised by the women of the village. The film asserts that traditional village society is tearing itself apart by its inability to free itself from the past. In Bambara with English subtitles. 107 min/video

Monday, March 1

7:00 p.m. - 8:30 p.m.

Facing Reality: Game (1972) and B/Side (1996)

Abigail Child/U.S.A.

Two films by Abigail Child that document the lower East Side of Manhattan: the first is a memorable portrait of a prostitute and her pimp and the second a narrative of the dispossessed. 80 min

Tuesday, March 2

3:30 p.m. - 5:20 p.m.

The Battle of Chile, Part I: The Insurrection of the Bourgeoisie

Patricio Guzmán/Chile/1975-76

The film follows the increasingly violent actions taken by the right wing to weaken Allende's socialist policies in the months after the Congressional elections held in March, 1973. In Spanish with English subtitles. 106 min/B&W

6:30 p.m. - 8:10 p.m.

The Battle of Chile, Part II: The Coup d'Etat

Patricio Guzmán/Chile/1975-76

Documents the attempted military coup of 1973 and the subsequent political unrest and strategizing which ultimately culminates in the coup d'etat. In Spanish with English subtitles. 99 min/B&W

8:15 p.m. - 9:15 p.m.

Chile, Obstinate Memory

Patricio Guzmán/Chile/1997

Guzmán returns to Chile to visit with Chileans who experienced the coup depicted in his earlier films. Survivors watch his footage and reminisce about the fall of Allende's "Popular Unity" government. In Spanish with English subtitles. 58 min

Wednesday, March 3

4:45 p.m. - 6:15 p.m.

The Battle of Chile, Part III: The Power of the People

Patricio Guzmán/Chile/1978

Completed two years after the first two parts, this third segment documents the organizations formed by workers and peasants to compensate for the goods and services being withheld from them by the right in protest of Allende. In Spanish with English subtitles. 82 min/B&W

Friday, March 5

5:00 p.m. - 6:55 p.m.

Deadly Currents

Simcha Jacobovici/Canada/1992

This film focuses on the Palestinian civil uprising that began on the occupied West Bank in the late 1980's and gives voice to all of the conflicting opinions involved in it. In Arabic and Hebrew with English voiceover and subtitles. 115 min

7:00 p.m. - 8:40 p.m.

Ta Dona (Fire!)

Adama Drabo/Mali/1991

Ta Dona is a careful blend of traditionalism and modern thought: it describes a quest for an authentically African development path which cultivates both the land and its people without exploiting them. In Bambara with English subtitles. 100 min/video

8:50 p.m. - 10:30 p.m.

Emitai

Ousmane Sembene/Senegal/1971

Sembene depicts the clash between French colonialists and the Diolas (a mystical African tribe) in the closing

days of WWII. The women provide the first voice of resistance and the film conveys their instinct for survival and haunting visualizations of the tribe's myths, rituals and history. In Diola and French with English subtitles. 101 min

10:45 p.m. - 12:25 a.m.

The Story of Qiu Ju

Zhang Yimou/China/1993

Gong Li stars as the very pregnant wife of a chili farmer who leaves her small town and negotiates Chinese cities and bureaucracy to obtain justice for her husband. In Mandarin with English subtitles. 100 min

Saturday, March 6

3:15 p.m. - 4:45 p.m.

Healing by Killing

Nitzan Aviram/Israel/1998

This documentary examines the pivotal and terrifying role of doctors and other members of the medical profession in Nazi Germany's euthanasia program to eliminate the mentally handicapped: a pivotal step toward developing techniques of mass extermination. In German and English with English subtitles. 90 min

5:00 p.m. - 6:45 p.m.

Mapantsula (Hustler)

Oliver Schmitz/South Africa/1988

This "gangster film" - about a hustler who must confront the limits of the individual rebellion against apartheid - was described by the South African censorship board that banned it as "(communicating) a clear message: refuse to cooperate with the authorities and side with the rebellious elements in black society." In English, Zulu, Sotho and Afrikaans with English subtitles. 104 min

6:55 p.m. - 8:00 p.m.

Allah Tantou (We Love You)

David Achkar/Guinea and France/1991

An intense examination of the widespread human rights abuses on the African continent shown through the director's reconstruction of his father's life and last days inside Guinean gulag. In French with English subtitles. 62 min

8:10 p.m. - 9:00 p.m.

Ballad of the Little Soldier

Werner Herzog with Denis Reichle/Germany/1984

This disturbing, compassionate documentary focuses on Nicaragua's unassimilated Mishkito Indian tribe who were persecuted by the Somoza regime and then fought the Sandinistas with guerilla units composed largely of children. In German with English subtitles. 45 min

9:10 p.m. - 11:30 p.m.

Burnt by the Sun

Nikita Mikhalkov/Russia/1995

Although the film itself (an Oscar winner for Best Foreign Film) centers on a single household on one summer day, it reflects a clear foreshadowing of the Stalinist terror and a golden nostalgia for the days that came before it. In Russian with English subtitles. 134 min

Sunday, March 7

6:00 p.m. - 8:50 p.m.

Underground

Emir Kusturica/France and Serbia/1997

This film is the "nationalist epic of a non-existent nation": it traces the history of Yugoslavia through three wars using the metaphor of a tempestuous and intriguing friendship. In Serbian with English subtitles. 167 min

9:00 p.m. - 10:15 p.m.

My Love Has Been Burning

Kenji Mizoguchi/Japan/1949

Especially notable in its period for its militant feminism, this film features a determined young woman who becomes involved with the political turmoil of Tokyo but ultimately renounces the "bourgeois entrapments of 'respectability'" and finds unexpected fulfillment. In Japanese with English subtitles. 84 min/B&W

Right-To-Write

Date: Mar 4, 1999

News Release

Sarah Lawrence students, faculty and a corrections officer participating in the "Right-to-Write" creative writing project at the Westchester County Correctional Facility will present a special reading of fiction, poetry, and memoir written by incarcerated women. The reading will be held on Thursday, March 4, 1999, at 8 p.m., at the Herbert Mark Newman Theatre, in Pleasantville, NY. Tickets are \$18; \$15 for senior citizens and members of the theatre; \$7 for students with I.D. To reserve tickets, please call (914) 741-0333, Ext. 688.

Now in its fourth year, the "Right-to-Write" Project offers a supportive teaching environment through which participating inmates in the Women's Unit of the Westchester County Correctional Facility in Valhalla, NY, develop their writing and communication skills, build self-esteem and discover new visions for personal growth.

Throughout the year, Sarah Lawrence students and alumnae/i conduct creative writing workshops for nearly 40 incarcerated women. Participants are encouraged to discuss such themes as parenting, family issues, substance abuse, domestic violence and women's empowerment, and respond personally to these group explorations through poetry, short stories, and memoir. "The program reaches deep in all directions," said Jennifer Wallace, coordinator of the project, which runs under the aegis of the Community Partnerships Program at Sarah Lawrence. "It offers the women inmates a way to be valued for being themselves. These workshops may be the first opportunity many of these women have had to feel that affirmation. For the Sarah Lawrence students it breaks open assumptions we have about ourselves."

To celebrate the unique contributions of each writer, printed anthologies of the completed work are compiled and distributed to inmates, corrections officers and administrators. To date, some 750 poems and stories have been collected in 60 anthologies. The testimony of current participants attests to the ongoing success of the project. "I write because it keeps the positive side of me alive," one woman writes, while another reflects that "I write to relieve my anger, I write so the ink can wipe away my tears. The class gave me a chance to reflect and write down these bad feelings I had hidden for a long time."

The Community Partnerships Program at Sarah Lawrence College works with faculty to create courses combining classroom instruction with community work. Currently Sarah Lawrence College has nine "service learning" courses engaging more than 150 students in work committed to social service or social change.

Now in its eighth season, The Herbert Mark Newman Theatre in Pleasantville, New York is one of the most respected and innovative performing arts theatres in Westchester County, earning a 1998 Westchester Arts Council Award for excellence. Known for the quality of its main stage productions and commitment to developing original plays and choreography, the Newman is also highly regarded for its community outreach programs. Mara Mills, artistic director of the theatre commented: "I truly believe that theatre and social action go hand-in-hand. We are always trying to look at our work with a social conscience."

Indigenous Women in Urban Communities

Date: Mar 5, 1999

News Release

The historical and contemporary experiences of Native American women living in urban areas of the U.S. and Canada will be the subject of a three-day conference, "Native Women Weaving Urban Traditions: An Exploration of Indigenous Women and Their Urban Communities," which will bring leading Native American activists, artists and academics to the campus of Sarah Lawrence College beginning on Friday, March 5 and continuing through Sunday, March 7. The conference, sponsored by the College's Women's History Graduate Program, is free and open to the public. For a full conference schedule, registration information, and directions, please call (914) 395-2405.



The conference is unusual in its design by bringing together such a diversity of participants and perspectives. "It is an important opportunity to bring together people who share common interests but too often move in different circles, Native and non-Native, U.S. and Canadian, elder and youth, academic, activist and artist," says Alice Nash, Sarah Lawrence faculty member in the Women's History program and one of the conference organizers. "We believe the conference will energize future activism and scholarship that will be of long-term benefit to Native American communities in urban areas. The conference is very much in keeping with the Sarah Lawrence tradition of reaching out to local communities."

During this historic conference, Native American women from many different nations, including Iroquois women from New York and Canada along with Narragansett, Lakota, Cree, Yakima and Yaqui women, among others, will offer papers, lead panel discussions, and present artistic performances intended to formulate new perspectives for approaching contemporary challenges in the areas of Native American health, education, religion, community leadership, women's organizations and youth culture.

Academic presentations will provide in-depth looks at Native American women and their communities in cities including Buffalo, Toronto, Chicago, New York, Seattle and Cleveland.

"The conference reflects our teaching philosophy of balancing intellectual inquiry, the creative arts and community service," Alice Nash observes. Panel discussions will focus on such important topics as Native American Urban Communities Before and After World War Two, Youth and Gangs, Women and Urban Native Community Leadership Building, Health and Health Education, and Issues in Education: Teaching and Learning.

The conference will open at 7 p.m. on Friday, March 5 with greetings from Sarah Lawrence president Michele Toleda Myers and a keynote address by Tonya Gonnella Frichner, a citizen of the Onondaga Nation, Snipe Clan, and founder and current president of the American Indian Law Alliance in New York City, to be followed by a reading by the acclaimed poet, Chrystos, and a presentation by performance artist Murielle Borst.

A slide presentation on the cultural importance of indigenous handicrafts by Alexandra Hart, an independent scholar, followed by a discussion of contemporary Native American women artists by Joanna O. Bigfeather, Director of the American Indian Community House Gallery/Museum in New York City, is scheduled for 3:30 p.m., Saturday, March 6.

A highlight of the conference will be an honoring ceremony to be held at 5:30 p.m., Saturday, March 6, in Reisinger Hall. The ceremony will publicly acknowledge three Native American elders, Iola Boyle, Mifawnway Hines and Rosemary Richmond, for their outstanding contributions to the American Indian Community House in New York City. Honoring songs will be performed by The Shy Woman Singers from New York. Additional

performances will begin at 7:30 p.m. featuring The Mankillers, a drum group from California and theatrical presentations by Spiderwoman Theater and The Coatlicue Theatre Company from New York, and Aiyana Maracle, a performance artist from Vancouver.

About the presenters:

Chrystos is an internationally known poet and urban Indian whose work appears in the landmark anthology, *This Bridge Called My Back: Writings by Radical Women of Color* (1981). Her books of poetry include *Not Vanishing* (1988), *Dream On* (1991) and *Fugitive Colors* (1995). She won the Audre Lorde International Poetry Competition in 1994.

Spiderwoman Theater, composed of three Kuna/Rappahannock sisters, Lisa Mayo, Gloria Miguel and Muriel Miguel, is the oldest continually running women's theater in North America. Taking their name from the the Hopi goddess Spiderwoman, the trio uses a performance technique called "storyweaving" to re-examine contemporary social issues and preconceived social beliefs through the lens of Native American storytelling and theatrical conventions.

Murielle Borst, daughter of Muriel Miguel, is an outstanding performance artist in her own right. Her one-woman show, "More than Feathers and Beads," examines contemporary issues of identity for Native American women. She is currently working on a Native American version of "Medea."

The Coatlicue Theatre Co. was founded by storytellers, playwrights, performers and community activists Elvira and Hortensia Colorado. Incorporating the Nahautl language, the performers whimsically weave together stories of Native American deities, along with personal stories of their families and themselves to focus on the current issues affecting Indian, Chicano and Mexican communities. With great flair and comic whimsy, they weave powerful designs and narratives with words and movement to create an overlay of interlocking stories that theatrically transform deeply-felt topics of race, sexuality, ethnic heritage and women's rights into powerful arguments for social change.

Aiyana Maracle is a performance artist from Vancouver. Her style is described as bold and visceral, crossing gender and cultural boundaries. In 1997 she was awarded the prestigious John Hirsch Prize from the Canada Council for the Arts as the most artistically exciting new director of promise in Canadian theatre.

SCHEDULE OF EVENTS:

Friday, March 5

5:00 - 7:00 PM Registration

7:00 - 9:00 PM Opening Remarks: Michele Tolela Myers, President, Sarah Lawrence College
Keynote Speaker: Tonya Gonnella Frichner, Esq., President, American Indian Law Alliance
Poetry Reading: Chrystos
Performance: Murielle Borst

Saturday, March 6

9:00 - 10:00 am Registration

- 9:30 - 10:30 am KEYNOTE
Invited Speakers (TBA)
- 11:00 - 12:30 PM SESSION 1
 PANEL 1: Urban Communities Before WWII
 Participants:
 Wendi-Starr Brown, Temple University, "It's Always the Women: The Role of Women in a Native American Christian Church"
 Rosalyn Rae LaPier (Blackfeet Nation/Chippewa), NAES College, "Native Women in Chicago in the 1920s and 1930s"
 Leota Lone Dog (Lakota/Mohawk/Delaware), New York University, "The New York City Native Community"
- PANEL 2: Workshop: Youth and Gangs
 Participant:
 Wauneta Lone Wolf (Oglala-Lakota), Dream Weavers, Ltd.
- PANEL 3: The Experiences of Ongwehonwe Women in the City of Buffalo
 Participants:
 Peggy Oldsmoke (Tonawanda Seneca, Heron Clan), Iroquois Crossroads Center
 Nancy Johnson (Onondaga, Snipe Clan), University of Buffalo
 Barbara-Helen Hill (Six Nations Mohawk, Cayuga, Bear Clan), University of Buffalo
 Susan Hill (Six Nations Mohawk), Buffalo State College
 Chandra Maracle (Tyendinaga Mohawk), University of Buffalo
 Evelyn George (Cattaraugus Seneca, Heron Clan), Native American Community Services
- 12:30 - 1:30 PM LUNCH
- 1:45 - 3:15 PM SESSION 2
 PANEL 1: Urban Communities Post WWII
 Participants:
 Karin Enloe, Western Washington University, "Helping Indians Help Themselves: The Case of Seattle's American Indian Women's Service League, Indian Identity, and Community Building"
 Irina Loukina, University of Toledo, "Chieftess Rising Star: Preserving Cultural and Racial Identity Among the Paugussett Indians"
 Susan Applegate Krouse (Oklahoma Cherokee), Michigan State University, "Urban Native Women's Organizations"
- PANEL 2: Health and Health Education
 Participants:
 Deborah Campbell, Utah State University, "Diet and Health Patterns Among Native Americans in Utah"
 Carmen Chavez (Yaqui), "Urban Indian Women and HIV Prevention"
 Mary Beth Welch (Wampanoag) and Florence Dunham (Mohawk), "Native Women Reweaving Our Communities and Our Lives Through Storytelling: The Case of Health Education and Domestic Violence Intervention in Chicago"
- PANEL 3: Women and Urban Native Community Leadership Building
 Participants:
 Heather Howard-Bobiwash, University of Toronto/Native Canadian Centre of Toronto,

"We do our best to serve everyone': An Overview of Native Women's Community Service in Toronto," Slide Presentation

Eileen Antone (Oneida), Native Canadian Centre of Toronto, "Traditional Healing Teachings in a Toronto Native Pre-Employment Training Program"

Dina Anker (Ojibway/Dene), Native Canadian Centre of Toronto, "'Bridging the Gap': Further Experiences in Native Adult Education in Toronto"

Laara Fitznor (Metis/Cree), University of Toronto, "Community Leadership Building in Winnipeg: The Experiences of Native Women's Groups"

3:30 - 5:00 PM

SESSION 3

PANEL 1: Issues in Education: Teaching and Learning

Participants:

Susan Gardner, University of North Carolina at Charlotte

Ellen Lester Arnold, Emory University/Appalachian State University

Susan Dominguez, Oberlin College/American Indian Education Center, "Connecting the Community to the College: Outreach of the American Indian Education Center in Cleveland, Ohio"

PANEL 2 Youth Culture and Identity

Participants:

Brian Joseph Gilley, University of Oklahoma, "Disjunctures in Identity: Transforming Female Native American Identity Along the Rural-Urban Continuum"

Wauneta Lone Wolf (Oglala-Lakota), Dream Weavers, Ltd., "Youth Violence and Gang Activity"

PANEL 3 Slide Presentation

Participant:

Alexandra Hart, Independent Scholar, "Indigenous Handicrafts as a Means to Preserve Indigenous Identities and Traditions"

5:30 - 8:30 PM

HONORING CEREMONY/FEAST

Drum: Shy Woman Singers and The Mankillers

Performances: Coatlicue Theatre Co. and Spiderwoman Theater

Saturday, March 7

9:00-11:00 PM

Closing Remarks

Kathleen Neal Cleaver to Speak

Date: Mar 10, 1999

News Release

Kathleen Neal Cleaver, human rights activist, author, lawyer and current holder of the Joanne Woodward Chair in Public Policy at Sarah Lawrence College, will deliver a lecture titled "Looking Back Through the Heart of Dixie" on Wednesday, March 10, 1999 at 6:30 p.m. in Reisinger Hall. The lecture, which looks at the historical underpinnings of the collapse of the struggle for social justice from an African American perspective, is free and open to the public.



Cleaver, fourth holder of the Woodward Chair, has spent most of her life participating in the struggle for human rights. She has served on the Georgia Supreme Court Commission on Racial and Ethnic Bias in the Courts and is a board member of the Atlanta-based Southern Center for Human Rights. She has taught at Emory University, Benjamin Cardozo School of Law and Yale University and held fellowships at the Black Atlantic Project of the Center for Historical Analysis at Rutgers University, the Bunting Institute of Radcliffe College, the W.E.B. Du Bois Institute of Harvard University and the Schomburg Center for Research in Black Culture of the New York Public Library.

In the late 60's and early 70's she was the Communications Secretary of the Black Panther Party, the first woman member of their Central Committee. After sharing years of exile with her former husband Eldridge Cleaver, she returned to the United States and earned her B.A. in History from Yale College, where she graduated summa cum laude. In 1989 she received a J.D. from Yale Law School, then became an associate at a major New York law firm. She clerked for Judge A. Leon Higginbotham of the United States Court of Appeals for the Third Circuit before embarking on a teaching career.

The Joanne Woodward Chair in Public Policy was established in honor of Joanne Woodward, a member of the Class of 1990 and a trustee of the College from 1986-1994. The Chair is a tribute to the breadth of Ms. Woodward's social concerns and commitment and was created to provide a prominent focus for the College's efforts to integrate liberal arts courses with major public policy issues. The endowed Chair advances the College's teaching agenda to prepare students for public service and citizen advocacy in such issues as promoting peace, alleviating poverty, protecting the environment, safeguarding human rights and supporting a free forum for original voices in the arts.

Hyman H. Kleinman Fellowship

Date: Mar 16, 1999

News Release

In a clear signal of its commitment to younger faculty, and in honor of a beloved teacher, Sarah Lawrence College announces the establishment of the endowed Hyman H. Kleinman Fellowship in the Humanities, the first fellowship of its kind at the College.

The Hyman H. Kleinman Fellowship is an important step toward preserving and improving the exceptional quality of younger scholars who teach at the College. The rotating Fellowship will be awarded for 3-5 years to an outstanding junior faculty member in the humanities, just after appointment to tenure.



The Fellowship was established in honor of faculty member emeritus Hyman H. Kleinman of Peekskill, by Ella Foshay, a '69 alumna of the College, who recently studied with him in a literature course taught under the auspices of the Friends of the Sarah Lawrence Library. For Foshay, and for many of his current and former students, Kleinman epitomizes the best of all possible teachers. In making her gift, Foshay chose "to honor an outstanding teacher whose humanity, wisdom and love of teaching have had a profound impact on hundreds of students, young and old, during a teaching lifetime spanning more than five decades."

For two decades, ending in 1984, Kleinman taught literature at Sarah Lawrence. Known to be sage, humane and compassionate, he was respected by colleagues and cherished by students not only for his intellect and appreciation of literature, but also for the special way he directly engaged and inspired each of his students to learn. To make literature more accessible and memorable, Kleinman often lectured without notes and quoted lengthy, verbatim passages from the poems and prose fiction being studied. "I never considered myself an educator," he once reflected. "I prefer to see myself as a teacher, one who conveys knowledge and, through effort, faith, and pride, has an impact on the lives of students."

Foshay first met Kleinman in 1994, when she returned to Sarah Lawrence to teach American Art as holder of the Noble Foundation Chair in Art and Cultural History. At the time, Kleinman was coincidentally finishing the semester for a faculty member who had died. Intrigued by his graciousness and breadth of knowledge, and hearing that he was now teaching literature in local community centers, Foshay resolved to study with him. During the spring of 1998 she received her chance, enrolling in the literature course he was teaching for the Friends of the Library.

Kleinman will give a lecture series as part of the Friends of the Library spring program for members. "Back on Native Ground: The Short Fiction of Bernard Malamud" will begin Monday, April 5 at 1:30 p.m. in the Library Pillow Room, and continue every Monday through May.

The Friends of The Sarah Lawrence Library is a non-profit membership organization that provides the library with funds for acquisitions and archival support. Membership benefits include borrowing privileges from the library's holdings, free mini-courses by Sarah Lawrence faculty, invitations to visiting author's programs, as well as concerts and special events. For more information on Kleinman's lecture series and the Friends of The Library, please call (914) 395-2472.

Singer/Songwriter Dar Williams to Appear in Concert

Date: Apr 4, 1999

News Release

Folk-rock singer/songwriter Dar Williams will appear in concert at Sarah Lawrence College on Thursday, April 1 at 8 p.m. in Reisinger Hall. Sarah Lawrence students must present a valid I.D. A limited number of seats will be reserved for the general public. For reservations or for more information, please call (914) 395-2411.

Audiences throughout the U.S., Canada, and Europe have thrilled to Dar Williams' unique combination of daring, powerfully felt lyrics and a captivating stage presence. Uncut UK says Williams brings "a breath of barbed and witty air to the folk scene." *The New York Times* has said of Williams' beautifully imagined writing that "wisdom flows through her songs in delirious, word rushes of truth."



Regarded by many as the independent label heir apparent to such recording luminaries as Joni Mitchell and Joan Baez, Dar Williams has three CD's to her credit, including *The Honest Room*, *End of the Summer*, and *Cry Cry*, a collection of cover songs by contemporary singer/songwriters *Entertainment Weekly* has hailed as "an eclectic, unrushed treasure trove of gorgeous acoustic covers stripped to their folk essence."

Graduate Writing Program Reading Series

Date: Apr 7, 1999

News Release

Writers participating in the Sarah Lawrence College Writing Program Reading Series this spring include Li-Young Lee, Ian Frazier, and Toi Derricotte.

The Reading Series connects students and the general public with nationally and internationally respected poets, fiction and non-fiction writers, as well as important emerging writers, who represent the diversity of contemporary aesthetics and socio-political communities.

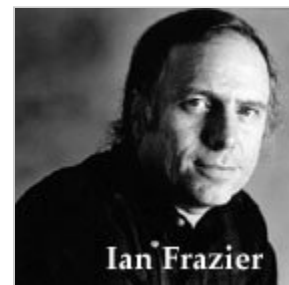
The Reading Series is linked directly to the writer's education at Sarah Lawrence. Many visiting writers not only read from their work, but give craft talks, visit classes and/or meet with graduate students and faculty over dinner or in small question and answer sessions.

All readings are free and open to the public. For more information and directions, please call (914) 395-2411.

A Reading by Li-Young Lee will be held at Sarah Lawrence College at 6:30 p.m. on Wednesday, April 7 in Reisinger Hall. Lee is the author of *The Winged Seed*, a work of lyrical prose, and two books of poetry: *Rose*, winner of NYU's 1986 Delmore Schwartz Memorial Poetry Award; and *The City in Which I Love You*, 1990 Lamont Poetry Selection of the Academy of American Poets. He has received several honors including a Guggenheim Memorial Foundation Fellowship and a Whiting Foundation Writers Award.

A Reading by Ian Frazier will be held at Sarah Lawrence College at 2 p.m. on Wednesday, April 14 in the Esther Raushenbush Library Pillow Room. Frazier is the author of five books, including *Nobody Better*, *Better than Nobody*, and *Family*, a critically acclaimed history of the author's own extended family, and most recently, *Coyote V. Acme*. He is a long-time contributor to *The New Yorker*.

A Reading by Toi Derricotte will be held at Sarah Lawrence College at 6:30 p.m. on Wednesday, April 21 in Reisinger Hall. Derricotte is the acclaimed author of five books. Her most recent collection of poetry is *Tender*. Her memoir, *The Black Notebooks*, received the 1997 Black Caucus of the ALA Award and the 1997 Anisfield-Wolf Book Prize. A recipient of two NEA grants, she is professor of English at the University of Pittsburgh and a cofounder of Cave Canem, a workshop/retreat for African American poets.



Holocaust Memorial Day Lecture

Date: Apr 21, 1999

News Release

Sarah Lawrence College will commemorate Holocaust Memorial Day with a lecture by Professor James Young of the University of Massachusetts at Amherst, entitled "Berlin's Holocaust Memorial Problem—And Mine," Wednesday, April 21 at 5 p.m. in the Film Viewing Room, Reisinger Performing Arts Center. The event is free and open to the public. For directions and more information, please call (914) 395-2411.

Professor Young's lecture will explore his continuing role as the only foreigner and Jew appointed by the Berlin Senate to the five-member commission for Germany's national "Memorial to Europe's Murdered Jews," to be built in Berlin.



Ever since the wall fell between East and West Germany, there has been intense discussion and activity about how the newly united Germany should memorialize the six million Jews who died in the Holocaust. Berlin, soon to be the capital of the newly united Germany, was chosen to be the site of this memorial. Yet the nation is grappling publicly with the challenge of choosing a monument to what has been called the most shameful event in its history.

As the only American, and Jew, on the jury to decide on the Berlin memorial, Young is well positioned to offer insights into the process. "In his lecture," says Deborah Hertz, a faculty member in history at Sarah Lawrence and coordinator of the memorial day program, "Professor Young will share the particular agonies of the Germans trying to make this decision, as well as his own internal debate about how he views their agonies."

In a musical prelude, Adrienne Cooper will sing from her collection of restored cabaret music from the ghettos of Poland and Lithuania. Her performance, called "Ghetto Tango," narrates a story of enduring creativity that engages the black humor, rage, and anxiety of the artists who wrote the songs for the makeshift cabarets in the ghettos.

James Young is professor of English and Judaic Studies and chair of the Department of Judaic and Near Eastern Studies at The University of Massachusetts at Amherst. He is the author of *Writing and Rewriting the Holocaust and The Texture of Memory*, which won the National Jewish Book Award in 1994. His forthcoming book, *After-Image: The Uncanny Arts of Holocaust Memory* will be published by Yale University Press this year. He is the recipient of numerous awards and fellowships, including a Guggenheim Fellowship, an ACLS Fellowship, and an American Philosophical Society Grant.

Friends of Library Present Annual Spring Gala

Date: Apr 23, 1999

News Release

Charles E. Pierce, Jr., director of the Pierpont Morgan Library in New York City, will speak about the "Challenges Facing Cultural Institutions in the 21st Century," at The Friends of the Sarah Lawrence Library Annual Spring Gala at 8 p.m., Friday, April 23 in Reisinger Hall on the Sarah Lawrence campus.

The group will honor Michele Tolela Myers, in her first year as president of Sarah Lawrence, at this event. Both the lecture and reception which follows are free and open to the public. Reservations are not required. For information and directions, please call (914) 395-2472.

The Friends of the Sarah Lawrence Library is a non-profit membership organization that provides the library with funds for acquisitions and archival support. Membership benefits include borrowing privileges from the library's holdings, free mini-courses by Sarah Lawrence faculty, invitations to visiting author's programs, as well as concerts and special events. Past speakers at Friends' galas have included Jonathan Schell, Harrison Salisbury, Calvin O. Butts, Vartan Gergorian, Walter Issacson, Jill Clayburgh, Tina Howe, and Brendan Gill.

Before becoming the director of The Pierpont Morgan Library in 1987, Pierce was professor of English and chairman of the English Department at Vassar College, in Poughkeepsie, New York. He is the author of *The Religious Life of Samuel Johnson*, as well as numerous articles and reviews in scholarly journals. He is a member of the American Antiquarian Society, the Association Internationale de Bibliophilie, and The Harvard College Board of Overseers, and serves on the visiting committee of the department of Art History at Vassar College.

Created by American financier J.P. Morgan, the Pierpont Morgan Library is known worldwide for its collection of rare books and manuscripts, including one of the 23 copies of the first printing of the Declaration of Independence; an edition of the collected works of Phillis Wheatley, one of the first known African-American poets; Mozart's handwritten score of the "Haffner" symphony; and a manuscript by Albert Einstein describing how he developed his General Theory of Relativity. A repository of primary source materials for scholars, the library also possesses an extensive collection of medieval and Renaissance illuminated manuscripts, as well many Old Master drawings and prints.

Winners of Young Artists Competition to Perform

Date: Apr 25, 1999

News Release

Winners of the fourth annual Young Artists Competition, sponsored by the Sarah Lawrence College Music Department, have been announced and will perform with the Sarah Lawrence Chamber Orchestra in a free concert on Sunday, April 25, at 4 p.m. in Reisinger Concert Hall. The winners, who will each receive a \$500 prize, are: Ji Lin Yang, violin, String Division; Brea Weil-Hearon, flute, Wind/Brass Division; and Chia-Jung Tsay, piano, Piano Division. The program will include An Outdoor Overture by Aaron Copeland, Violin Concerto in E minor, Op. 64 by Felix Mendelssohn, Poem for Flute and Orchestra by Charles Tomlinson Griffes, and Totentanz by Franz Liszt. For more information, please call (914) 395-2411.



The Young Artist Competition, which is open to high school students, attracts young musicians from throughout the country and as far as Canada.

The String Division Prize was won by seventeen-year-old violinist Ji In Yang who came from Korea to the U.S. in 1995 to study at the Juilliard School of Performing Arts Pre-College Division. Ms. Yang, who began violin studies at the age of six, has won numerous competitions in Korea including first prize at the 1991 Korean Monthly Music Magazine Competition. In 1998, she performed the Vieuxtemps Violin Concerto No. 4 with the Juilliard Pre-College Orchestra as a result of winning the school's violin competition. At the Aspen Music School she has performed with the Young Artists Orchestra and in the Sterling Recital Series. Ms. Yang has also given recitals at Paul Recital Hall in Lincoln Center.



The Wind/Brass Division Prize was won by eighteen-year-old flutist Brea Weil-Hearon, who grew up in Walnut Creek, California and is currently a senior at The Masters School in Dobbs Ferry, N.Y. Ms. Weil-Hearon is a student of Sue Ann Kahn in the Honors Program at the Mannes College of Music Preparatory Division, where she is also Principal Flute of the Senior Orchestra. For the past two years she has attended the Interlochen Arts Camp, studying with Christina Andrews. She has also studied with Mary Krusenstjerna and Sophia Kim at the Eastman Community Education Department.



The Piano Division Prize was won by Chia-Jung Tsay, who made her Carnegie Hall debut at the age of 16 and has recently been chosen, along with three string players, to perform the world premiere of the commissioned Piano Quartet by composer Gordon Beferman at Carnegie Hall in April, 1999. Ms. Tsay has performed as a guest artist with various symphonies throughout the U.S., and has won numerous piano concertos including First Place in the 1994 Manhattan School of Music Concerto Competition, Third Place in the Fifth Annual International Young Artists.

Piano Competition, Second Place in the 1998 San Francisco Concerto Orchestra International Piano Competition, and First Place in the 1998 42nd American Music Scholarship Association World Piano Competition. Ms. Tsay has studied with Phillip Kawin, Dmitry Rachmanov, Katherine Parker, and currently studies with Victoria Mushkatol in the Pre-College Division at the Juilliard School of Performing Arts.

40th Annual Children's Mayfair

Date: May 1, 1999

News Release

Sarah Lawrence College welcomes children of all ages to the 40th Annual Children's Mayfair on Saturday, May 1 from 10 a.m. to 4 p.m. A traditional rite of spring for many area parents and caregivers, Mayfair features rides, games, balloons, clowns, music, and entertainment for children and their parents. There will be popcorn, cotton candy, and other goodies for sale throughout the afternoon. For directions and more information, please call (914) 395-2575.



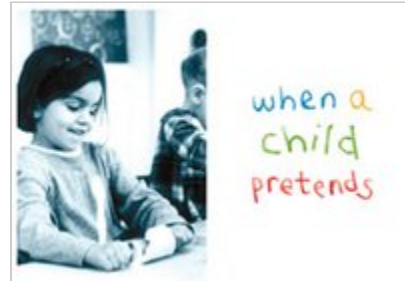
Mayfair is sponsored by the Sarah Lawrence freshman class. Admission to Mayfair, as well as parking on the Sarah Lawrence campus, is free. Proceeds from Mayfair benefit the Students for Student Scholarship fund, an endowed fund established by students to help other students with financial needs. Mayfair will be held shine only.

"When a Child Pretends" Airs on Public Television

Date: May 19, 1999

News Release

The value of pretend play for a child's development is the theme of a new film, *When a Child Pretends*, conceived at the Child Development Institute of Sarah Lawrence College, and produced for public television by Jonathan Diamond Associates. Narrated by Joanne Woodward, the film features the Child Development Institute faculty and children at play. *When a Child Pretends* was filmed at the Sarah Lawrence College Early Childhood Center and the Central Park East I school in New York City.



The film suggests that what many adults label "just play" is in fact essential self-directed exploration and invention, which directly contribute to children's intellectual, social, emotional and creative development. However, due to increasing trends toward early academics in pre-school, concerns with diverting time and attention from the basics in the elementary grades, and the proliferation of computerized and other highly structured activities, such play can be in peril at home and at school.

"Play is the most fertile area for the development of the child's mind," says Margery Franklin, Roy E. Larsen Professor of Psychology at Sarah Lawrence. It is the matrix in which interests and capabilities, as well as intellectual and imaginative strengths, are first explored and tested. As they play, alone or with others, children are experimenting with language and hypothetical thought, as well as developing skills that will be central in their elementary years and in adult life, including cooperation, negotiation, improvisation, compromise, and problem solving.

When a Child Pretends emphasizes that imaginative play does not fade away as children get older, nor does its value diminish. The results of the learning which occurs during play, can be seen in the growing ability to think hypothetically and test ideas, the development of literacy, and the skills necessary for a lifetime of intellectual, social, emotional, and creative development.

Imaginative play stems from a precious and vital impulse, which parents, teachers, and policy makers must value and support. Says Yvette Richardson, Child Development Institute Consultant, "Child's play is the core that the earliest years require in order for individuals to grow creatively, academically, and socially."

The Child Development Institute at Sarah Lawrence College was established in 1987. Through its ongoing programs, conferences, and lectures, the institute serves as a resource for professionals in child development and education.

The Early Childhood Center is a school for children two through six years of age. A setting for undergraduate and graduate student fieldwork and faculty research, it is also a training resource for students and staff from other institutions.

Photographs are available to the press.

Public Television Stations airing *When A Child Pretends*
May - July, 1999

Idaho Public Television Saturday, May 15 @ 7:30am

WBGU/Bowling Green, OH Thursday, May 20 @ 2:30pm

WLRN/Miami, FL Saturday, May 23 @ 11:30 am

WLIW/Long Island, NY Tuesday, May 25 @ 9pm

AETN/Arkansas Network Sunday, May 30 @ 12:30pm & Monday May 31 @ 2:30pm

WFYI/Indianapolis, IN Wednesday, May 26 @ 10:30pm

KENW/Portales, NM Date to follow

WMVS/Milwaukee, WI Sunday, June 6 @ 7am

WNET/New York, NY Sunday, June 20 @ 1pm

WVPT/Harrisonburg, VA Thursday, June 17 @ 1pm

CPTV/Hartford, CT Date to follow

GPTV/Atlanta, GA "

KCTS/Seattle, WA "

KQED/San Francisco, CA "

KRSC/Claremont, OK "

KSMQ/Austin, MN "

KTCA/Minneapolis, MN "

KTEH/San Jose, CA "

WCET/Cincinnati, OH "

WDCN/Nashville, TN	"
WETA/Washington, DC	"
KAET/Phoenix, AZ	Wednesday, July 7 @ 10:30pm, Sunday, July 11 @ 4:30pm
Iowa Public Television	Date to follow
KCSM/San Mateo	"
KCWC/Riverton, WY	"
KENT/Lexington, KY	"
KIXE/Redding, CA	"
KLRN/San Antonio, TX	"
KOPB/Portland, OR	"
KUSM/Bozeman, MT	"
KVCR/San Bernadino, CA	"
Maryland PTV	"
South Carolina ETV	"
WCEU/Daytona Beach, FL	"
WCNY/Syracuse, NY	"
WCTE/Cookville, TN	"
WGBH/Boston, MA	"

WILL/Urbana, IL "

WITF/Harrisburg, PA "

WKNO/Memphis, TN "

WLAE/New Orleans, LA "

WLJT/Martin, TN "

WMHT/Schenectady, NY "

WNED/Buffalo, NY "

WNED/Buffalo, NY "

WTTW/Chicago, IL "

WTVS/Detroit, MI "

70th Commencement

Date: May 21, 1999

News Release

Two hundred fifteen students received bachelor of arts degrees and 115 graduate students received the master's degree at the College's 70th commencement, May 21. Speaking as an alumna and a member of the board of trustees, Joanne M. Braxton, '72, professor and director of the Middle Passage Project at the College of William and Mary, addressed the class of 1999. Michele Myers also spoke to graduates at her first commencement since becoming the College's ninth president.



Braxton drew upon her own experiences, those of graduating students and fellow alumnae/i to make the point that the kind of education Sarah Lawrence offers prepares students for life in a diverse society. She spoke of diversity in terms broader than race, gender, ethnic or religious backgrounds, but rather as the embodiment of individual differences. And she spoke about the responsibility of graduates when they enter the larger world.

"Sarah Lawrence has prepared you for the inevitable change that life is going to thrust upon you. Because this college celebrates difference and creates a sanctuary where it is safe to be different, you need never be afraid of change. But Sarah Lawrence does not exist independently of the rest of the world. Our minds are much on the war in Kosovo, where ethnic cleansing and near-genocide are markers of the most extreme form of intolerance. Elsewhere as many as four million children may be enslaved in different locations throughout the world today.

"The violence in Littleton, Colorado is symptomatic of larger disorders in our society. Newsweek tells us that 'there seems to be a genetic component to the vulnerability that can lead to antisocial-personality disorder...a tiny bend in the twig.' It is love, support and affection, or the lack of it, that determine the outcome of such predisposition. The embrace of diversity, not scorn. In order to make our own homes and schools a safer place, we must communicate, not isolate. If we must be intolerant of something, let us be intolerant of intolerance itself....

"The Sarah Lawrence experience has positive transformational qualities that are highly infectious and influential. Every time a graduate leaves this college a little bit of that pan- humanistic vision gets exported to the classrooms, boardrooms, court rooms, studios and streets of the larger world. No matter how enthusiastic or ambivalent you may be, you go forth as a child of Sarah Lawrence. In your transition, your graduation, you are both initiated and reborn, becoming the carrier of a much-needed archetype in a world where models of integrity and creativity are often in short supply....

"My charge to you is simple and yet complex. Practice courage, because as Maya Angelou has said, without courage you cannot practice any other virtue with consistency. Teach tolerance. Oppose injustice. Affirm continually the embrace of diversity. Protect the rights of others as if they were your own. Challenge old ways of being and doing and seeing. Crash boundaries. Dream strange dreams. Dare to rethink unsolved problems. Create new knowledge. Let the vision and the philosophy that have nourished you these past four years touch everything that your eye falls upon. Manifest that vision and that philosophy in your work. Be a bridge among communities, races and nations. Move the human race forward, and in doing so, you will honor Sarah Lawrence....Your journey is just beginning. Go gently. Go energetically and with confidence. Go with an acceptance of the responsibility that love implies."

Bidding farewell to the first graduating class since she became president, Michele Myers said. "I have no doubt that you have been prepared well for lives of responsible leadership, thoughtful citizenship, and productive work. So, what will you take with you from this beautiful campus on the way to your life? Alexander

Solzhenitsyn wrote: 'Own only what you can always carry with you. Know languages, know countries, know people. Let your memory be your travel bag.' If I could pack that memory bag for you, here is what I would include:

"First, courage, boldness, and a passionate conviction that you will make a difference. The courage to see clearly, to speak clearly, to persist in the face of obstacles and doubts, to never give up...Second, take with you a commitment to justice...Beyond economic well-being, the American Dream should include the promise that each generation will live in a society more just than the generation preceding it. We cannot delude ourselves that other people's plight is not our own. We must develop a sense of collective responsibility for one another...We must heed the old Talmudic saying 'It's not up to you to finish the work, but neither are you free not to take it up.' ...Third, take with you care and gentleness. Protect what is fragile. The things that matter most in life are the most fragile: Families...Friendships...Trust...Love...The earth....

"We will miss you, and you will miss your friends. I hope you will be back, because you are leaving a little of yourself here. Sarah Lawrence is not exactly the same as it was four years ago, precisely because you have been here. And so it is that we each grow, learning from those who have gone before us, and leaving a legacy to those who succeed us...."

"In My Mother's House"

Commencement Speech, Joanne Braxton '72

As a member of the class of 1972, I am deeply honored to speak at the invitation of the graduating class of 1999. This is a special occasion, the 70th anniversary of our College, the first commencement of President Michele Myers and, by the way in which most people count things, the last Sarah Lawrence commencement of the 20th century.

At this time, I would like to acknowledge the presence of some of my family, who have come from Virginia and Maryland to be with us today: my sister-cousins, Mrs. Diane Ligon and Mrs. Mary Holloman, my best friend, Dr. Wanda Mitchell, my daughter and apprentice, Mycah Margaret Brazelton-Braxton, a nine-year-old fifth grader, and my mother, Mrs. Mary Ellen Weems Braxton, who at 81, has returned to Sarah Lawrence for the first time since my own graduation day twenty seven long years ago.

What I propose to offer is a little family talk. I have chosen the title "In My Mother's House" in order to provide, at this important point in our shared story, an opportunity to reflect on the meaning of the Latin term, *alma mater*, a term for which I have been given various definitions, including our mother, soul mother, and wet nurse. Apparently, some of our ancient Greek and Roman ancestors had a preference for virgin brides because they were free of diseases. Many of these young girls were old enough to conceive, but their bodies were often too unformed and many of them died in childbirth, leaving the care of the newborn to the soul mother, or wet nurse. Hence the term *matriculation*; the entering student *matriculates* when he or she is admitted to study for the degree, the college or university assuming the role of the absent parent, *in loco parentis*.

In my first mother's house I was raised under the eyes of a loving mother and father, and in a community of grandparents, aunts, uncles, and adoptive kin in a spiritual, intellectual and political environment where I was valued as a gift, not only for who I was, but for who I might become. My mother had an excellent secondary school education, but interrupted her career as a government worker to raise her four children. My dad, a veteran of the second- world war, began his work life when he was five years old, and later completed a high school equivalency course. He became a master machinist for the United States Navy, and although he received many awards for his precision in the manufacture of 16-inch guns and missiles for Uncle Sam's warships, he preferred making jewelry for his wife and daughter, and taking his family fishing. He was also a civil rights activist.

One day in 1970 when I was in Chicago recruiting for Sarah Lawrence, three young white racists fired over 42 shots into the family home in College Park, Maryland. So great was the love of my mother and father, that they did not call to tell me about what had happened, although it was reported prominently in The Washington Post and The Star. I learned about the shooting from Cheryl Lofton, a freshman I had recruited to Sarah Lawrence a year earlier. No one was wounded physically, but the spiritual scars never healed.

Not that my family of origin always understood me, but they had the insight to take an insurance policy that would mature when I became 18, and that would provide for me to attend Howard University or perhaps the University of Maryland, which was integrated by young women from my community while I was in high school. But we could not have imagined, or prepared completely for the commitment and sacrifice that attending Sarah Lawrence would demand. The College was generous. My father took a night job at a gas station and he never complained. Somehow things worked out.

I have often said that coming to Sarah Lawrence saved my life. I was a different kind of kid, but even I had no idea just how different I was. Still I knew intuitively that I was looking for a very special alma mater to wet nurse me in transition from my still nurturing family to a larger world where I would be called upon to play the roles of mediator and intercultural messenger — roles my family of origin had prepared me for. As a junior in high school I read Harold Taylor's *The World as Teacher*, and I knew that this was the place.

I can still remember the moment of transition. It was September of 1968. Miss Branca was sitting right there at Westands desk where she sits now. I had been assigned to a room in Rothchild — Rothchild E-6. My dad dutifully carried my things into the dorm lobby and set them down. I said, "Dad, what are you doing?" And he said, "I can't go in there!" "Yes you can," I said, "until 2 a.m. in the morning." My father looked at my mother and said, in all seriousness. "Mary, we are taking this child home." My mother pulled my father aside for hurried conference, and somehow they went home to Maryland and I stayed, my mother looking anxiously back after me while I walked confidently away.

Has Sarah Lawrence been for you the sanctuary and the place of possibility that it has almost always been for me? What if this place, as necessary as mother's milk, had not come into being? In March of this year, I had lunch with Tracey Bey and other members of the senior class, and asked them this question. A month later, their written responses arrived, as promised, and I would like to share some of those with you, as a mirror of some of the voices of the graduating class.

Joyah said that she's done "a little bit of everything":

I am a writer,
researcher,
artist,
critiquer,
listener, and
leader.

I am also loud,
outspoken,
flamboyant,
excited,
scared,
grounded,
independent,
critical,
open,
black, and most importantly
I am ready.

I don't know if I could have said these things at 22 somewhere else.

Sophie wrote:

...I would be either currently graduating from a college filled with beer swigging frat boys..., or leaving a dance conservatory with a huge Martha Graham-esque bun permanently affixed to my head, not knowing anything but A-B-A dance composition structure.

In one alternate universe I would have been deprived of the art that sustains me; in the other I would have been immersed in dance to the exclusion of my other interests. At Sarah Lawrence I have danced through days with people who see themselves more as people than simply one-dimensional dancers.

I have been in only one lecture with more than 30 people. The professor treated it as a slightly large seminar. Instead of graduating in a football stadium as I might have if I had gone elsewhere, I am graduating on the daffodil splashed Westlands lawn and moving to New York... I am planning to dance, but I will find my own path...

Responding students commented on the rigorous academic freedom of Sarah Lawrence-- the opportunity to design their own fields of study and take a guided interdisciplinary journey with support of a stellar faculty. Repeatedly, students commented on the importance of the don system. Many remarked that they could not have imagined never having written a conference paper. These formal structures mirror the values at the base of the Sarah Lawrence philosophy—trust in the faculty student mentoring relationship, a belief in academic freedom as one of the keystones in the creation of new knowledge, mutual respect for all members of the community, and a passionate embrace of diversity, whether race, culture, or gender specific, not only in word, but in fact.

Jessica wrote:

I was surprised to find students and faculty with the same social consciousness I learned from my family. Also, I grew to love the freedom I had to explore different fields of study. I tried to make the best of every opportunity. I probably would never have spent my junior year abroad studying at Oxford University if I went to another college. Also, I don't think I would have ever received the critical support and encouragement an undergraduate needs in order to achieve. I found Sarah Lawrence to be a place for the people who usually do not take the spotlight in high school but who do the foundational work necessary for a program, institution or organization to keep moving forward. ...once I was in the classrooms at SLC, I knew there was room for me to grow.

Another graduating student wrote:

If there had been no Sarah Lawrence I might not have realized that professors are real people. I never would have drunk tequila in a Mexican airport with a professor and a group of classmates from whom I was about to learn so much. I might never have seen a black squirrel. I might never have learned that there is an artist in all of us. I might never have understood a color wheel. I would have never helped to plant 500,000 drinking straws in the ground and seen what they look like sparkling with dew. If there were no Sarah Lawrence, I would never have stayed up all night writing a conference paper, watched the sun rise and fallen into a happy, delirious sleep.

Poetry and sentiment aside, not all of the responses were completely glowing. One student wrote:

I learned overall that college is an expensive investment. I hope that SLC has prepared me for being able to pay off my student loans...

I learned that my own ideas might possibly shape the world and change others' perspectives in the years to come...

She went on to say confidently that:

If anything, SLC has benefited from having me as one of their students...to add to their list of "diversity." I could say the same for most, if not all of my friends at SLC.

Let me assure you that SLC has prepared you to pay off your student loans. If you are like most former scholarship students you will pay off your loans within 10 - 15 years. And during that time you will enjoy a higher standard of material comfort than you might have otherwise. I don't know of a single Sarah Lawrence graduate who has complained about the cost of a Sarah Lawrence education, or who has come to feel that the sacrifice required has not been worth it.

Many of us will never be materially wealthy, but we give to the College because we understand that Sarah Lawrence is not only a place and a philosophy, but a state of mind and a way of being and knowing the world. A touchstone and a site of personal renewal.

Because this young woman went to Sarah Lawrence, where the achievement of diversity has been a priority, she assumes the entitlement to live in an environment that encourages the same. Whether she gives Sarah Lawrence the credit or not, there is a little bit of Sarah Lawrence in her assumption. And if she is right about the potential of her own ideas to shape the world in years to come, perhaps that sense of empowerment is something that she might eventually acknowledge as another benefit derived from the milk of our soul mother, Sarah Lawrence.

One of the truest statements came from a woman who wrote:

There is no ending to what I would have never done. But Sarah Lawrence is not about what is never done. On the contrary, it is about what can be done, and what even a 20- year-old woman can do. I didn't realize the effect it would have on me, and perhaps I still don't.

I am a professional educator with nearly 20 years experience of teaching at William and Mary alone. For five of those years I was the only African American on the William and Mary faculty. If I survived that experience, won teaching awards and built new programs, I know that it had something to do with things I learned at Sarah Lawrence. Even now, former teachers like Bill Park and Shirley Kaplan remain my very active mentors, exchanging ideas or reading work in progress. Like many of the friendships I established at Sarah Lawrence, these are connections second only to blood.

What? What if? Would I have been the same kind of teacher if I had never been in a classroom with Louis Barillet, June Jordan, Grace Paley, Bell Chevigny, with Clayton Riley or Shirley Kaplan? What if Muriel Rukeyser had never mentored Alice Walker? What if journalist and editor Jan Simpson had never met Gerda Lerner? Would MacArthur Award winning photojournalist Susan Meiselas have risked her life documenting human rights violations in El Salvador if she had not met Ferd Jones? Maybe. But then maybe not. And if filmmaker Jon Avnet had never studied with Bill Park? If Dr. Ian Lipkin, distinguished AIDS researcher and director of the Laboratory for Neurobiology and Microbial Pathogenesis at the University of California, had not been introduced to the notion of biomedical research by Rolf Altschuler? What? What if? What if there had been no Sarah Lawrence?

Because life seems infinite when you are 21 and because you cannot see into the future, I asked some less recent graduates of the College the same question that I asked you. What if?

Diana Leslie, class of '69, shared these reflections:

So what would I have turned out to be? Would I have become aware of the civil rights movement and the challenges facing minorities, what about the war in Vietnam? Again, it was the boys, now young men from Indianapolis who had come east to college that I continued to see and they were certainly involved in demonstrations, but none of the girls/young women who came east became politically involved. My brother quit his prestigious law firm in Washington to work at the riot commission and my close relationship with him would have influenced me. But it was Sarah Lawrence that kept these issues in my face, that caused me to choose conference work that focused on poverty and social movements in the 19th century, early 20th century black writers, inner city schools. I don't think I would have had the opportunity anywhere else to explore these topics, or to be changed by them.

Margot Bogert, class of '75 and Chair of the Board of Trustees says that if Sarah Lawrence had not existed, she would have had to invent it. Carol Cheney says that she experienced Sarah Lawrence like a nearsighted child

who had just been given glasses through which a new world would emerge. Here, at Sarah Lawrence, we have explored new fields of knowledge with some of the greatest minds and most talented teachers, not only of the 20th Century, but of any time or place. And we discovered as well a universe of humanity where the meaning and value of community exist in dynamic balance with the interests of individuals and those of the institution. Those of us who have gone before you know that we have lived a life of more serious purpose and deeper fulfillment than we could have ever have experienced without Sarah Lawrence.

My friend Barbara Kolsun, class of '71, a corporate lawyer, began her professional life as an actress and performer. Although she could not be here today, there are some things that she has learned that she wants to share with you:

- Don't worry about where you'll be in two years and don't expect to be in the same place 20 years from now. Change is good. Change is life. SLC teaches us how to deal with change and to have the confidence and faith to believe you will always land on your feet. Many of our grads have made and survived dramatic career changes.
- Keep in touch with the college. Some of the best friends of your life were made here. You speak the same language. The College is a great place to network. Reunion weekends are opportunities to take SLC style classes, meet old (and new) friends and heal.
- Continue to celebrate your difference and uniqueness. Littleton Colorado would never happen at Sarah Lawrence because it's safe to be different here. Maintain that difference, be yourself, keep up all the passionate discussion when you leave here.

Sarah Lawrence has prepared you for the inevitable change that life is going to thrust upon you. Because this college celebrates difference and creates a sanctuary where it is safe to be different, you need never be afraid of change.

But Sarah Lawrence does not exist independently of the rest of the world. Our minds are much on the war in Kosovo, where ethnic cleansing and near-genocide are markers of the most extreme form of intolerance. Elsewhere, as many as four million children may be enslaved in different locations throughout the world today.

The violence in Littleton, Colorado is symptomatic of larger disorders in our own society. Newsweek tells us that "there seems to be a genetic component to the vulnerability that can lead to antisocial-personality disorder...a tiny bend in the twig." It is love, support and affection, or the lack of it, that determine the outcome of such predisposition. The embrace of diversity, not scorn. In order to make our own homes and schools a safer place, we must communicate, not isolate. If we must be intolerant of something, let us be intolerant of intolerance itself.

The Sarah Lawrence experience has positive transformational qualities that are highly infectious and influential. Every time a graduate leaves this college, a little bit of that pan-humanistic vision gets exported to the classrooms, boardrooms, courtrooms, studios and streets of the larger world. No matter how enthusiastic or ambivalent you may be, you go forth as a child of Sarah Lawrence. In your transition, your graduation, you are both initiated and reborn, becoming the carrier of a much-needed archetype in a world where models of integrity and creativity are often in short supply.

You are now and you will henceforth and forever be, a product of this institution which has prepared you so well. As you change and grow, Sarah Lawrence will change and grow with you. You will contribute new sources of insight and understanding, revising the identity of your alma mater, your soul mother. Not long ago, my daughter asked me a question that had identity-changing implications for me:

"Mommy," she said, "if we have to die then why do we live?"

I was not prepared to hear this from a seven-year-old. I had been much, much older when I asked my own mother the same question. Finally, I answered. "Mycah, it is true that we all have to die. But we live, I think, to move the human race forward."

This may be the last time that the Class of 1999 sits together as a whole in the house of our common mother. Days never return. And so I say to you today that it is your responsibility not only to support and sustain this institution but also to take the infectious and transformational qualities of Sarah Lawrence into the next century and wherever they may be needed.

My charge to you is simple and yet complex. Practice courage, because as Maya Angelou has said, without courage you cannot practice any other virtue with consistency. Teach tolerance. Oppose injustice. Affirm continually the embrace of diversity. Protect the rights of others as if they were your own. Challenge old ways of being and doing and seeing. Crash boundaries. Dream strange dreams. Dare to rethink unsolved problems. Create new knowledge. Let the vision and the philosophy that have nourished you these past four years touch everything that your eye falls upon. Manifest that vision and that philosophy in your work. Be a bridge among communities, races and nations. Move the human race forward, and in doing so, you will honor Sarah Lawrence.

In closing, I welcome you to the community of liberally educated persons, and I congratulate you both on what you have already achieved and the achievements yet to come. Your journey is just beginning. Go gently. Go energetically and with confidence. Go with an acceptance of the responsibility that love implies.

President Michele Tolela Myers: Charge to the Graduating Class

Congratulations, Class of 1999! Your undergraduate days are over. I hope they have changed you. Not simply because you are four years older, but because education is meant to change you, to make you more demanding intellectually, to make you question more wisely, to make you more reflective and more prepared to act thoughtfully. I suppose there will be a moment in your life when you think you could have used your time here better. At some point it will occur to you that you should have taken that math class or that art history course, or maybe even tried painting. Or perhaps read more. But however you played these four years, they are over and you are about to say goodbye to your teachers and your friends.

There is always sadness in parting, in leaving friends, places, bits of yourself behind. "To leave is to die a little," says a French song, and so it is. Yet, how can you not feel joy for having accomplished what you set out to do? How can you not feel pride for having made as much of your talents as you could and prepared yourself for a lifetime of learning and doing? How can you not feel excitement for what is about to begin — new tasks, new people, new places, new hopes. This is indeed a bitter-sweet moment...to be savored and understood.

I know that this college has educated you well. It has taught you how to think —rigorously, logically, the hard way, without sloppy shortcuts—but not what to think. Your education here has also been about developing your character as well as your mind. It has been about thinking through your values and acting on them. It has been about learning to live in a diverse and changing world and maintaining your sense of self as well as opening yourself to others. It has been about questioning everything but the dignity of all human beings, as our catalogue states. And I hope it has been about love, trust, generosity of spirit, justice, decency, and courage. I have no doubt that you have been prepared well for lives of responsible leadership, thoughtful citizenship, and productive work.

So, what will you take with you from this beautiful campus on the way to your life?

Alexander Solzhenitsyn wrote "Own only what you can always carry with you. Know languages, know countries, know people. Let your memory be your travel bag."

If I could pack that memory bag for you, here is what I would include.

First, courage, boldness, and a passionate conviction that you will make a difference.

The courage to see clearly, to speak clearly, to persist in the face of obstacles and doubts, to never give up. It is not intelligent people we have in short supply. It is courageous intelligent people —bold and bright, ready to act

on their convictions with passion and with the will to matter; with the sense that, in the words of Martin Luther King Jr., "everyone can be great because everyone can serve." We need people who fight battles through their art, with their ideas and their words, their teachings, their deeds; people unafraid to be engaged, to lay something on the line for what they believe, to stand up, stand tall, and stand out. Go forth in the world with courage.

Second, take with you a commitment to justice.

Our faith in the American dream has eroded because, for too many in this country (to say nothing of the rest of the world), the belief that every generation can do better than the one preceding it is an illusion.

We have our poor, our faces without hope, and we see how racism and urban decay are destroying the fragile social compact which has held this nation together. For a large group in this country —persons of color, women, small children, abandoned old people, persons of every color without jobs and without skills to get jobs, the American Dream is only a cruel reminder of the vast disparities in economic and social circumstances that divide us deeply. More wealth has been made in this generation than ever before, yet, the divide between rich and poor has deepened. So many have no claim, or few realistic claims, on this country's vast resources and little hope that the system will serve them at all. What do we tell the young Hispanic student in New York City who in spite of his Catholic school uniform still gets stopped time and time again because he fits a certain "profile?" How do we answer him when he says he is working hard to make good grades, graduate, go to college and get a decent job, but that it doesn't seem to be enough.

Beyond economic well-being, the American Dream should include the promise that each generation will live in a society more just than the generation preceding it. We cannot delude ourselves that other people's plight is not our own. We must develop a sense of collective responsibility for one another, stop putting the blame on people, who from the get-go, don't stand a chance, and we must make good on the promise. We must heed the old Talmudic saying: "It's not up to you to finish the work, but neither are you free not to take it up."

Resolve to do your part for a world more just, a world in which children, all children, are cared for, a world in which decency and human dignity are not empty words, but actions that ensure that people eat, get a roof over their heads, get decent medical care, get an education that equips them to work and enfranchises them. If in one short generation we can build space stations, conquer diseases, and create astounding wealth, surely we can find in ourselves the resolve to fight poverty and racism, and win.

Go forth into the world with justice.

Third, take with you care and gentleness.

Protect what is fragile. The things that matter most in life are the most fragile:

Families, which need generous tending, careful building, and gentle managing. They are the first model of community young children have, and they are essential in providing the security, love, and genuinely caring attention young children need to grow up safely, to love others, and to become constructive members of the larger society. No child should ever feel so estranged that hatred and violence become a way of life or a way out. The Columbine High School tragedy is a brutal reminder of the fragility of family and ultimately communal bonds.

Protect what is fragile: Friendships, which need patient nurturing, for small things — a thoughtless word, an ungenerous act — can derail them. Trust, which takes a long time to build rests on integrity and truth, but can be destroyed by a single act, a single lie. Love, which requires constant attention, mutual giving, sensitivity to another person's needs, faith that when it is given it will be returned. The earth, which needs gentle tending and thoughtful use. Go forth into the world with gentleness.

We will miss you, and you will miss your friends. I hope you will be back, because you are leaving a little of yourself here. Sarah Lawrence is not exactly the same as it was four years ago, precisely because you have been here. And so it is that we each grow, learning from those who have gone before us, and leaving a legacy to those who succeed us.

And so class of 1999, we bid you good-bye. We Salute you and we honor all who made your education possible:

To parents, our gratitude for their support;

To Dons who never gave up;

To Friends and mentors who rallied around you;

To Alumni and trustees who sustain;

And to all who give their loyalty and services to make this college community one of civility and purpose; but most of all, we salute you graduates and take pride in your achievements and in your promise. Come, now, graduates and families. To celebrate on the north lawn. I declare these ceremonies closed.

Commencement Greetings from Graduate Student Jamie J. Brunson, M.F.A.'99

In preparing my comments for today, I asked myself: What do I say to this group of artists, educators, intellectuals and future world leaders? Then, as is my custom, I imagined myself here now, looking out on all of you. And when I could see each one here today, shining, I realized that you are not a group of artists, educators, intellectuals and world leaders. From here, I see a beautiful multi-colored, multi-cultured, multi-lingual community of old friends, future friends and mentors. And together we are standing on the precipice of the 21st century — full of hope and glory.

Let us never forget how we feel at this moment — for tomorrow we go out into our world with the spirit we gathered here to change it.

Well now, what to say about our world? The world is —as it is: moral/immoral/ Thoughtless/kind and violent. Nevertheless, it is our inheritance, and we are responsible for the good of it and the ill of it. This is beyond history.

What is absolutely new to existence is us at this moment. Never before has such a light shone in the world. The person that formed between the life we brought here and that which changes us forever. In the next second, we'll be someone brand new again.

Let us not forget how we feel at this moment. Never again will you be who you are now.

What to say about the future? The future is the new world we envision. It is breathing inside each of us —trembling to get out through our dreams and deeds. Have no fear — Desire Utopia for yourself, then leave no one else out. Poets, writers, dancers, theatre and visual artists — see a world where art can heal; Health Advocates and Human geneticists see a world free of defects and disease; Educators, Historians and Intellectuals — see a world where knowledge in wealth — then make everyone else see it. Can you? I think you can. I believe we all can.

An Egyptian theory of creation, taught to me in undergraduate school, changed my life. It goes like this: Out of the desire of His heart, made into form by his mind and spoken with his tongue, did He create the Universe.

Now, in the spirit of Sarah Lawrence College, I've changed that theory of creation to suit a playwright, actor and singer. Now it goes like this:

I see a world I desire to change. I will allow the desire of my heart, to form words
And music that I will release with my tongue. These, my gifts, will I use to create
A new world!

What will you do to help create the new world? I'll be watching for you! Thank you.