

SARAH LAWRENCE COLLEGE

Archived News

2000-2001

News articles from 2000-2001

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Fellowships for Cancer Advocacy Announced

Date: Jun 6, 2001

News Release

The Porrath Foundation for Patient Advocacy, a recently established foundation based in Los Angeles, California, dedicated to helping cancer patients navigate the maze of cancer related medical and personal issues, has made its first scholarship awards to Sarah Lawrence College. An annual \$10,000 fellowship will support students in the College's graduate program in Health Advocacy who pursue careers on behalf of cancer patients.



The Porrath Foundation Fellowships for Cancer Patient Advocacy will allow one Sarah Lawrence health advocacy student every year to work as an unpaid intern in a clinical cancer setting. "Most internships in these non-profit settings do not compensate the students," said Marsha Hurst, director of the Sarah Lawrence program. "These fellowships will allow students who otherwise could not afford to work in this field during their studies to do so."

Theresa Foster, who is doing a joint health advocacy and human genetics master's degree at Sarah Lawrence, has been chosen to receive the first fellowship. She will be interning this summer at the Breast Examination Center of Harlem (BECH), a community program of Memorial Sloan Kettering Cancer Center, working under the supervision of Diana Godfrey, Director. Foster will be working with patient navigators and patient educators at the Center to learn how to advocate for women who screen positively for cancer.

While health advocates can help many patients and their families, the role played by these professionals is particularly critical for cancer patients. According to Toni Bernay, PhD, President of the Porrath Foundation, "cancer is an overwhelming and consuming experience for patients and their caregivers. This is where Cancer Patient Advocates are invaluable. They can immediately activate their energy, expertise and referral sources to help the patient, caregiver and his or her family, to do their best to manage the process and outwit cancer."

The Foundation's mission is to "provide knowledgeable, compassionate expertise and guidance that will enable cancer patients and their families to understand the information and options presented to them, participate proactively in the process and make effective choices and medical decisions as they move through treatment and recovery."

The Porrath Foundation was established in 1999 by Saar A. Porrath M.D, a renowned breast oncologist, whose personal experience with cancer during the last years of his life motivated him, together with his wife, Toni Bernay, Ph.D, a psychologist, to establish a foundation that would promote cancer patient advocacy, train cancer patient advocates and make them readily available to the public.

Sarah Lawrence's Graduate Program in Health Advocacy focuses on the needs of individuals within the health care system and prepares its students for professional positions in hospitals and other health care institutions, advocacy organizations, and governmental agencies, community organizations, industry, managed care organizations, categorical disease foundations and schools. A pioneering field, health advocacy involves working directly with the client and family as well as interacting knowledgeably with health care providers, facility administrators and community agencies.

Alumnae/i Achievement Citations Awarded

Date: Jun 8, 2001

News Release

During the 2001 Reunion, the College awarded Alumnae/i Achievement Citations to three graduates who reflect the range and diversity of Sarah Lawrence interests. They are Holly Solomon '55, director of the Holly Solomon Gallery in New York City; Rahm Emanuel '81, a finance director who served in the Clinton administration; and Debra Zane '83, an award-winning casting director.

Holly Solomon '55 is a New York art-world legend, known for her role in discovering and promoting what she terms "cutting-edge art, the kind that encourages real thinking as opposed to neurosis." She opened her first gallery in Manhattan in 1969 after beginning her own collection, and over the years has exhibited such notable figures as Robert Kushner, William Wegman and Nam June Paik. Solomon recalls Sarah Lawrence as a college that taught her to "take risks and do the unexpected."

Rahm Emanuel '81 became a familiar figure during the Clinton Administration, when he served as senior advisor to the president for policy and strategy, helping to coordinate the passage of such provisions as the North American Free Trade Agreement. Emanuel was also executive director of the 1993 Presidential Inaugural Committee and national finance director for the 1992 Clinton-Gore Presidential Campaign. He is currently managing director of Dresdner Kleinwood Wasserstein and sits on the boards of Freddie Mac and the Chicago Housing Authority.

Debra Zane '83 has cast such films as Traffic, The Legend of Bagger Vance, Wag the Dog, Men in Black and Get Shorty. She is the recipient of the 2000 Casting Society of America's Artios Award for Outstanding Achievement in Feature Film Casting (Drama) for her work on American Beauty. Zane concentrated in theater at Sarah Lawrence, studied acting after graduation and was hired by casting director David Rubin. In the mid-1990's, she opened her own firm and has worked with some of the most outstanding directors and actors in Hollywood.

Jeffrey Engel '84 The Board of Directors of the Alumnae/i Association will honor Jeffrey Engel, a former member of the Young Alumnae/i Committee, with the first annual Young Alumnae/i Committee Citation for Service. Engel was chosen to receive the award for demonstrating the ideals of the committee and a true dedication to the College and its mission. Engel, who graduated in '84, was one of the founding members of the Young Alumnae/i Committee and has continued to remain active in an advisory capacity for the past two years. He most recently served on the Alumnae/i Association Board as treasurer and will assume the position of Chair of the Nominating Committee this fall.



Billy Collins Named the Nation's Eleventh Poet Laureate

Date: Jun 21, 2001

News Release

Billy Collins, a member of the College's graduate writing faculty, has been named the nation's next Poet Laureate. James H. Billington, Librarian of Congress announced the appointment for the one-year post, which begins in the fall.

Collins has been a member of the Sarah Lawrence College graduate writing faculty since 1997 and has taught in the College's Summer Seminar for Writers. He is a Distinguished Professor of English at Lehman College, City University of New York.



Of his appointment - the Library's eleventh Poet Laureate Consultant in Poetry - Dr. Billington said, "Billy Collins's poetry is widely accessible. He writes in an original way about all manner of ordinary things and situations with both humor and a surprising contemplative twist. We look forward to his energizing presence next year."

Collins's books of poetry include *Picnic, Lightning* (1998); *The Art of Drowning* (1995); *Questions about Angels* (1991); *The Apple that Astonished Paris* (1988); *Video Poems* (1980); and *Pokerface* (1977). His next collection of poems, *Sailing Alone Around the Room*, is scheduled for release this fall from Random House.

Billy Collins is the fifth Consultant in Poetry to the Library of Congress to have taught at Sarah Lawrence. His predecessors include Leonie Adams who taught here in the 1930's, Randall Jarrell, Robert Fitzgerald and Stephen Spender, all who taught at the College in the 1940's.

In his role of Poet Laureate, Collins will open the Library of Congress's annual literary series in October with a reading of his work. The poetry and literature reading series at the Library is among the oldest in the country. Increasingly in recent years, Poets Laureate have sought to find new ways to broaden the role of poetry in national life. In an interview with *The New York Times*, Collins said about his selection, "I hope to put my own spin on it, to add my touch to the laureateship. How that is going to be done except for activism and engagement in Washington, I'm not sure yet. I'm all for a wide number of people reading poetry and I've tried to make that clear in every poem I've ever written."

Puppet Central Puppetry Workshop

Date: Jun 24, 2001

News Release

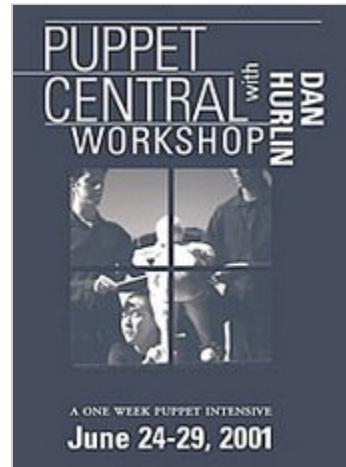
Puppet Central, a one-week intensive workshop, will be held for the first time at Sarah Lawrence College nationally renowned for its undergraduate and graduate programs in the arts. Presented by the College's theatre program, the workshop will be held June 24-29. Dan Hurlin, award winning performer and visual designer and a faculty member in the College's theatre and dance programs, will lead the workshop.

"The study of puppetry is a window into all the creative arts," says Hurlin. "The art of puppetry is a synthesis of many artistic disciplines - visual arts, design, dramaturgy, movement and character work- with a good dose of engineering thrown in." A graduate of Sarah Lawrence himself, Hurlin is the recipient of numerous awards and honors for his work.

According to Shirley Kaplan, director of the theatre program, the multi-disciplinary art form has become recognized as a strong form of contemporary vision in the United States, as it is in numerous cultures around the world. "The popularity of puppetry for adults has exploded over the last few years, with theatre and visual artists of all kinds turning toward puppetry," she commented.

A variety of puppet forms will be studied with guest artists from each field conducting workshops in the various techniques. These include Japanese Bunraku, toy theatre, Indonesian shadow puppets, string puppets and found object theatre. Individually, participants will build a short puppet piece on their own, designing and making the puppets, writing the scripts or scenarios, and rehearsing and presenting their "short works in progress."

Tuition for the one-week program is \$700; accommodations are \$180 and a meal plan for the week \$175. For an application or more information please go to the College's web site for the program here or call (914) 395-2371.



Grant Expands Asian Studies

Date: Sep 1, 2000

News Release

Sarah Lawrence College will expand its commitment to the teaching of East Asia with a grant from The Henry Luce Foundation. The Luce Fund for Asian Studies will support a commitment by the College to strengthen its Asian studies offerings as part of a broad strategy to expand the international dimension of the curriculum.

The grant will cover the costs of the first four years of a new, permanent, junior faculty position in the field of East Asian cultural and human geography, a social science focus that will complement existing East Asian studies in literature, philosophy, religion and history. Along with interdisciplinary faculties in African and Latin American Studies, the expanded Asian studies faculty will significantly enhance the College's global studies approach to teaching, making the various historical, social and intellectual connections between and among these regions of the world and North America integral to the scholarly discourse.

The Luce Fund grant will also provide annual program funds that will support a lecture series, and outreach efforts involving Sarah Lawrence students with members of Asian communities - particularly the large expatriate Japanese community - in Westchester County.

Sarah Lawrence College is a coeducational liberal arts college, founded in 1926, with a singular system of education. It is known for having one of the lowest student/faculty ratios in the country. At the core of the system are small classes and regular one-on-one student-faculty conferences in which students work directly with their teachers to conduct independent projects, usually writing extensive papers. The College's graduate programs, including theatre, dance, child development and the art of teaching, have a history of innovation.

The graduate programs in human genetics, health advocacy and women's history were the first in the country. The program in writing is widely recognized as one of the best graduate programs in creative writing in the country.

The Henry Luce Foundation was established in 1936 by the late Henry R. Luce, co-founder and editor-in-chief of Time Inc. With assets of \$1 billion, the foundation supports programs focusing on American art, Asia, higher education, public affairs, theology, women and science, and public policy and the environment.

SLC and Hebrew Home for the Aged Launch Partnership

Date: Jun 29, 2001

News Release

Sarah Lawrence College in Yonkers and The Hebrew Home for the Aged at Riverdale have initiated a partnership to bring college courses to the elderly who live at the Home. The program has received initial funding from the United Hospital Fund.



For Sarah Lawrence, the program offers a new direction to the College's work in continuing education. Taught by Sarah Lawrence faculty and graduate students, this is the first time the College has partnered with an institution for the elderly to bring courses at the same intellectually rich level as at the College. The College's pedagogy, which emphasizes small classes and individual attention, is particularly well suited to older students. "We believe strongly that learning is a life long endeavor," said Michele Tolela Myers, President of Sarah Lawrence. "We are pleased to be able to bring our resources to people whose mobility may not be able to keep pace with their desire to learn."

The Hebrew Home at Riverdale, which has traditionally fostered education between generations through volunteer programs is well known for its art education programs. Through the partnership with Sarah Lawrence, the Home will now bring high-caliber humanities education to its residents. "Our residents are eager to learn," said Daniel Reingold, Executive Vice President of the Hebrew Home. "They have the facilities here – an expanded library and new computer center. Now, the Sarah Lawrence collaboration is adding another dimension to our education thrust. Older people teach but are also enthusiastic students."

This past spring a pilot course for nine residents launched the project. The students, aged 70 to 90, studied creative writing focusing on the techniques of writing fiction and poetry through readings and assigned exercises. The courses, held in the Home's library, included homework assignments.

"It was a privilege to work with people at this stage in their lives," said Alexandra Soiseth, a teacher at the Center for Continuing Education and a graduate of Sarah Lawrence College's MFA program in creative writing. "They brought the richness of history to their stories and poetry. I may have been the teacher æ but they taught me about the length and fullness of a life."

This fall, in addition to creative writing a new political science course will be taught to classes that are expected to fill to capacity. Additional grants to support the expanding program will be sought by the two institutions.

SLC Reading Series Fall 2000

Date: Sep 20, 2000

News Release

Dorianne Laux

Wednesday, September 20, 2000

6:30 p.m. Pillow Room

Dorianne Laux is the author of two poetry collections, *Awake* and *What We Carry*, a finalist for the National Book Critics Circle Award. She co-authored *The Poet's Companion: A Guide to the Joys of Writing Poetry* with Kim Addonizio. She teaches at the University of Oregon.

Campbell Corner Winners

Tuesday, October 3, 2000

3:00 p.m. Pillow Room

Poets and essayists awarded the 2000 Campbell Corner prizes will read from their works. Campbell Corner is named for the late mythologist and Sarah Lawrence faculty member Joseph Campbell.

Jessica Yu

Wednesday, October 4, 2000

2:00 p.m. Titsworth Lecture

Hall Filmmaker Jessica Yu produced and directed *Breathing Lessons: The Life and Work of Mark O'Brien*, which won an Academy Award for Best Short Documentary. Her films include the feature length documentary *Men of Reenaction* and the short films *Better Late* and *Sour Death Balls*. Her most recent film is *The Living Museum*, a documentary of New York's Creedmoor Psychiatric Center.

Raymond Patterson

Wednesday, October 18, 2000

6:30 p.m. Pillow Room

Raymond R. Patterson is the author of *26 Ways of Looking at a Black Man and Other Poems* and *Elemental Blues*. His poetry has appeared in *The Transatlantic Review*, *The Ohio Review*, *The Crisis*, *The Beloit Poetry Journal* and elsewhere, and in several anthologies, including the *Norton Introduction to Literature* and *New Black Voices*. He is Professor Emeritus of English of City College at the City University of New York.

Three Worlds of the Novel

Tuesday, October 24, 2000

6:00 p.m. New York City Public Library

Donnell Library Center

20 W. 53rd Street New York City

A Panel with Norman Mailer, Elena Poniatowska, and José Saramago moderated by Barbara Probst Solomon



co-sponsored with the Instituto Cervantes presented in co-sponsorship with Donnell World Languages Collection Three of our greatest novelists, Norman Mailer from the United States, Elena Poniatowska (Mexico), and the Nobel Prize winner José Saramago (Portugal) will discuss the novel from their own perspective. Why has the novel developed so differently in North America, France and Latin America and Spain? Why did North Americans move toward memoir and documentary, while Latin Americans experimented with magic realism? In this informal exchange, the three writers will reflect on the crucial decisions they made in their own work.

Speakers Norman Mailer's book *The Armies of the Night* won the Pulitzer Prize and the National Book Award; *Miami and the Siege of Chicago* won the National Book Award. His other books include *The Naked and the Dead*, *The Executioner's Song* and *Harlot's Ghost*. Elena Poniatowska, novelist, essayist and journalist, is one of Mexico's leading literary figures, and author of more than forty books, including *Nothing, Nobody: The Voices of the Mexico City Earthquake* and *Frida Kahlo: The Camera Seduced*. José Saramago is the author of six novels, including *Blindness*, *Baltasar and Blimunda* and *The History of the Siege of Lisbon*. In 1998 he was awarded the Nobel Prize for Literature. Barbara Probst Solomon's books include *The Beat of Life*, *Short Flights and Horse-Trading and Ecstasy*. Her essays have appeared in *The New York Times*, *The New Yorker* and *The New York Review of Books*. Culture correspondent for Spain's newspaper of record, *El País*, she edits and publishes *The Reading Room*.

Eduardo Galeano

Wednesday, October 25, 2000

2:00 p.m. Pillow Room

Eduardo Galeano, one of Latin America's most distinguished writers, journalists and historians, is the author of the *Memory of Fire* trilogy (winner of the 1989 American Book Award), *Open Veins of Latin America*, and many other works. In 1999, the Lannan Foundation awarded him its Prize for Cultural Freedom, in recognition of those "whose extraordinary and courageous work celebrates the human right to freedom of imagination, inquiry and expression."

Michael Cunningham

Wednesday, November 15, 2000

6:30 p.m. Titsworth Lecture Hall

Michael Cunningham is the author of *The Hours* (winner of the 1999 Pulitzer Prize and PEN/Faulkner Award), *Home at the End of the World* and *Flesh and Blood*. His work has appeared in *The Atlantic Monthly*, *Esquire*, *The Paris Review*, and *The New Yorker*, among others. He is the recipient of a Guggenheim Fellowship, a National Endowment of the Arts Fellowship, and a Michener Fellowship.

For more information and directions
please call 914.395.2411

Polshek Partnership Selected to Design Visual Arts Center

Date: Jul 3, 2001

News Release

Sarah Lawrence College has selected the New York City based architectural firm of Polshek Partnership, best known for the Rose Center for Earth and Space at the American Museum of Natural History in New York and the recent design for the Clinton Library in Little Rock, AK, to design a new visual arts center.



The design process will engage the thoughts of the students and faculty who will use the building as well as the trustees, alumnae/i and staff of the College. A panel that included alumnae/i in the arts, titled "Critical Thinking, Critical Seeing," helped to set the tone for the new Center that will reflect the College's commitment to interdisciplinary learning.

"Interdisciplinary art is, in essence, the key to our contemporary culture," said Nancy Spector, a 1981 alumna of the College and a curator at the Guggenheim Museum in Manhattan. "Artists themselves are moving past specific boundaries."

The Monika A. and Charles A. Heimbold, Jr. Visual Arts Center, named for the donors of the lead gift that has launched the project, will not be "just a building," says Michele Toleda Myers, President of the College that is nationally renowned for its programs in the arts. "The building of the Heimbold Visual Arts Center has been motivated by three factors," said Myers, "student demand, increased impact of visual images in our culture, and trends in the arts themselves."

The Center will allow for a natural integration of the visual arts — drawing, painting, sculpture, printmaking, photography, film and videomaking, digital imaging — and visual culture, including art history and film history. Myers noted that there is a remarkable blurring of the boundaries between art forms today.

"At Sarah Lawrence, the arts are integrated and integral to our unique pedagogy," Myers said about the educational program that highly values creativity and academic rigor. "Our vision for the new building is that it will function like a community, a meeting place for people making and learning about art, no matter what their disciplines are."

The challenging program, the College's commitment to the arts and the prominent site for the building attracted the attention of nationally known architects. The initial selection process resulted in a short list of two architects, who participated in a 5-week design competition. Partner Susan Rodriguez led the Polshek Partnership competition team and will design the new Heimbold Center.

The Monika A. and Charles A. Heimbold, Jr. Visual Arts Center is expected to open in 2004. A capital campaign has raised \$16 million of the estimated \$22 million it will cost.

Polshek Partnership is known for architectural excellence and for its extraordinary designs for cultural, educational, governmental and scientific institutions.

Poetry With a Beat at SLC

Date: Sep 22, 2000

News Release

The Jazz Poets Society Performs

Friday, September 22, 10 p.m. in Reisinger Hall

Cool horns, thick beats, jazz poetry. A group of artists who fuse spoken word with live music, the Jazz Poets Society has been called the "new voice of urban music culture." The JPS trademark is the unique flow of words over jazz flavored funk, organic hip-hop and lounge music. The JPS was conceived by Patrick Mamou in 1993 and is based in Richmond, VA, beginning as a poetry collective performing in local clubs and cafes, then making a name for itself at east coast colleges. The eight-member group is composed of 3 poets and 5 musicians. In addition to Mamou, the members of the group are Martin Reamy, Nyaze, Brent Jones, Victor Lee, Joel Bennett, Gordon Jones, Scott Frock. The Jazz Poets will start right after an opening performance by SLC Faculty Member, Tracie Morris, a performance poet with joint projects with Ralph Lemon and her own bands. She also appears on a CD of poetry called *Our Souls are Deeo Like Rivers*.



Roger Bonair-Agard, Poetry Slam Champion:

A Hit on Stage at Sarah Lawrence

"Words flew from his lips like a torrent, fast and strong. His face grew tense and his dreadlocked frame rocked back and forth as he sang out "they're still killing the buffalo-they're still killing the buffalo." - Tauheeda Yasin, a first year SLC student - from her upcoming review in the Phoenix (available on campus this Friday) of Bonair-Agard's riveting performance on Friday, September 15 in Reisinger Hall. "The performer took the audience of 250 people with him through moments of reflection, euphoria, sadness and laughter... Roger Bonair-Agard performed with an intensity that was both thought-provoking and funny."

Born in Brooklyn, Roger Bonair-Agard was immediately whisked off to Trinidad, where he was raised until he returned in 1987. He is the 1999 individual national poetry slam champion, coach/team member of the 2000 national slam finalist team NYC/Union Square, coach of the 1998 national slam champion team NYC/Nuyorican, 1997 Nuyorican Gran Slam Champion, 1998 Nuyorican Fresh Poet of the Year, co-author of "Burning Down the House." The poet/activist/Hunter College graduate now lives in Brooklyn and travels the country performing his own work and conducting workshops for adults and teens. His debut collection of poetry, "and Chaos congealed," is scheduled for publication this fall by Fly By Night Press.

This event was sponsored by Student Affairs and the Student Senate which also featured guest appearances by SLC Alum Keystone & National Poetry Slam/SLC Grad Student Marty McConnell.

Yonkers High School Students to Attend Writers' Workshop

Date: Jul 5, 2001

News Release

Ten students from 5 Yonkers high schools have won scholarships to attend the Summer High School Writers' Workshop at Sarah Lawrence College, July 5-13. The competition was mounted by the Greater New York Chapter of the Fulbright Association, a membership organization of former Fulbright students, teachers and scholars, to encourage student writing on topics of international concern.

Participants were selected on the strength of previous writing assignments that dealt with diversity, conflict resolution or global issues. The 10-day workshop at Sarah Lawrence, a coeducational, liberal arts college renowned for its writing program and low student-faculty ratio, offers young writers an opportunity to explore the creative process with skilled writers and artists, and to experience writing in a supportive environment. The New York Chapter of the Fulbright Association has stressed the building of partnerships with institutional members of the Association, such as Sarah Lawrence, to benefit the education of young people.

Jane L. Anderson, executive director of the Fulbright Association, said, "The Fulbright Association is delighted to participate in the Summer High School Writers' Workshop at Sarah Lawrence College. The students chosen exemplify the ideals of the Fulbright Program and have demonstrated a strong commitment to the Fulbright goal of promoting international cooperation. This workshop will provide a unique opportunity for these young writers to develop their skills and will hopefully serve to stimulate lifelong commitments to international understanding."

The following is a list of participating students, their schools and grades in September:

Gorton High School: Freda Afrifa, 11th Lincoln High School, Cristal Gonzalez, 12th; Roosevelt High School: Nicole Carfora, 12th, Mary Kelleher, 11th; Saunders High School: Marissa Cassanelli, 11th Aimee DeCesare, 10th Shaimaa Hussein 10th Yonkers Middle & High School: Joao Paulo Aravjo, 11th Michael Guisao 11th, Roxana Ramirez, 11th.

Indiegrrl National Tour Comes To SLC

Date: Oct 11, 2000

News Release

Wednesday, October 11th 7:30 p.m. Reisinger Hall

Four of independent music's brightest talents, [Edie Carey](#) » [<http://www.ediecarey.com/>], [Anne Heaton](#) » [<http://www.anneheaton.com/>], [Bari Koral](#) » [<http://www.barikoral.com/>] and [Sam Shaber](#) » [<http://samshaber.com/>], will share the stage as part of the Indiegrrl National Tour. [Indiegrrl](#) » [<http://www.indiegrrl.com/>] began as a forum to discuss independent music from a female perspective and has grown into the nation's largest network of independent female artists, with its own independent record label.

For more information and directions please call 914.395.2411 or e-mail [Office of College Events](mailto:grantg@mail.sl.c.edu) » [<mailto:grantg@mail.sl.c.edu>]



Non-Standardized Approaches to Literacy: Empowering Teachers Institute

Date: Jul 6, 2001

News Release

Teachers from the New York Metropolitan area will participate in the College's Child Development Institute's 13th Annual Empowering Teachers Summer Institute "Pathways to Literacy: Non-Standardized Approaches to the Enhancement and Assessment of Literacy across the Curriculum," July 9-13. The institute will focus on the 'art of teaching,' helping educators learn the skills they need to teach literacy while providing avenues for teaching with creativity.

With pressure on teachers to meet state standards in reading and writing the institute not only helps teachers help their students master the standards, it helps them remember why they chose the profession of teaching in the first place. A teacher at a previous institute commented: "The creative sparks fly around the table...igniting other sparks as they go."

On Monday, July 9, Frank Smith, writer and researcher will deliver the keynote address: Learning, Literacy and the Dilemmas of Teaching. Dr. Smith has published extensively on language and literacy. His current research interests include mathematics, and the social and cultural consequences of technology, including language. He is also the author of short stories, poetry and a novel.

Institute workshop topics include: Literacy in the Context of Math & Technology, Literacy Across the Curriculum, Social Studies and Literacy, Poetry Workshop, and Making Books.



Chloe Allen Awarded Music Scholarship

Date: Oct 18, 2000

News Release

Chloe Allen, daughter of Paulette Allen, David Macdonald and Michael Allen of San Francisco, and a senior at Sarah Lawrence College in Bronxville, N.Y., is the recipient of a scholarship from the Presser Foundation, awarded annually to an outstanding music student at Sarah Lawrence. The award was presented to Ms. Allen earlier this month.

A violinist, Allen studied at the San Francisco Conservatory of Music. For the past three summers, she has taught theory and chamber music at the Sarah Lawrence Summer Music Festival. She teaches a number of elementary school children privately. Allen's other interests include modern and ancient languages, especially French and Classical Greek, dance, history, psychology, philosophy, and theater.

The Presser Foundation, based in Bryn Mawr, Pa., has offered its annual scholarships for more than four decades "to reward excellence and help the student not only financially, but also in his or her future career." Recipients' academic programs must include several courses outside the music field.



Kenneth Clark: Conference on Race and Identity

Date: Aug 28, 2001

News Release

Sarah Lawrence College hosted a conference on race and identity October 12-13, 2001, which brought together prominent African American psychologists. The conference, *Race and Identity: Perspectives on American Society*, was designed to clarify what we know about race and to assess its impact on American culture as well as the psychological make-up of American citizens. The conference honored the work of Kenneth Clark whose research on the development of self-consciousness and racial identification in Negro children played a crucial role in the Supreme Court's landmark 1954 decision *Brown v. Board of Education*. Dr. Clark was awarded an honorary doctorate by the College.



Kenneth Clark was the first African American to receive tenure at the City College of New York, to be elected president of the American Psychological Association, and to serve as a member of the New York State Board of Regents. Professor Clark gained a national reputation as the founder and director of Harlem's Northside Center for Child Development.

"This conference gives us a forum to rethink the question of race in American culture and at the same time to reassess the commitment of social psychology to this issue," said Gina Philgène, coordinator of the conference and member of the psychology faculty at Sarah Lawrence College. "Fifty years after the launching of a very long process aimed at desegregating the culture, it is appropriate for us to celebrate Kenneth Clark and to honor him for the crucial role he played in setting this process in motion."

"Black scholars in psychology have had a lot to say on the subject of race and each of the invited participants has made important contributions. However, they have not previously had a chance to share and discuss their work with each other in a formal conference setting," said Philogène.

The conference was sponsored by the American Psychological Association - Science Directorate, Sarah Lawrence College, and The Donald C. Samuel Fund for Economics and Politics.

At the opening on Friday, October 12 at 2 pm, Professor Clark was awarded an honorary degree by Sarah Lawrence College. This was followed by a short documentary film "A Journey to Little Rock" and a keynote address by anti-racist activist Jean Trickey who was one of the "Little Rock Nine."

Sponsored in part by The Donald C. Samuel Fund for Economics and Politics

Kenneth Clark - Program of Panel Discussions
Conference | Panel Discussions | Bio

PART-I: KENNETH CLARK
Friday, October 12, 2001

Opening comments

2:00PM-2:30PM

Gina Philogène (Sarah Lawrence College)
Michele Myers (Sarah Lawrence College)

Honoring Kenneth Clark

Brief ceremony to honor and thank Professor Kenneth Clark for his contribution to psychology and our society as a whole.

Film screening "Journey to Little Rock" 2:30PM-3:30PM
Maria Shin (Northeast Productions)

Keynote address
Jean Trickey (Little Rock Nine, Anti-racist activist)

Coffee Break 3:30PM-4:00PM

PART-II: BLACK PSYCHOLOGIES AS CULTURAL ANALYSES

Panel discussion: Creating an Identity 4:00PM-6:00PM
Chair: Linwood Lewis (Sarah Lawrence College)

Robert Sellers (University of Michigan - Ann Arbor)
"Being Black In America:" The Role of African American Racial Identity as a Coping Against Racial Discrimination.

William Cross (CUNY Graduate Center)
The Influence of Kenneth Clark's Work on the Development of the Nigrescence Theory.

Gina Philogene (Sarah Lawrence College)
The Interplay of Race and Culture

Claude Steele (Stanford University)
How Stereotypes Shape Intellectual Identity and Performance

Discussion 6:00PM-6:45PM

SATURDAY
October 13, 2001

Panel discussion: Racism and its Cultural Manifestations 9:30AM-11:30AM
Chair: Ferdinand Jones (Brown University)

James Jones (University of Delaware)
TRIOS: A Model for Coping with the Universal Context of Racism

James Jackson (University of Michigan - Ann Arbor)
From 'Dark Ghetto' to the National Survey of American Life: Context and the Social Psychology of Black Americans

Sandra Graham (University of California - Los Angeles)
Gender, Ethnicity, and the Development of Achievement Values

Jim Sidanius (University of California - Los Angeles)
The Interactive Interface between Gender and Ethnic Discrimination: A Social Dominance and Evolutionary Perspective

Discussion	11:30AM-12:15PM
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PART-III: LESSONS FROM OUR HISTORY

Panel discussion: Our Common Destiny
Chair: Barbara Schecter (Sarah Lawrence College) 1:30PM-3:30PM

Thomas Pettigrew (University of California - Santa Cruz)
Racial Integration Today: Revisiting Kenneth Clark's Vision

Fathali Moghaddam (Georgetown University)
The Enigma of Third-World Change

Kay Deaux (CUNY Graduate Center)
Immigration and the Color Line

Fran Cherry (Carleton University)
A Life at the Center of Change: Kenneth Clark and Action Research.

Discussion	3:30PM-4:15PM
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Coffee Break	4:15PM-4:45PM
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General Discussion	4:45PM-5:30PM
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Sponsored in part by The Donald C. Samuel Fund for Economics and Politics

Kenneth Clark: A Brief Biography
By Gina Philogene
Conference | Panel Discussions | Bio

Professor Kenneth Clark is one of America's towering figures in the social sciences. He rose to prominence in 1946 when, in the best Lewinian tradition of action-research, he founded the legendary Northside Child Development Center in Harlem. His work at the center led him to become the NAACP's psychological expert, a role that allowed him to argue convincingly that segregation was harmful to the self-image of people of African descent. His research was cited by the Supreme Court in justification of its landmark decision *Brown v. Board of Education* (1954) to desegregate American public schools.

During the 1960's, Professor Clark became engaged in community activism in Harlem. As the founder and principal figure in the HARYOU-ACT program (an outgrowth of Northside) and the metropolitan Applied Research Center, his advocacy won the admiration of President Lyndon Johnson who quoted him as the model for the "war on poverty." This placed Clark at the center of the American discourses on race.

Professor Clark was the first African American to receive a permanent professorship at the City College of New York (1942-1975), to be a member of the New York State Board of Regents (1966-1986), and to serve as

president of the American Psychological Association (1970-1971). In addition, he is the recipient of numerous honorary degrees, winner of the NAACP's Spingard Medal (1961), and the Kurt Lewin Memorial Award by the Society for Psychological Study of Social Issues.

His books include *Prejudice and Your Child* (1955), *Dark Ghetto* (1965), *A Possible Reality* (1972), *Pathos of Power* (1974), and *The Negro American* (coedited with Talcott Parsons in 1966).

Stanley Lock, Faculty Emeritus, Dies

Date: Oct 19, 2000

News Release

Beloved music faculty member emeritus, Stanley Lock, died on October 8, at the age of 80. Lock taught music at the College from 1949 to 1991.

An acclaimed pianist, Lock made his debut with the Detroit Symphony Orchestra at the age of twelve and from that time forward had an active concert career. He made his New York debut at Town Hall in 1946 where he received the highest praise from the New York music critics. As a Fulbright scholar in Paris in 1955, he gave numerous concerts throughout Western Europe as well as radio and television broadcasts.

Lock arrived at the Sarah Lawrence music department in 1949 from teaching at The Juilliard School of Music where he had done graduate work. He received his undergraduate degree from the University of Michigan.

Lock left his mark on Sarah Lawrence in many ways, according to Barbara Kaplan, Dean of the College. "In addition to the beauty of his music, Stanley brought joy and wisdom into our lives," she said.

Lock is survived by a sister, Ruth Taylor of Berkeley, Michigan and a friend, Joseph Kennedy of New Orleans.



Orchestra performs Pastoral Music

Date: Nov 1, 2000

News Release

Sarah Lawrence College Orchestra will present a concert of pastoral music as its first concert of the year on Tuesday, November 14th at 8 p.m. in Reisinger Concert Hall. Conceived and conducted by Martin Goldray, the concert will feature works by Handel, Haydn, Rossini and Samuel Barber. The orchestra will be joined by the Sarah Lawrence College Chamber Choir and by soprano soloist and recent graduate Tyler Azleton.



The theme of the concert is the pastoral in music: the depiction and celebration of the natural world. The concert begins with a benign view of nature, as evoked in the opening chorus of Handel's pastoral opera *Acis and Galatea*, sung by the SLC Chamber Choir. The music becomes more tempestuous with the last movement of Haydn's Symphony No. 8 (*La Tempesta*) and the *William Tell Overture* by Rossini. Closing the concert will be Samuel Barber's *Knoxville: Summer of 1915* for Soprano and Orchestra, a remembrance of childhood in Knoxville, with the family's backyard substituting for the world outside.

Three lectures on pastoral literature, painting and music will be given during the week before the concert. The pastoral has a long history in literature and poetry, in which shepherds offer a complex and critical view of society, which in reality are views belonging to the sophisticated, and often unhappy, urban dweller. The pastoral landscape in painting is also a rich genre, where depictions of the *locus amoenus*, or place of delight, convey the subtleties of man's relationship to nature. Composers of classical music have also used the pastoral idea in numerous ways, from comic to religious, expressing the sounds, feelings and terrors of the natural world.

These topics will be explored in three lectures on November 7th, 8th and 9th by members of the Sarah Lawrence College faculty, to be held in Titsworth Lecture Hall at 12:30 p.m. William Shullenberger will give a lecture called "Milton's Pastoral Transcendence" on November 7. Martin Goldray's lecture on November 8 is called "Rude Ditties: Music of Nature and the Pastoral Life." The final lecture, on November 9, will be by Joseph Forte, and is called "The Incipient Sublime in 17th Century Landscape: Poussin's Paintings of Storms."?

This concert is dedicated to Stanley Lock, a Sarah Lawrence College faculty member emeritus, who died on October 8th, at the age of 80. Lock taught music at the College from 1949 to 1991. The concert and lectures are free and open to the public. For more information please call 914.395.2411.

Suzanne and Bob Wright Contribute \$1 Million to Theatre Renovation

Date: Nov 3, 2000

News Release

Sarah Lawrence College celebrated the unveiling of the Suzanne Werner Wright Theatre in their Performing Arts Center on Friday, November 3. The former Studio Theatre has just undergone extensive renovations funded by a \$1 million contribution made by Suzanne Wright, a member of the Board of Trustees and her husband, General Electric Vice Chairman and NBC President and CEO, Bob Wright.



This newly restored theatre was designed by Sarah Lawrence faculty member and award-winning set designer Edward Gianfrancesco, a founding member of the WPA Theatre, and best known for his sets of "Little Shop of Horrors" and "Steel Magnolias." Gianfrancesco has created a contemporary, flexible, theatrical space that will serve the needs of the College. In addition to the restoration, the Wrights' gift will provide important continuing support for the students and faculty of the College's theatre programs.

After deferring the completion of her college education until after her children were grown, Suzanne began classes at the College's Center for Continuing Education in 1992.

In 1998, she graduated from Sarah Lawrence with a Bachelor of Arts degree.

"Through her education at Sarah Lawrence, Suzanne developed a deep appreciation for the performing arts and a strong connection to this theatre," said Bob Wright. "It is our hope that through this gift, others will gain a similar respect for the theatre and will have an opportunity to develop their talents in this dynamic new space."

Her education at Sarah Lawrence began her commitment to promote the performing arts among children and young adults. In 1998, she spearheaded a committee, through NBC, to renovate the Bayard Rustin High School for the Humanities auditorium in New York City. The project, which included the restoration of 900 auditorium seats, the restoration and repair of the stage front and floor and the technical replacement of sound and lighting equipment, was completed in March 1999.



According to Shirley Kaplan, director of the theatre program and Suzanne Wright's theatre advisor and "don," Suzanne was actively involved in theatre outreach programs during her years in the theatre program. "Suzanne has an unusually generous impulse and a gift for encouraging personal theatre work," she said. "She went into the Yonkers schools and worked with students on theatre projects. She took students from Atlanta schools and community centers to the Olympics and worked with them to develop original works based on their feelings and reactions to the events."

Acclaimed performance artist and SLC faculty member Dan Hurlin ("The Shoulder," "Everyday Uses for Sight: Nos. 3 & 7") inaugurated the new stage with works in progress by current students at the College.

Fall Fashion Show

Date: Nov 9, 2000

News Release

The Fall Fashion Show unfolded in an air of warmth and beauty transforming Reisinger Hall into a softly lit runway. White fabric screens displayed the names of the six designers in turn, as models brought into the light the original designs of the six Sarah Lawrence students participating in the show.



The up-and-coming designers, some with fashion, some with costume backgrounds, showed their work on November 9 to an overflowing and wildly appreciative audience.

Co-producer of the show, Paul Carey says that the Fall Fashion Show provided a forum for the work of the students in a professional and energetic environment. "This ambitious undertaking is the type of event that one encounters at design schools where students' sole preoccupation is months of work and preparation for the event. Conversely, we six designers - each of us with full time academic schedules and other artistic obligations - are receiving no academic credit for this work."

"I am excited about the diversity of the show," he said, "while my garments for this collection have a tendency toward tailoring, making use of classic fabrics, several other designers integrate alternative materials and unconventional construction techniques. I think this show runs the gamut of style and innovation."

Producers Paul Carey and Eve Weinzapfel, both seniors, began planning the show during their junior years abroad, he studying in Paris and she in Rome. The other student designers are Jacy Barber, David Moyer, Karyn Starr, and Adam Mandelman.

Helen Lynd Subject of Colloquium

Date: Nov 14, 2000

News Release

Staughton Lynd, labor lawyer, historian and activist, will speak on Tuesday, November 14 at 3:30 p.m. in Titsworth Lecture Hall about the educational legacy of his mother, Helen Merrell Lynd who helped shape the unique educational philosophy and pedagogy of Sarah Lawrence College, teaching here from 1928 until 1964. Helen Lynd was among the most innovative sociologists of the twentieth century, co-authoring with her husband, Robert Lynd, the pioneering works *Middletown* and *Middletown in Transition*.



Staughton Lynd's talk is titled "Helen Lynd, Progressive Education and Free Speech." Among the topics he will address include the influence of Hegel on his mother as presented by her teacher at Wellesley, Mary Case; the way in which his mother tried to avoid premature labeling of a matter under consideration; her use of the terms "shame" and "guilt;" her attitude to war and violence; and whether she was a feminist.

The speaker is the author of numerous works on U.S. labor and intellectual history. His most recent book is *The New Rank and File*, a work that recounts the personal histories of contemporary labor union activists.

Richard Hell Review

Date: Nov 19, 2000

News Release

by SLC Student Alissa Herbert

On Sunday, November 19th, Richard Hell came to do a spoken word performance at the coffeehaus at Sarah Lawrence. Richard's fame began back in the mid-to-late 1970's as one of the St. Mark's Poetry Project staples, along with the likes of Patti Smith, Lenny Kaye, Tom Verlaine and Jim Carroll. Richard and Tom Verlaine left to form their band The Neon Boys, soon to become Television. After his short stint with Television, Richard and some former New York Dolls members formed The Heartbreakers (Johnny Thunders and Jerry Nolan) before Richard formed his own band, Richard Hell and The Voidoids. This band (Voidoids) recorded the anthemic "Blank Generation," making Richard Hell's place in punk history indelible. Credited with everything from the look of punk, to part of the inception of the genre itself, Richard has a hard time escaping the imprint of his past.



Now, Hell is the author of several books of poetry; some collaborative, most personally penned. He also has completed two novels (The Voidoid and Go Now) and has new fiction in the works. Hell also has an active web site (<http://www.richardhell.com/> » [<http://www.richardhell.com/>]) where he features his own work, as well as updates and links to other authors, particularly from CUZ Editions, for which he serves as editor.

He read from several books of his poetry, Go Now, and an unfinished new novel. Especially of interest were his side remarks about the processes of writing, giving readings, and listening to readings. He shared a survival skill he has adapted to make it through listening to a boring reading, which is to imagine that the poet reading has been dead for 20 years. "This alone makes the poet inherently more interesting." Speaking to an audience of students engaged in all of these processes, his reading took on an interactive and especially relevant meaning. Richard was very accessible -- spending time signing books and visiting with students until well after the reading. It was a really special offering to writing students as well as those of us who just appreciate performance.

Mr. Hell is likely to return for a more in depth reading/lecture in the fall of 2001. At this reading, the coffeehaus was packed to capacity, and this was two days before Thanksgiving Break, Spring Registration and the night before exam and paper deadlines. I would highly recommend anyone interested in the process of writing poetry, fiction, reading, listening and/or publication come to hear Richard Hell. He is not only a "living legend," but he's funny as hell.

Contact:

Judith Schwartzstein » [<mailto:jschwartz@slc.edu?subject=News and Events Story>]

Assistant Director of
Public Relations
1.914.395.2219

Janet Malcolm Reads in Reisinger Hall

Date: Dec 1, 2000

News Release

Janet Malcolm, the author of *The Crime of Sheila McGough*, *The Journalist and the Murderer* and *The Silent Woman: Sylvia Plath & Ted Hughes* will read on Wednesday, December 1 at 6:30 p.m. in Reisinger Hall. As a reporter, Malcolm has written numerous articles and essays for *The New Yorker* and *The New York Review of Books*. She received much attention for the well-publicized suit against her by psychotherapist Jeffrey Masson over her profile of him in *The New Yorker* more than 10 years ago.



Herbert Kohl to Speak

Date: Dec 3, 2000

News Release

Calling the standards movement in education "a form of technological and intellectual fascism," Herbert Kohl, internationally renowned authority on education, will address the movement and how he believes it is harming children's ability to become creative and imaginative learners. In a lecture titled "Standards and Assessment vs. The Magic of Childhood," Kohl will speak to an audience at Sarah Lawrence College on Friday, December 3, at 4 p.m. in Reisinger Hall. The lecture, which is sponsored by The Sarah Lawrence College Child Development Institute, is free and open to the public. Reservations are required and may be made by calling (914) 395-2412.



Says Kohl, "The question I want to address is: Are we valuing our children as people, or as what we want them to become? Are we damaging our children by trying to twist them into performing objects, rather than helping them develop into imaginative people? In my view, this is what the standards movement in education is doing. It's making our children into objects rather than allowing their subjectivity to develop."

In his teaching and writing career, spanning over thirty years, Kohl has taught in hundreds of schools across the U.S. from kindergarten through graduate school. He has won numerous literary awards, published hundreds of articles and is the author of more than 30 books, including the national best sellers, *36 Children* and *The Open Classroom*. *The Long Haul*, co-authored with Myles Horton, won the Robert F. Kennedy Book Award.

Currently, Kohl teaches at the University of San Francisco, and continues to work directly with children in his local community of Point Arena, California. At the center of all of his professional efforts has been a "commitment to equity and justice," and he continues to "teach, write and support other efforts that help children lead decent lives."

The Longfellow Lecture series honors the memory of Cynthia Longfellow, Harvard, Ed.D. '79, Sarah Lawrence College, '72, who devoted her professional life to bettering the lives of young children.

The Child Development Institute at Sarah Lawrence College was established in 1987 to coordinate existing programs in child development at the College and to serve as a base for new activities. Through its ongoing programs, conferences, and lectures, the Institute serves as a resource for the surrounding community of professionals in child development and education. For more information about the Child Development Institute, please call (914) 395-2630.

Students Stage Theatre Piece On Land Mines

Date: Dec 11, 2000

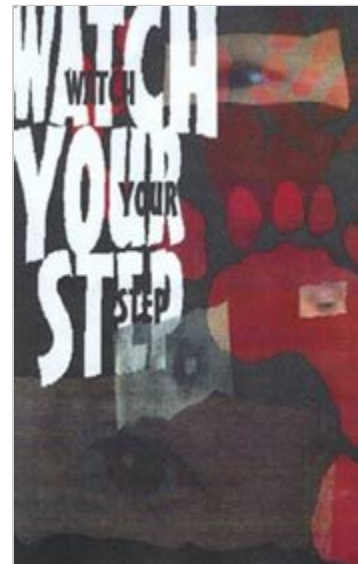
News Release

Two Sarah Lawrence students have put their creativity to work writing and producing a theatre piece on the issue of land mines, something they say has never been attempted before. "Watch Your Step" premiered in the Frances Ann Cannon Workshop Theatre at the College this past weekend. The production is a project of the Vietnam Veterans Foundation of America, co-founder of the 1997 Nobel Prize winning land mine campaign. "Watch Your Step" also has the active support of the United Nations Association of the United States of America's Adopt-A-Minefield™ Campaign, dedicated to the eradication of land mines.



Citing statistics available from the Vietnam Veterans of America Foundation (VVAFA) that every 22 minutes a person is killed or maimed by a land mine, the students have created the theatre piece in order to make the devastation of land mines more immediate to those not directly affected by them.

Adrienne Willis, a senior from Toronto, Canada, initiated the project and is director of the theatre piece. For her, land mines have never been a distant story to forget with the turn of a newspaper page. Her uncle died from a land mine. Her mother does extensive work with the Vietnam Veterans of America Foundation's Campaign for a Landmine Free World. Last summer, wanting to draw more attention to this issue, Willis called her friend Jason Wells, a senior from Newark, Delaware, and asked him to write a script about land mines. Willis said she wanted the script to "localize the issue," to bring it home to an audience that probably does not feel the impact of land mines on a day-to-day basis.



Willis and Wells, who have collaborated extensively in the past, describe their piece as a theatrical quilt in which the fabrics of five different scenes are stitched together. This structure, according to Wells, reflects the idea that humanity is also quilted together – that land mines are not only a concern for "those who have to tread the dangerous ground of mine fields, but for all of us who have to tread the earth, despite where we plant our feet."

James F. Lawrence, director for partnership programs for the President's Representative for Global Humanitarian Demining, Department of State, attended one of the opening performances as did representatives of the Vietnam Veterans of America Foundation and UNA-USA. The performance will go on extensive tour in the U.S., Canada, and internationally beginning in the spring or summer of 2001. It will also be entered in international theatre festivals including the Edinburgh Festival.

Willis, Wells and producer Ruth Moe, a Sarah Lawrence Theatre Program staff member, need to raise at least \$200,000 to put the piece on tour. They are organizing backer's auditions in New York City, Los Angeles and Toronto to gain sponsors. Any funds raised beyond the needs of the tour will be donated to the VVAF for their work in eliminating land mines.



Cast members for the opening performances were: Karl P.M. Allen '02, Robin Barnier '02, Alicia Cardoso '03, Nikki Ghiseline '01, Kate Hettesheimer '03, Brendan Hoyle '03, Annelies Lottmann '01, Kit McKay '01, Elsie Jamin-Maguire '03, Justin Okin '03, Margo Brooke Pellmar '04, Kate Reilly '01, Andrew Rothschild '04 and Carly Smith '04.

Experimental Film and Video Festival Accepting Submissions

Date: Dec 22, 2000

News Release

Sarah Lawrence College is soliciting work for the second annual experimental film and video festival to be held April 12-14, 2001. Cash prizes will be awarded in three categories – small (5 minute maximum length), medium (up to 20 minutes) and large (over 20 minutes in length.)



“We are searching for movies made from intense personal commitment that express the aesthetic, philosophical or political view of the filmmaker without recourse to traditional narrative conventions,” said festival producer Will Fertman’01. “Adventurous narrative and non-narrative works are equally encouraged, as are experimentally minded non-fiction films.”

The submission fee is \$15 for works submitted by February 3 and \$30 for works submitted by February 24. Call (914) 323-6679 for more information.

A Concert for the New Millennium

Date: Dec 22, 2000

News Release

The world premiere of *A Mass for a New Millennium*, composed by faculty member John Yannelli, will be presented in a concert by the Sarah Lawrence College Chorus, Chamber Choir and Orchestra in a Concert for the New Millennium at 4 p.m. on December 12 in Reisinger Concert Hall. The concert, which will feature the new mass sung in Latin and English, is free and open to the public. For information or directions, please call (914) 395-2411.

The concert will also feature Haydn's energetic and dramatic Nelson Mass, one of six masses he wrote at the end of his life, and two Christmas pieces by Britten and Victoria. Martin Goldray will conduct the orchestra and chorus, and for the first time Patrick Romano will conduct the choir.

John A. Yannelli is director of the Sarah Lawrence Chamber Improvisation Ensemble and director of electronic music. A composer of traditional and experimental works for all media, he is a specialist in improvisational techniques and electronic music and music for theatre and dance. His works have been performed throughout the U.S. and Europe.



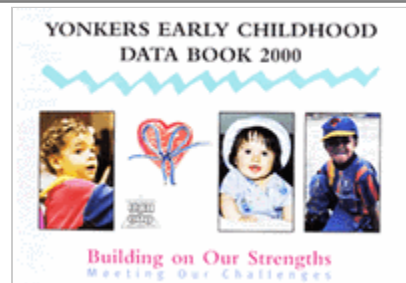
President Michele Myers Delivers Address

Date: Jan 30, 2001

News Release

Children in Yonkers will be born healthy, and will be nurtured and supported by their families and the community so that they maintain good health, are prepared to learn, and achieve their full developmental potential. This vision for Yonkers' families received a boost with the launching of the Yonkers Early Childhood Data Book 2000. The 190-page book chock-full of facts, charts, graphs and personal anecdotes provides background about Yonkers, and uses quantitative and qualitative data to examine the well-being of young children and their families.

Produced by the Yonkers Early Childhood Initiative, the data book is a first step in assessing the state of very young children and their families in the City of Yonkers. It will serve as a baseline for setting community priorities and developing services.



Collaboration is at the core of the successful completion of this project, which has been two years in the making. The Early Childhood Initiative (ECI) is a subgroup of the Healthy Yonkers Initiative, a collaborative spearheaded by the Mayor John Spencer and Riverside Health Care System, Inc. to improve health and the quality of life in Yonkers. Members of the ECI include families, public and private service agencies, advocacy organizations, the school district, local hospitals, religious institutions, childcare providers and advocates, the Mayor's Office and local academic institutions including Sarah Lawrence College.

Delivering the keynote address at a community presentation on January 25, Michele Tolela Myers, Sarah Lawrence president said: "What the Data Book demonstrates is the capacity of the ECI to work together effectively on behalf of the Yonkers community and to produce models for the field. To my knowledge, this is the first data book of its kind to be produced by a city. The book will help ECI set goals and priorities and track data over time as we continue to improve the health of our children in Yonkers.

"We have chosen our participation in ECI as one of the ways to enact service to Yonkers, the city in which we reside," she said. "We want to play a role in Yonkers and we want to be a partner with other Yonkers institutions to help make this community a model of health and education for all our children. With its political leadership and vision, its community will and commitment, and with its intellectual resources, Yonkers is showing the creativity and the know-how to develop model programs that can be emulated throughout the state and even the nation."

Sarah Lawrence faculty, and students and alumnae are integrally involved in the ECI. Rachel Grob, Coordinator of the ECI and Director of Policy Analysis and Planning for the Julia Dyckman Andrus Memorial is an alumna of the College's graduate program in health advocacy. Linwood Lewis, psychology faculty member is a member of the ECI Data Book Subcommittee. Donna Gentry and Desiree McDougall, health advocacy graduate students, worked on the Data Book under Rachel Grob's supervision as part of their fieldwork requirements.

Musicians Seek Listeners with an Ear for Patterns

Date: Jan 31, 2001

News Release

A concert of new and improvised music titled *Fibonacci* will be held at Sarah Lawrence College on February 8, at 9 p.m. in Reisinger Hall. The Concert carries the name of an early 13th Century mathematician in an effort to draw attention to the hidden patterns that can be found within spontaneously created music, and to develop new audiences for the new sounds.

Emily Scott, a third year student at Sarah Lawrence and organizer of the concert compares free improvisation, a new and developing form of jazz that characterizes the concert, to a numerical pattern frequently found in nature called the Fibonacci Sequence – 1,1,2,3,5,8 etc.(of which the spiral of a snail shell and the seed head of a sunflower are examples.) "The organization of the natural world can sometimes seem chaotic," said Scott. "People who have never heard free improvised music often identify it as chaotic or unstructured. I think finding the hidden patterns that exist, even in music that is created spur-of-the-moment, is very valuable.



"In free improvisation the challenge lies in what the musicians can do with the sounds their instruments can create – how they can turn something that is unplanned into music," explained Scott. "The musicians rely on their skill and the relationship they've built with the person they're playing with. What they create will never be recreated or heard again. Free improvisation lets the listener see what is at the very core of a musician."

"This concert showcases musicians who are really at the front of the scene," said Scott. "There seem to be a lot of people who think art and music and dance aren't going anywhere. I think there is a very rich and undiscovered scene that many people are unaware of. My hope for this concert is that it might get some people interested in a music they've never heard before."

Featured in the concert are The Sun-Xing Two (Sabir Mateen, reeds; Benjamin Karetnick, a 1999 graduate of Sarah Lawrence, percussion,) [Tyondai Braxton](http://www.tyondai.com/) [<http://www.tyondai.com/>], electric guitar, Magic Sleep (Devon Hall, a third year Sarah Lawrence student, piano, Emily Scott, trombone). Devon Hall will open the concert with a sound installation constructed of string and weights. This overtone machine will set the mood for *Fibonacci* and include audience participation.

Faculty Focus on the Black Arts

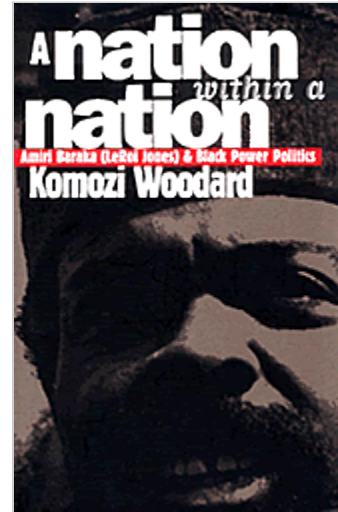
Date: Feb 1, 2001

News Release

Numerous events mark Black History Month at Sarah Lawrence College. Faculty, staff and students have scheduled lectures, performances and exhibits to commemorate the influence of African Americans in the United States.

Of particular note at this time is the publication by history faculty member Komozi Woodard, the leading academic scholar on Amiri Baraka and author of *A Nation within a Nation Amiri Baraka (LeRoi Jones) & Black Power Politics*, *Amiri Baraka from Black Arts to Black Radicalism, Part 1 of The Black Power Movement*, a guide to his collection of research materials on Baraka, is now on microfilm.

"Dr. Woodard's collection is the first of a number of extraordinary black power era collections to be published on microfilm by University Publications of America," said UPA project coordinator Randolph H. Boehm. Spanning the years 1960 - 1988 and organized into 16 series, the collection consists of rare works of poetry, organizational records, print publications, articles, plays, speeches, personal correspondence and oral histories. In his introduction, Dr. Woodard discusses the contributions of Amiri Baraka "one of the most prolific and influential African American writers of the twentieth century."



Among writers who emerged from the Black Arts Movement is William Melvin Kelley, literature faculty member at SLC. Mr. Kelley is featured in a major Black History Month celebration of the Black Arts Movement in the Twin Cities, "US & Dem: William Melvin Kelley and the Black Arts Movement" sponsored by seven organizations including the Minneapolis Public Library.

Colin Hamilton, executive director of the Friends of the Minneapolis Public Library, said: "Like the Harlem Renaissance before it, the Black Arts Movement transformed the American consciousness and gave voice to a new generation of artists. This important but poorly understood movement continues to shape American culture.

"The artistic and spiritual sister of the Black Power Movement, the Black Arts Movement of the 1960s and early 1970s led an explosion of urban African-American popular culture. It produced such writers as Amiri Baraka, Nikki Giovanni and Sonia Sanchez, and marked scores of others, including Toni Morrison and SLC Alumna Alice Walker. It continues to influence rap and hip hop music, spoken word and performance poetry, independent and Hollywood Black cinema and experimental jazz," said Hamilton.

Mr. Kelley's novel *dem* has been re-released this month as part of a Black Arts Movement series.

Conference on Women's Activism in New Immigrant Communities

Date: Feb 6, 2001

News Release

Activists, academics and students will gather at Sarah Lawrence College to exchange their latest ideas and experiences regarding the activism of recent women immigrants during the College's Third Annual Women's History Month Conference. This interdisciplinary conference, entitled *On the Front Lines: Women's Activism in New Immigrant Communities*, will take place on Friday, March 2 and Saturday, March 3.

A new wave of immigrants has been entering the U.S. from the global South, Latin America and the Caribbean, Asia and the Pacific, and Africa and the Middle East. With women often in the lead, these immigrants have brought with them new energy and fresh ideas that are changing the face of the U.S. movement for social justice.



According to Mary Reynolds, Associate Director of the Women's History Department at Sarah Lawrence College, "Immigrants constitute the most dynamic force in the revived labor movement." They also dedicate their efforts towards issues as far-ranging as the struggle for civil liberties, feminist organizing and campaigns against racism, she says. A wide spectrum of topics such as the global sex trade, activism among refugee women, domestic violence, health and safety issues, and the relationship between activism and the arts will be presented under the umbrella of the conference. Conference organizers believe the diversity of these presentations is representative of the range of issues that immigrants are tackling.

This conference will provide a forum to strengthen the dialogue among those involved in women's organizing in immigrant communities. Sessions will be comprised of lectures, panels, workshops, papers and film screenings. The keynote speaker, Shirley Lung, is on the Board of the Asian American Legal Defense and Education Fund and is the Associate Director of the Professional Skills Center, CUNY Law at Queens College. She is actively involved in labor issues affecting garment, restaurant and construction workers in NYC and has worked with the Center for Immigrants' Rights and the Chinese Staff and Workers Association.

Other participants will include Maria Jimenez, Director, Immigration Law Enforcement Monitoring Project, American Friends Service Committee; Sayu Bhojwani, founder and director of South Asian Youth Action, a community organization dedicated to empowering South Asian youth, Alisa Solomon, Professor of Journalism, Baruch College, CUNY, and staff writer, *The Village Voice*, Ai-jen Poo, leader in Women Workers Project at CAAAV: Organizing Asian Communities, Alizabeth Newman, Esq., Director of Immigrant Initiatives at CUNY School of Law.

All interested individuals are welcome to attend the conference free of charge. Please contact Mary Reynolds for more information at 914.395.2405 or register on line now for this year's conference.

Sixth Annual International Film Festival

Date: Feb 12, 2001

News Release

Sarah Lawrence College will hold its Sixth Annual International Film Festival on Monday, March 5 – Sunday, March 11. The theme of this year's festival is environmentally sound films. According to Eduardo Lago, member of the Spanish faculty and director of the festival, "If there is one issue that should truly bring people of all cultures together, it is the survival of our planet and its varied inhabitants. The 19 films in the festival approach environmental issues in as many ways." These films explore environments as diverse as the Mongolian landscape, mining communities, land development in Africa and Chilean forests – even outer space. The festival is free and open to the public. All films are shown in the Film Viewing Room in the Charles DeCarlo Performing Arts Center. For more information or directions please call 914.395.2411.



Monday, March 5

6:00 p.m.

Dersu Uzala (Japan/USSR/1974/color) This painterly work by Akira Kurosawa sets the meeting of an explorer and a resourceful nomad against the Mongolian landscape. Considered by many to be Kurosawa's most beautifully photographed film. Russian with English subtitles.

8:15 p.m.

Koyaanisqatsi (USA/1983/color) An impressionistic, scathing indictment of consumerism accompanied by a Philip Glass score. The title is a Hopi word for "life out of balance." Music.

Tuesday, March 6

5:00 p.m.

The Killing of Chico Mendez (Brazil/1990/color) The story of rainforest defender Chico Mendez and his 1988 assassination. Spanish with English subtitles.

9:00 p.m.

Princess Mononoke: (Japan/1999/color) This wildly popular animated epic by the director of My Neighbor Totoro and Kiki's Delivery Service portrays the conflict between a mining community and the gods of the forest in medieval Japan. Japanese with English subtitles.

Wednesday, March 7

9:30 p.m.

Congress of Penguins (Switzerland/1993/color) Turn-of-the-century Norwegian sailors used penguins as fuel. Natural historian and documentarist Hans Ulrich Schlumpf revisits the scene of the crime. German with English subtitles.

11:00 p.m.

Wisdom Keepers (Canada/2000/color) Five Turtle Clan Mohawks speak of medicines, the great law of peace and keeping our world sacred for the seven generations that will come. English.

Thursday, March 8

6:00 p.m.

Ta Dona (Mali/1991/color) Hailed as Africa's first environmental feature film, it outlines an authentically African development path – nurtured by tradition, not abandoning it; cultivating the land and its people, not plundering them. Bambara with English subtitles.

7:40 p.m.

Microchip al Chip (Chile/1991/color) This short film experimental documentary film employs both fictional and nonfiction techniques to examine the exploitation of Chilean forests by paper industries. English and Spanish with English subtitles.

8:00 p.m.

Tree of Wooden Clogs (Italy/France/1978/color) An arresting portrait of peasant life and labor in northern Italy at the end of the nineteenth century. Said the late film critic Vincent Canby, "It moves so effortlessly, often with great humor and always with compassion, that it seems much shorter than most 90-minute films." Italian with English subtitles.

Friday, March 9

3:00 p.m.

On Top of the Whale (Netherlands/1982/color) A parody lampooning cultural imperialism and anthropological practices. The film follows a group of linguists in search of a Patagonian community whose language uses only one word. English, Spanish, French, Dutch and German with English subtitles.

5:00 p.m.

Baraka: (USA/1999/color) Using time-lapse photography, Baraka takes the audience on a tour around the world. Set to an enchanting score by Michael Sterns. Music.

6:45 p.m.

Aloes Weeping (USA/South Africa/1999/color) A film about hazardous toxic waste dumping near a community in Aloes, South Africa. The film was made in part to draw attention to the hazardous conditions there in hopes of gaining government assistance. English.

8:00 p.m.

Star Trek IV: The Voyage Home (USA/1986/color) Perhaps the most lighthearted of the Star Trek film series, and also the most overtly topical, Voyage Home takes the crew of the Enterprise back to 1980's San Francisco to save humpback whales – and 24th century Earth – from destruction. English.

Saturday, March 10

4:00 p.m.

Silent Running (USA/1971/color) Douglas Trumbull directs this science fiction film about a man's efforts to preserve an off-planet ecosystem in the distant future. English

5:50 p.m.

The Nile (France/1979/color) This Jacques Cousteau travelogue documents the Nile's ecosystem and inhabitants and features ancient African cultures and teeming animal sanctuaries. French with English subtitles.

8:00 p.m.

Never Cry Wolf (USA/1983/color) A biologist sent to the far north to observe a pack of wolves becomes more and more involved with their society. English.

Sunday, March 11

6:40 p.m.

Green Wall (Peru/1970/color) The first Peruvian film ever screened in the US, Green Wall tells the story of a family settling in the Amazon. Spanish with English subtitles.

8:30 p.m.

Weekend (France/1967/color) "End of cinema, end of the world!" This film by Jean-Luc Godard is a hilarious collage of revolution and traffic jams. French with English subtitles.

10:30 p.m.

Trade Off (USA/2000/color) The last film in this year's festival, Trade Off is Shaya Mercer's award-winning documentary on the World Trade Organization protests in Seattle. English.

Students Stage Auction to Raise Scholarship Funds

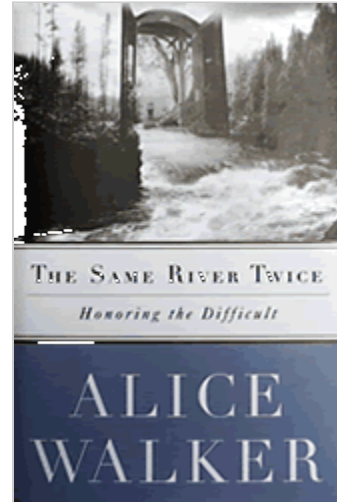
Date: Feb 13, 2001

News Release

The annual Students for Student Scholarships Auction will be held at Sarah Lawrence College on Friday, February 16 at 8:30 p.m. in Reisinger Hall. The student organizers have gathered an eclectic assortment of items from friends and alumnae/i of the college that will be auctioned off to raise money for scholarships. The theme of the auction is the decade of the 70s and the hall will be filled with disco music and period decorations. The public is cordially invited to join the fun! For more information please call (914) 395-2411.

Up for bid this year are celebrity-autographed books and posters, tickets to live television shows, antiques and works of art. Following is a partial list of items to be auctioned.

- Two autographed books by Alice Walker
- Tickets to Saturday Night Live, Conan O'Brian, Jay Leno and six passes for an NBC Executive tour
- Out of production Vera Wang Barbie doll with autographed sketch
- Original movie poster(circa 1965) from the movie, "Signpost to Murder" signed by Joanne Woodward
- Autographed scripts from the following television shows: "That 70s Show", "3rd Rock from the Sun", "The Cosby Show" and "A Different World"
- Copy of People's Unforgettable Women of the Century signed by Barbara Walters
- Six antique Chinese oil lamps from the 1880's
- "City Slickers Round Up Adventure"- an adventure for two at the Sandy Valley Ranch
- Three prints by Alex Paul
- SLC Football Leather Bomber Varsity Jacket
- Framed Gustav Klimt Poster

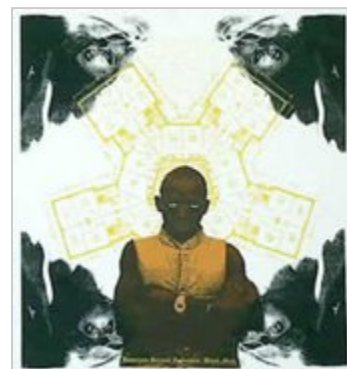


Printmaking Exhibition Highlights Students Work

Date: Mar 12, 2001

News Release

Artwork by the Students of Kris Phillips' print-making class will exhibit their work in Bates Gallery from March 12-31. All are welcome. A Reception will be held on Wednesday, March 14 at from 5-7 p.m. Photographs of a few of the prints in the exhibit follow.





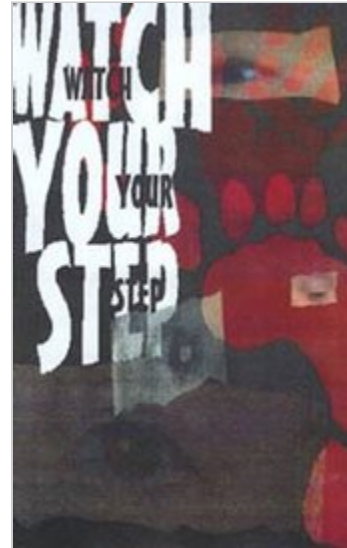
Play about Landmines Takes off on Tour

Date: Mar 13, 2001

News Release

A play about landmines developed in the Sarah Lawrence College Theatre Program has begun an international tour to raise awareness of the ongoing devastation and displacement caused by landmines around the world, and to raise money for victim assistance. A Gala performance of "Watch Your Step" will be held at the Lucille Lortel Theatre, 121 Christopher Street in Manhattan, on March 19 at 8 p.m. All funds raised will be used to support the tour of the play. Host of the Evening will be James Lawrence of the U.S. State Department. Guest of honor at the performance will be Robert O. Muller, president of the Vietnam Veterans of America Foundation and cofounder of the 1997 Nobel Peace Prize-winning landmine campaign.

Adrienne Willis, a senior at Sarah Lawrence and the play's director and inspiration says that "'Watch Your Step' provokes awareness, sparks conversation, and leads those who experience it to take positive action to ban landmines and aid those populations whose lives have been forever altered by them." The tragic death of Willis' uncle by a landmine in Vietnam, long before Willis was born, had changed her family forever. Louis Cofrancesco, a 21-year-old soldier in 1968 from Patterson, New Jersey would never be forgotten. As a theatre student, Willis decided to take action.



Recruiting friend and classmate Jason Wells to write the play, Willis worked tirelessly to mount the performance, engaging acting students from the college to premiere the piece there in December and to go with it on tour. With support from the Vietnam Veterans of America Foundation and the Sarah Lawrence Theatre Program, particularly staff member Ruth Moe in the capacity of producer, the students have embarked on an ambitious journey.

The tour began on March 10 when the college troupe performed for the ICBL (International Campaign to Ban Landmines) at the Eastern Market theatre in Washington, D.C. and continues with a performance in Bedford, New York on April 6, and on April 29 at the Academy of Music in Northhampton, Massachusetts. The Northhampton performance will benefit "Walking Unitas," an organization operating prosthetic clinics in Nicaragua.

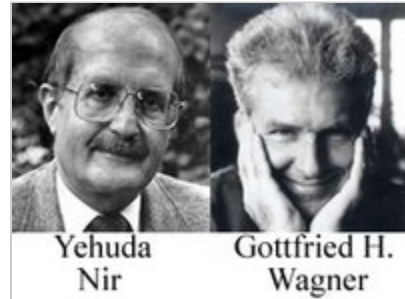
For information about any of the performances listed, to schedule a performance or simply for more information about "Watch Your Step," please call 914-582-7026.

Dialogue to Commemorate Holocaust Memorial Day

Date: Mar 21, 2001

News Release

The great grandson of composer Richard Wagner, Dr. Gottfried Wagner, and a survivor of the Holocaust, Dr. Yehuda Nir, will hold a dialogue to commemorate Holocaust Memorial Day at Sarah Lawrence College on Thursday, April 19, 2001 at 5:30 p.m. in Titsworth Lecture Hall. The theme of their presentation will be "Richard Wagner's Presence in Israel," a topic of controversy in Israel and Jewish communities around the world. The program is free and open to the public. For more information please call (914) 395-2411.



Drs. Nir and Wagner will address Richard Wagner's music, his views about Jews, and how Hitler and other Nazi leaders used him and his music. The two have held many dialogues about the Wagner legacy in Germany, about opera, about the antisemitism in Wagnerian operas, and how Wagner's ideas and his art influenced the Nazi genocide. The program at Sarah Lawrence will evaluate how the Israeli musical establishment and the Israeli population have decided to deal with Wagner and his legacy.

"This dialogue has implications for how we understand German cultural history as well as how we should evaluate the aesthetic value of art which comes to play a role in history," says Deborah Hertz, professor of history at Sarah Lawrence and organizer of the program. "Can we separate artistic experiences from the use of that art in politics? Are Wagner's operas themselves, apart from Hitler's admiration of them, problematic?" queries Hertz who team-teaches a course entitled "Jews and Other Germans in Literature and Life from the Enlightenment to the Present" with Roland Dollinger, a member of the College's German faculty.

According to Hertz, the discussion on April 19 comes a time when the unofficial boycott of Wagner in Israel may be coming to an end. Since the founding of Israel in 1948, there has been an undeclared boycott on performing Wagner. When in 1981, the Israel Philharmonic Orchestra, under Zubin Mehta, attempted to perform a prelude from Wagner's opera "Tristan and Isolde," there were calls of "shame" from the audience.

This past October, the Rishon Lezion Symphony Orchestra performed two pieces by Wagner and a piece by Richard Strauss, another German composer who some critics argue was also antisemitic. Holocaust survivors affiliated with the Simon Wiesenthal Center appealed to stop the performance, but Israeli Supreme Court Justice Jacob Turkel rejected the appeal, siding with the orchestra, that playing Wagner and Strauss' music is a matter of the freedom of expression.

Dr. Gottfried H. Wagner was born in Bayreuth, Germany in 1947, the great grandson of Richard Wagner and the great-great grandson of composer-piano virtuoso Franz Liszt. He is a lecturer, director of stage, video and radio, as well as a music historian and writer. His publications concentrate on antisemitism, German culture and politics, the after-effects of the Holocaust on generations born after 1945, and the necessity of a dialogue between children of Nazi victims and Nazi perpetrators. His work has been translated and published in 11 languages. He is a founder of the "Post-Holocaust Dialogue Group" and the recipient of numerous awards.

Dr. Yehuda Nir, a practicing child psychiatrist, was born in 1930 in Lwow, Poland. His father having been murdered by the Nazis, Dr. Nir survived the war with forged identity documents. Immigrating to Palestine, he joined the Israeli Army and fought in the War of Independence. Dr. Nir arrived in the United States to train in psychiatry and today holds positions at Memorial Sloan-Kettering Cancer Center, where he has been head of

Child Psychiatry, Cornell Medical College, and New York University. He is on the executive board of the American Gathering of Holocaust Survivors. Dr. Nir is author of "The Lost Childhood," the story of his hidden childhood in Poland during World War Two.

This lecture is made possible by a grant from the Donald C. Samuel Fund for Economics and Politics.

Robert Rauschenberg Funds Artist in Residence Program

Date: Apr 4, 2001

News Release

The artist Robert Rauschenberg has established the Viola Farber Artists in Residence Program in Dance at Sarah Lawrence College in memory of the influential and much admired teacher and dance program director who inspired many during her career. A renowned dancer and choreographer, Farber taught at Sarah Lawrence from 1987 until her death in 1998. Beginning this semester the College is hosting a series of artists who will pursue their own work while interacting with students and the larger college community. Dana Reitz, an acclaimed dance artist who works with light and movement is the first Viola Farber Artist in Residence.

"Viola Farber was an intense human being who made every life she touched richer," Rauschenberg said recently. "Her elegance, matched only by her uniqueness, carried forth into the beautiful and complex works she made happen on the stage and in the classroom. I give this award in honor of her. Although she is no longer with us, her spirit may live on through the many artists and dancers whose lives and work she will influence."

"This gift is a wonderful celebration and perpetuation of Viola's legacy to her students, to the world of dance and to this important training ground for young artists," said College president Michele Myers reflecting on Farber who had fostered a spirit of experimentation as well as discipline and focus.

Sara Rudner, director of the College's program in dance and a major dancer/choreographer herself said, "This program will mean an infusion of creative energy for the College. It will enable our students to observe and in some instances participate in the creation of new work by unique, honored artists in the field of dance."

Reitz is working in the Performing Arts Center's studio/theatre during this semester, designing a new piece and involving students in improvisation sessions in and out of the theatre space. The entire college community and the public will be invited to a culminating performance/showing.

"Dana's work is stunning and mesmerizing," said Rudner. "She creates a world of light, shape, space and movement that is unique. Her roots are deep in the experimental dance world, but her work is ultimately accessible because of its beauty and sensitivity." (See "Dancing with Light")

The plan for the program is to have artists in residence every semester, says Rudner. Each artist will help define how he or she will work with the students and the larger College community whether in short, intense workshops or for a semester or an academic year.

Based on modern dance technique, the dance program at Sarah Lawrence has long been an important training ground for young artists. Past graduates include renowned performers and choreographers Meredith Monk, Lucinda Childs and John Jasperse. The program encourages each student to craft a personal artistic vision and benefits from the legacies of the teacher-choreographer-performers who shaped the program - namely Viola Farber and the legendary Bessie Schoenberg who was among those who preceded her.



Puppet Central Puppetry Workshop

Date: Apr 23, 2001

News Release

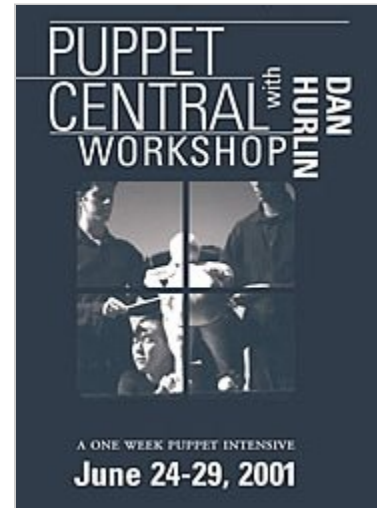
Puppet Central, a one-week intensive workshop will be held for the first time at Sarah Lawrence College, nationally renowned for its undergraduate and graduate programs in the arts. Presented by the College's theatre program, the workshop will be held June 24-29. Dan Hurlin, award winning performer and visual designer and a faculty member in the College's theatre and dance programs, will lead the workshop.

"The study of puppetry is a window into all the creative arts," says Hurlin. "The art of puppetry is a synthesis of many artistic disciplines - visual arts, design, dramaturgy, movement and character work- with a good dose of engineering thrown in." A graduate of Sarah Lawrence himself, Hurlin is the recipient of numerous awards and honors for his work.

According to Shirley Kaplan, director of the theatre program, the multi-disciplinary art form has become recognized as a strong form of contemporary vision in the United States, as it is in numerous cultures around the world. "The popularity of puppetry for adults has exploded over the last few years, with theatre and visual artists of all kinds turning toward puppetry," she commented.

A variety of puppet forms will be studied with guest artists from each field conducting workshops in the various techniques. These include Japanese Bunraku, toy theatre, Indonesian shadow puppets, string puppets and found object theatre. Individually, participants will build a short puppet piece on their own, designing and making the puppets, writing the scripts or scenarios, and rehearsing and presenting their "short works in progress."

Tuition for the one-week program is \$700; accommodations are \$180 and a meal plan for the week \$175. For an application or more information please go to the College's web site for the program here or call (914) 395-2371.

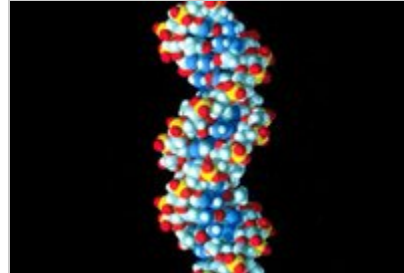


Expanding Role for Genetics Counselors

Date: May 1, 2001

News Release

The completion of the human genome sequencing launches a new era in genetic medicine. With the decoding of the letters that make up the recipe of human life an opportunity now exists for scientists to discover new cures for cancer, heart disease, drug addiction, neurological disorders and mental illness. In this brave new world of medicine, the human genetics counselor will play an increasingly important role as patients and doctors struggle with the impact of these exciting new breakthroughs. The Human Genetics Program at Sarah Lawrence College the oldest and largest training program for genetic counselors in the United States, is well positioned to take on this challenge.



Many ethical dilemmas have surfaced. For example, should people be tested to determine whether they might later develop a disease if there is no cure for that disease? Should fetal genetic testing extend beyond the health of a baby to screen for desirable physical and mental traits?

A recent study conducted by the Georgetown University Medical Center in Washington published in *Genetics in Medicine*, found that 70 percent of health care practitioners surveyed had discussed genetics with their clients. Yet fewer than 10 percent of those people surveyed - including physical therapists, speech and hearing therapists and social workers - were confident in their training in these issues. According to Dr. E. Virginia Lapham, the lead author of the study, a need exists to expand genetic education programs for health professionals.

"As the field broadens, the need for more counselors and more thorough training will also increase," says Lauren Scheuer, a genetic counselor at Memorial Sloan-Kettering Cancer Center in New York and a graduate of the Sarah Lawrence Program. "At the present time there are a finite number of genetic counselors in the field. As more and more complex medical information becomes available to patients and their families, there will be an increasing need for trained professionals to help sort out the all the issues and ramifications."

The two-year master's program at Sarah Lawrence began in 1969 and trains 25 counselors per class. Half of the nation's genetic counselors, including the directors of many other human genetics programs in the U.S. and Canada and in other parts of the world, are graduates of the SLC Program.

Genetic counselors work as members of a health-care team, providing information and support to families that have members who have birth defects or genetic disorders, or who may be at risk for a variety of inherited conditions, says Caroline Lieber, program director. "We identify families at risk, interpret information about the disorder, analyze inheritance patterns and risks of recurrence, discuss the risks, benefits, and limitations of genetic testing, review available options with families and provide supportive counseling," she added.

Human genetics counselors also serve as patient advocates, educators, administrators, researchers and resources for health-care professionals and the public. The importance of training in the field of human genetics counseling is demonstrated by the success of the Sarah Lawrence graduates. Genetics programs at major teaching hospitals, other colleges and universities, government agencies and corporations are staffed by Sarah Lawrence College graduates. These include the Albert Einstein College of Medicine, New York Presbyterian Hospital, Center for Disease Control, Glaxo Wellcome and Applied Genetics.

"This is a field with definite career opportunities and is well suited to individuals interested in being on the leading edge of medical research, and with an interest and commitment to helping others and making a difference." says Lieber.

Dancer Dana Reitz Performance

Date: May 3, 2001

News Release

Dancer/choreographer Dana Reitz, the Viola Farber Artist in Residence at Sarah Lawrence College performed "Some Chamber Pieces," work she has developed here, on May 14 in the Bessie Schoenberg Dance Studio in the College's Performing Arts Center. (See "Dancing with Light").

Reitz is the first Viola Farber Artist in Residence at the College, made possible by a gift from the artist Robert Rauschenberg in memory of the late dancer/choreographer and director of the Sarah Lawrence Dance Program from 1987 until her death in 1998.

Commenting on his gift to the College, Raushenberg said of Farber, "Although she is no longer with us, her spirit may live on through the many artists and dancers whose lives and work she will influence."

Reitz is a choreographer and dancer who has developed and produced projects, which she often refers to as performance landscapes. Most of these works are performed in silence to reveal the movement's own musicality. Since the early 1980's Reitz has pioneered work in the realm of movement and lighting, treating light as an equal partner in the performance arena.

Recent projects include "Unspoken Territory" (1995), a solo she created for Mikhail Baryshnikov with lighting in collaboration with Jennifer Tipton and "Necessary Weather" (1994), a collaborative work with Tipton and dancer Sara Rudner, now director of the Sarah Lawrence College Program in Dance. In 1996, she and Mikhail Baryshnikov toured together with a program for solos. Reitz premiered a new solo "Cadences (for Cunningham and Cage)" in Lisbon (2000) and is currently working on a new collaborative project, working title "Place," to premiere in 2002.

Reitz' work has been commissioned and produced at major festivals and theatres in the U.S. and Europe and she has toured throughout the U.S. and internationally. She is the recipient of two New York Dance and Performance Awards ("Bessies") and has had her work supported by major foundations including the John Simon Guggenheim Memorial foundation and public agencies including the National Endowment for the Arts. She is currently on the faculty at Bennington College.



42nd Annual Kids Fair to be Held

Date: May 5, 2001

News Release

The 42st Annual Sarah Lawrence College Kids Fair will take place Saturday, May 5 from 10 a.m. to 3 p.m. on the Westlands lawn of the college campus. The public is invited to this fun-filled event. For more information or directions, please call (914) 395-2575. Please note that this is a fair weather event.

Student volunteers take part in this annual event, which helps raise scholarship funds for students in need.



Dance and Music Programs Present A Week At Versailles

Date: May 7, 2001

News Release

Events are free and open to the public. For more information, call 914-395-2412.

Monday, May 7th - 12:30pm in Marshall Field Room I
"A Short History of Seventeenth Century French Drama"
Lecture by Pierre Force, Chairman of the French and Romance Philology Department, Columbia University

Tuesday, May 8 at 12:30pm in Marshall Field Room I
"Musical Style in the Court of Louis XIV"
Performance Workshop by violinist Stanley Ritchie, Indiana University

Wednesday, May 9 at 2:30pm in the PAC Dance Studio
"The Role of the Dancing Master in Every Day Courtly Life"
Baroque Dance Performance by Thomas Baird, Mannes College of Music

Thursday, May 10 at 12:30pm in the Marshall Field Room I
"The Spirit of Seventeenth Century Opera and the Music of Jean-Baptiste Lully"
Lecture by Martin Goldray, SLC faculty

Friday, May 11 at 6pm and 9pm in the PAC Dance Studio
"Dance and Music from Versailles"
Original dances choreographed by Sarah Lawrence dance composition students to music by Jean-Baptiste Lully performed by the Sarah Lawrence College Chamber Orchestra. Sarah Rudner, artistic advisor to the choreographers and Martin Goldray, music director.



Dancing With Light

Date: May 15, 2001

News Release

Dana Reitz, the first Viola Farber Artist in Residence at Sarah Lawrence College, performed "Some Chamber Pieces" on May 14 culminating her semester here. She demonstrated her use of a light palette while she danced - degrees of light, emanating from above her, from behind, at angles or from the sides; shadows appearing, disappearing; her figure, ethereal in translucent white, fading in and out, suddenly there, just as quickly ceded to the darkness.

A pioneer in the use of light in dance, Reitz was chosen to inaugurate the artist in residence program honoring Viola Farber, who led the dance program at Sarah Lawrence with innovation and spirit from 1987 until her death in 1998.

"Light is my main partner" said Reitz, one Friday afternoon in February as she prepared for a workshop with several dance students. "There are times when I lead the light and times when the light leads me. The magic is to make something else apparent - not just the movement, not just the light." Reitz says her work "interweaves dance and light, and sometimes music - creating a score about the whole. Always movement and light, changing."



The students who would work with Reitz that winter afternoon - Laurel Dugan, a senior, Missy Smith, a first year graduate student, Nyssa Chow, a sophomore, Eric Nordstrom, a sophomore, (who performed their own light and movement pieces on May 14), Ali Daniels '95, a first year graduate student, Ann Fragoso, first year graduate student, Kathy Westwater, a second year graduate student, Philippa Kayes, a first year graduate student, and Tavia Trepte, a first year graduate student waited with restrained impatience to begin their work while Reitz searched for the key to the light panel. They were effusive.

"I get to feel the magic of how the light can change. It's like a canvas."

"It's an idea that makes so much sense."

"You tune in as a performer when you understand the timing of the light."

"We get to look at choreography from the perspective of lighting. The effect has been incredible."

"I've never met anyone who has choreographed with lighting as part of the process. Now I can't imagine not thinking about it."

"We're learning how we can work the lights to our advantage."

"It's totally new."

The semester has been good for Reitz too. "This has been an opportunity for me to concentrate on my work, to challenge myself to go beyond what I know. It's been good to work with the students here. It is always an inspiration for me to see how individuals work and learn."

Viola Farber would have been proud.

-JS

Barbara Walters Delivered Commencement Address

Date: May 25, 2001

News Release

Alumna Barbara Walters addressed the Sarah Lawrence class of 2001 giving advice, not just her own, but that of some of the luminaries she has interviewed over the course of nearly 40 years as one of the most acclaimed journalists in history, to inspire the graduates of her alma mater.



College, she said, "is about the joy of growing, and testing, and thinking, and not being afraid to ask those questions, finding out, exploring, adapting, maybe even failing and trying again. That is what you learned here. No matter what the subject, this college has given you the tools - as no other college can in quite the same way - that will last you all your life. They have in mine."

Walters drew on her own life and those of others who she has interviewed to illustrate her points, finding inspiration in the experiences of Colin Powell, Margaret Thatcher, Katharine Hepburn and Christopher Reeve.

"First and foremost, as has been said, and it needs to be said again and again, you must find something you love to do."

Walters also advised students that they "must never stop learning," a theme that echoes the annual senior lecture which was given earlier in commencement week by political science faculty member Raymond Seidelman, selected for the honor by the graduating students.

In recognition of her tremendous contributions as "a gifted, pioneering professional whose hard work has changed the way television covers both news and newsmakers," the College awarded Walters an Honorary Doctorate of Humane Letters.

Also addressing the students at the College's 72nd Commencement were President Michele Myers, who gave an inspiring charge to the graduates; Trustee Chairman, Margot Bogert; writing faculty member Thomas Lux who read one of his poems; senior co-presidents Lisa Pryne and Mathew Cardente; and representative of the graduate students, Mary Cornish, whose remarks celebrated the individuality of every student.

Barbara Walters Delivered Commencement Address At Her Alma Mater

I am here today to inspire you. That is a tough assignment, but I have had tougher assignments. So let me tell you a story. Years ago, when I was on the "Today" show -- and that was a long time ago - I used to live in an area of New York where Carnegie Hall is, if any of you know that. And it was also an area in which there are a great many hotels, and because there are a great many hotels, there are also a great many, at that time, ladies of the evening. And I used to leave very early in the morning, 4:30 or 5:00 a.m., and I would come downstairs wearing dark glasses because I wasn't made up yet, and I would be carrying a little suitcase. And I would come on the street, and the ladies of the evening would look at me, and I would look at them, and even then I wasn't a kid, but I would go into this long black limousine, and I would drive off



into the dawn. And I gave them hope! Who knows? Perhaps I inspired them as well. Although heaven knows what they thought when I left NBC and went to ABC and stopped going to work at the crack of dawn. I always felt that I should have gone back and told them that it was okay, that I made good.

Well, as you have heard, I am an alumna of this amazing college. It was just after the Civil War that I graduated from Sarah Lawrence. It was so long ago that people didn't dare laugh when I told them that I lived in Titsworth Hall. Someone said to me, "It's a great name, but what do you tell your parents?" Although we did have a song we sang, which you may still be singing. I have laryngitis, but I insist on sharing this song with you, and it went like this - you'll have to tell me if you still sing it: "My girl's from Titsworth, she's really down-to-earth, I get my money's worth, from progressive education." If this address is being recorded, I will kill myself.

Well, although I can still remember those words - heaven knows how - I don't remember all that much about the courses I took, and this is what I want to share with you. There was a time when I really didn't think that I had learned that much here at Sarah Lawrence. In four years of college, I never took a science course - no physics, no chemistry, no biology; I never took language, I never took math, I never took art. I think today, if I had taken some of these courses, I really could have made something of myself. I also found Joseph Campbell's famous course on myths to be obtuse, and yet all these years later, I remember one line he said, which is, "The privilege of a lifetime is being who you are." I also remember very well his philosophy of life and work, which was, "Follow your bliss." Now, that's the hardest thing to do.

I was very, very happy here at college. I have been competing all my life, but here at college, I didn't have to compete. It was a wonderful time. I knew that I was cared for, I asked questions, no one got mad at me, no one told me to shut up. I made friends here, as you have, who will be a part of your life for years and years to come. Some of them are still here today. But as I sat where you are sitting today, I was glad to be graduating, but confused and more than a little apprehensive, for I hadn't a clue as to what I wanted to spend the rest of my life doing. All around me were brilliant students, I thought, planning to get an advanced degree in social work or medicine, or joining a dance group, or acting, or painting, and I was none of the above.

And the very first piece of advice that I want to give you is this: It doesn't matter. You will be asked a dozen times today, and in weeks and months to come, "So, what do you want to do?" It is all right. You are okay even if you don't see your future in clear print, even if you want to chill out for a bit. I didn't start my career in television until I was almost in my thirties. As a matter of fact, how many of you looking up at me from the graduating class actually know what you want to do? Raise your hands. Pretty good. Now tell me the truth. How many of you haven't a clue? Okay. Don't despair, take heart, because that's what it's all about. For both of you - the ones who do and the ones who don't know yet - it is about the joy of growing, and testing, and thinking, and not being afraid to ask those questions, finding out, exploring, adapting, maybe even failing and trying again. That is what you learned here. No matter what the subject, this college has given you the tools, as no other college can in quite the same way, that will last you all your life. They have in mine.

But I don't just want to give you my advice, because I have been blessed with a career that spans almost forty years. I have interviewed every American president since Richard Nixon, I have talked with heads of state from all over the world, with great artists, with many scoundrels, and a few murderers here and there. Thinking of your graduation today, I wanted to share some of the words of those who impressed me most but I don't just want to tell you the story of my career here, but of some of the people whose advice may, I hope, inspire you and lead you to different directions.

General Colin Powell, who is today our Secretary of State and man who many wanted to see become our president, had no idea what he was going to do with his life. All through high school, people thought he would never make it. And even when he went to college, he still didn't know. And it was something that had nothing to do with his curriculum that turned him on. In his words, "Once I was in ROTC, everything just clicked. All the lack of direction that I had failed to have earlier went away, for I suddenly found something that I liked doing and, more importantly, I did it well. I felt then that I could lead." And I asked him then, "What is your idea of leadership?" And his answer: "Leadership, in my case, is the ability to solve problems. One of my greatest skills is that I can solve problems for others. And that doesn't mean that I don't have views and visions of my own.

And because I don't rant and rave, and I tend to chip away at problems, people sometimes mistake my motive. I have been reasonably successful in getting what I want and achieving what I wanted to achieve here in Washington, or otherwise, Barbara, you would not be sitting here today.

I wanted to talk to you about one of the great women of the last century, Prime Minister Margaret Thatcher. She was Great Britain's first and only female prime minister, and the longest-serving prime minister in the twentieth century. Whether you approve or disapprove of what she did, she was, in her own way, a leader and a woman who achieved greatness. Her advice: "You never just go and do something because someone else is doing it. That is wrong. You never just follow the crowd for the sake of following the crowd, because you don't like to stand out. You make up your own mind about what is right, and then you try to persuade other people to follow you. It was quite a tough thing for a young person to learn, but it has stood me in very good stead since.

And then her own party ousted her - not just her countrymen, but her own party - just like that. She was in France; when she came back, they took several votes, and they voted her out. Perhaps because she had too much hubris - there wasn't one member of her cabinet at that time who had been in her cabinet when she first took office. Perhaps because she was a bully by that time. Perhaps because it was just time for a change. But she went into a deep depression. It was a terrible shock for her. And I did the first interview with her after she left office, which was about six months later. She said, "It's traumatic, it really is. You're so busy doing things, you don't realize it until you're out. And it comes in strange ways. Even now, when we're driving down Whitehall toward Westminster, or to go home, which is not very far away, all of a sudden my mind still thinks, we'll turn right into Downing Street, and then I realize we're not going to. It's the habit of years which gets you. The telephone goes, and immediately you think, oh, goodness me, the United Nations is sitting, I wonder what's happening? And you'll hear something on the news in the morning and you think, oh, we can't have that! I must pick up the phone, I must inquire what's happening, and we really must make a statement about it. I leap up to dial the telephone, and then I realize it is no longer me anymore." I'm quoting Margaret Thatcher because failure does come, and you have to pick yourself up and go on.



I can't believe that it was before you were born; however, when I left NBC, where I had been very successful, and came to ABC, as the first woman co-anchor of a network news program - a dubious distinction - I had a partner who didn't very much want me as a partner, and the news in general didn't much want a woman, and I was a terrible failure. I was a single mother then with a seven-year-old daughter, who has grown up and is here today. I was drowning and I had no life preserver. And I had to work my way back. And it was probably the best thing that happened to me, because it taught me that it wasn't just luck, that I could do it, and it was a very important lesson. And I hope none of you fail, but if you do, in its way, if you work it right and look at it right, and work your way back, it will be the best thing that could have happened to you.

I have picked an actress to talk about, the wonderful Katherine Hepburn. Independent and strong-willed, a woman who never seemed to have any trouble making up her mind, she was very definite - she is very definite - and she sees things in black and white. And she knows what's right, and she knows what's wrong. And she said to me . . . she did very few interviews, but she said to me, "Now, you know what's right and wrong, don't you?" And I had just come back from doing a great many interviews in the Middle East, with Yassir Arafat and the Prime Minister of Israel at that time, Yitzhak Rabin, and I said to Miss Hepburn, "Well, I don't always. Sometimes I see things in shades of gray. And she said, "Well, I pity you!" I also remember I asked her at the time - because she always wore pants and a sweater - I said, "Do you ever wear a skirt?" And she said, "I'll wear one to your funeral." I said, "I'm happy to know you'll be there." But I loved Katherine Hepburn.

At the time, I was having a lot of thoughts about choices, and I think that you will find in your life that many of those choices still remain. So this is Katherine Hepburn, when I asked her, "Can you have a career, and a marriage, and children?" And she said, "Well, you couldn't when I started. At least you couldn't have a marriage that would please me. The ladies are going to have to be careful that they don't all marry morons." And I said, "Why?" And she said, "Well, because they don't deliver the goods as wives. I mean, I put on pants 50 years ago and declared a sort of middle road, you know. But, I mean, I have not lived as a woman; I have lived as a man."

And I said, "How?" And she said, "Well, I've just done what I damn well wanted to, and I've made enough money to support myself, and I ain't afraid of being alone." And I said, "Is it so hard to have it all - the marriage, the children, and the career?" She said, "Well, I think it's impossible. If I were a man, I would not marry a woman with a career, and I would torture myself as a mother. I mean, suppose little Johnny or little Katy had the mumps and I had an opening night; I'd want to strangle the children. You see, I would really want to strangle the children. And I would be thinking to myself, God, I've got to get in the mood, and what's the matter with them, and out of my way! You see, a career is fascinating. I don't know what the hell the women are going to do." And I said, "So you feel you have to make a choice?" And she said, "Well, I think you bloody well make a choice."

Okay. Times have changed, but it is still a balancing act. The great difference today is that men as well as women are into this balancing act - first of all, because there are more and more men who are helping the women, staying at home, taking care of the children, doing all of the things that women do as well; and struggling with finding the same choices, of balancing a career and a personal life, especially when there are children. And sometimes - yes, sometimes - you bloody well have to make a choice.

And finally, I want to read you some words from one of the most extraordinary men I have ever met. And I read his words to you because on this day of your glory and happiness, you should know that if ever things don't quite go your way, you can live through it. You can survive, and you can make a life of purpose. I want to talk to you about Christopher Reeve. Christopher Reeve was a fine actor who became famous playing Superman in films. And in real life, he was a superb athlete. He skied, he had his own boat, he loved almost every athletic pursuit. And, most of all, he was a skilled horseman. Until 1995, when, in a riding competition, his horse failed to jump over a hurdle and fell. And Christopher Reeve fell, too, and found himself totally paralyzed from the neck down.

When he was in the hospital, full of tubes, and there was still a chance to make a choice, his wife came in to him. They had a three-year-old son. And she said, "Chris, if you want us to pull the tube, we will. But I want you to know that you are still you, and that I love you. And the choice is yours." And he made the choice to live. He is still, to this day, totally paralyzed from the neck down. He talks through a tube in his throat, and he takes the air in and can talk until the air comes out, and then he takes the air in again.

I did the first interview with him five months after his accident. I didn't know what to expect, and our audience didn't know what to expect. Were they going to see something out of Edgar Allan Poe? Is this going to be too ghoulish? We ran the interview for the full hour of the program. We ran it again and again. What they saw was a handsome man, with a smile, sitting in a wheelchair, and saying this: "You also gradually discover, as I'm discovering, that your body is not you, and the mind and the spirit must take over. And that's the challenge as you move from obsessing about why me, and it's not fair, and when will I move again? And you move into, well, what is the potential? Now I see opportunities and potential I wasn't capable of seeing, because every moment is more intense and valuable than it ever was. I've received 100,000 letters from all over the world, and it makes you wonder: Why do we need disasters to really feel and appreciate each other? I'm overwhelmed by people's support of me, and if I can help people understand that this can happen to anybody, then that is worth it right there. So I really sense being on a journey."

I said, "Do you think you will walk again?" And he said, "I think it's very possible that I'll walk again." "And if you don't?" "Then I won't walk again." As simple as that? "Either you do or you don't. It's like a game of cards. And if you think the game is worthwhile, then you just play the hand you're dealt. Sometimes you get a lot of face cards, and sometimes you don't. But I think the game is worthwhile, I really do."

Since then, Christopher Reeve has made a life with his wife and three children - he had two from a previous relationship. He lectures, he directs films, he flies all over the country, and that's not very easy - he needs all kinds of special equipment. He has raised millions of dollars and raised the consciousness of scientists to promote research into curing the thousands and thousands of people who suffer from spinal cord injury. Before Christopher Reeve, there was very little money for research because people felt that it was such a hopeless disease, and it may very well be that in his lifetime, or the lifetime of his children, people with spinal cord

injuries will walk again. Christopher Reeve's life, though very hard, has meaning and purpose. Nor does he think that this was God's will and that this is why he was put on earth. He says, "It just happened. Things happen."

This, therefore, is the advice I most want to leave you with. Not everyone can be a movie star; not everyone can be a leader. These days, it seems that few want to, especially in politics. But we can learn from the leaders and from the independents, and this, finally, is what I have learned. First and foremost, as has been said - and it needs to be said again and again - you must find something you love to do. You may not know it now, but you will find it. Follow your compass; follow your gut. You must think for yourself. You are young, but you must realize how precious life is. Laugh and enjoy, and cheer yourself on in the times of adversity. You must never stop learning. You have had four years at an amazing school, and though this is called a commencement, it is, of course, for you, a beginning.

One of my favorite quotes from the French author Emile Zola was this. He said, "If you ask me what I came into this world to do, I will tell you, I came to live out loud." I congratulate you for your achievement today. I thank you for giving me the privilege of talking with you. I cannot tell you how emotional today is for me. It is a day that I won't forget. Looking at all your faces - and I can see you all very clearly - I look at you with envy, and with affection. And I just know that whatever hand you are dealt in life, I hope that you will find the game really worthwhile - and I think you will.

Thank you.

Raymond Seidelman Delivers Senior Lecture: A Life of Learning

A couple of months ago, Michele called and asked me to give this talk, since some plurality of you seniors had wanted me to say something on the occasion of your near-Commencement. I really hesitated to say yes, but then at the urging of my wife, Fay, I agreed to do it. It's a great honor and if you know me you know I like to talk. Usually words come easily, but the subject here is a life of learning presumably this is what my life is supposed to be. The presumption is that something might be learned from my life that perhaps you wouldn't discover unless what I say now is effective.



It's tough to remember any particular lecture which had an impact on me, and I remember sleepwalking through Commencement when I was your age. People are asked to give this kind of talk only when they've reached a certain age. I still think of myself very much as a work in progress: the same guy I was when I was 22, while in many ways not the same. Whether or not the difference is learning, I'll leave you to judge. Actually, one of my favorite films is Bill Murray's *Ground Hog Day*. Fated by unknown forces to live the same day over and over again, Bill Murray comes to believe that there's nothing new under the sun. But if that film means anything — one day Murray did wake up and *Ground Hog Day* was different, and it transformed his life forever. Don't ever sleep through revolutions; your ironic detachment may lead you astray.

So here I am — this talk may self-destruct in 60 seconds.

One thing I can say from the outset: My life of learning is hardly cumulative. I am not becoming wiser as I age. Nor, contrary to dominant theories of social science, am I more settled and conservative. At various times in my life, I've inspected and built sewers, picked lettuce and strawberries, waited on tables, bused dishes, cut timber in the Sierras, served as an aide to a member of Congress, run a campaign organization, hitchhiked in Asia and the UK, lived for a total of almost a decade in Turkey, Italy, China, and Korea, traveled throughout Southeast and North Asia, run wild rivers in the West, and wheezed my way up some pretty high mountains in British

Columbia and Nevada. I was lucky to go to a great public institution, the University of California, which before Reagan got to it was something of a model of public commitment to public higher education. This was lucky, since nowadays the public sphere is threatened and beleaguered.

Later, I took the fork in the road which at the time I didn't know was a fork in the road — I went to graduate school instead of law school. The main reason was that it was also free, and that I loved politics, my subject of study. I took a lot of risks in my younger days, and I'm not sure I've gotten over that penchant since. For the last 20 years, I've taught at this special college, and while I love it sometimes, there's still a kind of yearning to run a three-wheeled Harley at 100 mph over a rutted country road. Don't try this in Bronxville —that's one lesson from a lifetime of yearning and learning.

Quite a jumble, no? Hardly worthy of emulation, unless you like a would-be Jack Kerouac who hasn't yet died. I managed to avoid the Vietnam war and the draft due to a twist of fate, a good lottery number and a student deferment, which I always felt badly about taking. I've written a couple of books, thought up many more that I've never done, and have fantasized about living in the 19th century as a social democratic member of Parliament, instead of this crazy century and often impossible country where a guy like me couldn't get elected to be a county legislator.

More recently, I've gotten married, raised two daughters, and try, with some successes and a few failures, to be a good dad in Ossining, New York. Like most people, I sometimes wonder if I've gotten more than I really deserve — to be alive, to be a privileged white guy teaching at a great college at the center of the American imperium. In conventional terms, and when I list this jumble of experiences, it seems like a somewhat unconventional and kinda interesting life for my generation. Born to modest but definite comfort, I'll probably die that way too. Not too untypical, but not too typical either — a child of the 1960s indeed, now with the paradox of discovering where mildly bohemian baby boomers might retire with grace.

Fortunately or unfortunately, just these bare facts of my existence don't really reveal very much about what I learned, or when it started. Lives aren't resumes, and you can't learn much from a listing of activities, or even by planning them, really. They are matter of fortune and, with luck, matters of choice. Lives depends on what you make of them, even when they're not particularly ennobling. And they depend on lots of people, who influence you more than you realize. As much, a life depends on when and where you were born: some are lucky to live in interesting times and are born with the opportunities to realize that. One of the greatest problems with our civilization is that our institutions and our dominant ideas tend to make "lives of learning" into exclusive goods, a privilege rather than a right, even when there are enough resources to go around. And that is a great dilemma for a country that pretends to be a democracy.

Like many of you, I came from a background of modest privilege; this perhaps has helped me see the limitations and advantages of this kind of background. Until the time I was 11, I had never talked to a black person for more than five minutes. That was 1962; where I grew up, a cheerful postwar suburb of San Francisco called Menlo Park, it was entirely possible to live a normal existence without ever venturing outside my school, Little League, or the very tight circle of Irish Catholics that made up my parish. My life up to that point had been a round of activities typical of that era — I remember long summer days playing "over the fence" with three or four friends; on hot days, we were sometimes invited over to swim at a neighbor's. I delivered the Palo Alto Times to 100 customers to make money so that I could go bowling and sit in the bleachers for 90 cents at Candlestick Park watching Willie Mays play center field. In those days, it was kids on bikes who delivered your paper. It had not yet become a job for adults driving in cars to support their family. Every summer, my family and I packed up the old Ford station wagon; we trooped up to Yosemite at a time when the journey took 12 or more hours on windy, two-lane roads. Our vacations would be at a campsite near Vernal Falls in Yosemite Valley.

But one summer we did something pretty daring: my father proposed a cross-country car trip to see his sister in Tampa, Florida. This was quite an undertaking in those days — two-lane highways for 3,000 miles, no Interstates, and every downtown and small-town in Arizona, New Mexico, Texas, Louisiana, Alabama, Mississippi and Georgia. I don't remember all that much about the trip in terms of tourist sites, but as we moved

east, I felt like an alien on another planet. We pulled into towns with our California license plate to hostile stares from guys sitting around gas pumps or outside cafes. Only when the six of us emerged, four of us kids, would people lighten up.

Somewhere in Demopolis, Alabama we stopped at a gas station in a torrential rainstorm. After 30 seconds or so, a figure emerged from the office with an umbrella; my dad rolled down the window an inch and said fill 'er up. The kid was a black teenager, just a bit older than myself. He filled up the tank, and we were going to pay him, when an older white guy emerged from the office, slammed the black kid against the car and stripped him of his umbrella. My dad rolled down the window and asked what was the matter. The white guy stuck the black kid's face into our car, and said -- "now you apologize, boy, to these folks for not checking their oil and cleaning their windshield." The black kid mumbled something, and the white guy withdrew his head and threw him on the ground.

Maybe this was the moment I realized, with Dorothy in the Wizard of Oz, that "Toto, we're not in Kansas anymore." Looking back on what, I eventually learned, was a routine example from the rural south in 1962, I could feel angry at my parents, teachers and community for not preparing me for this, and angry at my dad, who just drove off from the gas station scared and shaken.

But I didn't feel angry; when I got back home to Menlo Park, I just felt different. And I began to feel a little isolated in my comfortable home town, for I started to wonder how people could be so oblivious when such bad things were happening to people elsewhere. I still enjoyed my town, but the TV news and the Palo Alto Times took on new meanings — I saw people like that black kid being assaulted and hosed down on TV, and only for asserting rights that my family and I took for granted.

I resumed my pleasant childhood, but noticing things around me that I hadn't before. I wondered why we had to practice nuclear air raid drills every week in our classroom; in those days, we were separated into two groups — those who could get home in a half-hour or less after a nuclear alert was sounded, vs. those who'd stay behind at school. We were assured that those who'd stay behind would be taken to the nearest fallout shelter to await the nuclear blast, while those who made it home would have nearby fallout shelters or could use their own. I doubted this. To me, the idea of putting my head between my legs when I saw the brilliant flash of a nuclear explosion was a little strange: was I supposed to kiss my ass goodbye?

I also wondered why everyone I knew was pretty much the same — why, for instance, were there no blacks living in our neighborhood or going to my Catholic school? People told me that black people lived on the other side of town.

One day I read a notice in the paper that a meeting was going to be held in an Episcopalian church to support the Fair Housing Act, a bill which banned race discrimination in housing sales. I rode over to East Menlo Park, about three miles away, crossing the usual multi-lane highways that separate the classes and races in American suburbs. My friends told me that it was a real mistake to bike over there, but I did it anyway and entered the church. I was the only white kid. People were singing gospel music, and I felt uncomfortable. But as they sang I sensed a kind of power around me, a kind that I had never experienced before. People looked at me a little strangely, but later an older guy asked if I wanted to go to the pancake breakfast afterward. After that, I lost my distance from black people, because they lost their abstraction and became real. That kid in Demopolis, Alabama wasn't a stranger: he became the kind of person who'd shared pancakes and syrup with me in East Menlo Park.

Later that fall Kennedy, a hero to both of my parents and to most people they knew, was killed. We were Democrats and Catholics, and he was our tribune. I remember how the nuns broke the news to us over the P.A. system in my school. I was sitting next to Louise Tipton, and when the news came through that he'd been shot in Dallas, I told Louise that of course it was the South where someone like him would be shot. The South became my anti-America from then on, until I learned much later that the South was part of us, and we were part of it.

During Kennedy's funeral on TV I went out and practiced shooting my BB rifle in the backyard. I always aimed at birds, but if you've ever used a BB gun, you know that you rarely ever hit anything you aim at. This time, however, I hit a robin. As it writhed in pain, I felt complicit in Kennedy's murder, and in a deeper violence whose source I didn't know.

Life has a strange way of making unrelated events converge for mysterious reasons. Just after Kennedy died, my sister was diagnosed with an unusual cancer. It turned out that the probable cause was radiation doses she'd received as a baby to overcome a minor thyroid problem. At that time, some kids were given routine doses in the mistaken belief that radiation was pretty safe, part of what became Dwight Eisenhower's Atoms for Peace program — brought to you by the same constellation of interests from government and private industry who today want to tell you that toxic sludge is good for you.

Over seven months, my sister Susan gradually weakened and died. I used to sit in her room, and we would talk as she lay in bed. As she got worse, she became gentler and asked me more about myself than she ever had before. During her illness, she had me go out and buy stuff for her. As Susan grew weaker, she liked Joan Baez and Pete Seeger more and more. She wanted me to read poems to her, and usually the choice was Beat poets like Ferlinghetti and Ginsberg, guys I'd never heard of before. After Susan died, I remember going through her stuff and saving all the folk music and poetry for myself. I still listen to it. Today, I wonder if she'd be a comrade of mine and what she would have done had she lived. I like to think she'd be on the same side.

I've spent so much time on all this for a pretty simple reason. In those two years, I started to learn to think of the world a little more self-consciously, to question the boundaries of the bubble in which I had been raised. Now this is a conventional discovery, undergone by millions in the 1960s and all times, but over the years my own questioning began to be shaped in ways somewhat different from those of many, perhaps. It was not a question of rejecting what I was or how I'd been raised, most especially if it meant rejecting my parents, my friends, my teachers. They all seemed like loving people, capable of change and learning, too — indeed, one of the things that I appreciate now is how their deep Catholicism eventually brought most of them to learning, too, though of a different sort from the form mine took. In those 60s days, I came to understand how immense generosity and power and dignity could be often combined with complacency and, sometimes, even indifference to enormous violence and to evil — that these were often intertwined in others and me, in my bubble, and in the larger world outside of it. They couldn't be so easily disentangled one from another, for the same humans who produced those scenes in Demopolis and Dallas also somehow could produce my sister and my experiences in that East Menlo Park church.

While I never thought about it this way until much later, and its a less-than-crystal clear thought even now, my life of learning is partly about expanding boundaries yet not forgetting where I come from, not rejecting the world — that particular bubble — in which I was raised. This has often meant living in contradiction, or at least living on those lines that often run parallel and never meet in our society: lines between races, lines between classes, religions, neighborhoods, lines between the politics of cultural protest and the mainstream straight politics of elections. For me, my life of learning has meant containing my often blind rage against the accumulate "powers" of elites that dupe, delude, snare and, sometimes, send us to our deaths, if only unconsciously and through what they do in institutions every day of the week. Often I feel rage. But maybe learning means that rage must be shared and articulated, and in the process it becomes a cause and is tempered into the slower work of persuasion, conversation, empowerment of us all. I might add: walking these lines often doesn't bear results, but it helps to feel fully human nonetheless.

I got help, if only sometimes inadvertently. After my sister died, my parents, I think, were looking to get out of where we were. I think that my parents couldn't stand to be in the same house where my sister had been raised, and where she had died. Their grief led my dad to apply for a job in Turkey, as a media advisor at an American college in Istanbul. So we went to Turkey. It was a long way from Menlo Park, an utter change from the secure world of the San Francisco suburbs. During those two years, between 1965 and 1967, the America I knew was to change in many ways that were puzzling to me, just as I was to be transformed as well. I went to a Turkish high school, where I was a spectacle. I learned how to smoke, a habit I haven't yet shaken. It was my entrée into Turkish male society, at only five cents a pack. I spent my days off hitchhiking or visiting old Byzantine churches that had been turned into barns and apartment buildings. I spent a lot of time throwing dice in tea houses; no matter where I was, and against my own desires, I was always seen as an American — a label which

I came to accept, if also wondering about what, exactly it meant. Most of my Turkish friends saw Americans as history-less, wealthy, one-dimensional and quite dangerous children, and themselves as poor, full of history, two-dimensional and peaceful. During my time in Turkey, I found myself not so much defending my country (though I sometimes did) as realizing that for good or ill its actions were the source of misery, love, hate and wonder for many people who had not a whit of control over what it did. In a way, I was stigmatized. I came to accept this stigma, being an American, as an inescapable accident of my birth. I continue to go abroad, for it helps me understand what it means to be an American. Narrow? Perhaps.

College at Santa Cruz was like going abroad too. I was able to understand this dilemma intellectually for the first time. In fact, this is what college was for me: a way of understanding that I was hardly the first to feel these thoughts, to think about patriotism, nationality, democracy. Indeed, they had been the stuff of human history. I was interested in a lot of things — the French Revolution, Marx, Machiavelli, the American populists, China, the rise of socialism, the nature of war and the origin of states. I was lucky to have three famous teachers, but I didn't know that they were famous at the time, and in retrospect my love for a Sarah Lawrence-style education comes from the care and attention they gave to me: Norman O. Brown, the political philosopher Sheldon Wolin, and the late political scientist Grant McConnell — they continually read my papers and made careful marks on them. In various ways, each of these teachers taught about power, states, domination, capitalism, desire, passion and its sublimation. But in other ways they also taught about democratic community — the possibility of societies and polities that bring out the best in humanity, instead of the worst. They made me think about democracy not as a formula with a written formal constitution and a mechanical being, but as something citizens do that makes them nobler and richer as the qualities of reason, passion, debate and conflict, and the possibilities of community, emerged. To a large extent, my teachers also taught me that democracy was a fragile plant indeed, but an alive being nonetheless. And to distrust those who equated democracy with money, power, armies and experts — the same folks who brought us Vietnam as a supposed "war to extend democracy."

For 20 years I have now been teaching, and from supportive students I've always gotten the question: "Okay, that's your critique, but what's the solution?" I asked the same questions of my own teachers. I've learned now that their answer was right: Democracy is not what we have, it is what we aspire to be. So dare to aspire to it, for in the process you become a democratic citizen. It takes courage to live as a democratic citizen, and that's why we fight for it; this will involve you in great risks, but it's worth it because it will make you free.

For me, being a democratic citizen is not a painful obligation, but something that you can practice just about everywhere that there are people. You've got to listen, persuade, empathize, emote and reason with people whether they're like you or unlike you. It involves lots of continual self-questioning, and committing to things even though you've got doubts and don't want to leave your brains behind. It means defining the self not as a mysterious atom to be dissected, but something to be discovered in conflicts, debates and community.

In this society, it also means failed crusades, or crusades where you thought you failed but in retrospect you didn't. In college, I was a delegate to George McGovern's nominating convention in 1972 — one of the youngest. The McGovern campaign was so desperate that they made me a co-chair of the 1972 campaign for Santa Cruz county. I worked hard, and over a period of six months visited farm workers and junior colleges and walked beachside neighborhoods. On the University of California campus, McGovern won by 2,900 to six against Richard Nixon. He also won Santa Cruz county, but lost the election by the second largest margin in U.S. history.

How, given my faith in democracy, could I go on? Hadn't my politics just become another bubble? Maybe, but when I went back to both my former jobs — in a kitchen and on a sewer crew — the cumulative result of my many conversations was a little different. It wasn't that people hated McGovern; it was that politics was so utterly alien and distant to most of them that it might have come from the moon. A conservative working class? No, but citizens who, day after day, spent most of their time just getting through the workday. Everything about work and the lives they led, I thought, was structured to keep them away from even remotely political conversations. That said something about the gap between our aspirations and our realities.

It has turned out that the search for democratic understandings was much more complicated than I had thought, both for me and everyone else. For one thing, what is a democratic society anyway? And what if people are

interested more in S.U.V.s than in citizenship? And what if they don't share a vision of self-realization, except when it means going through life without such questions? And how to account, anyway, for the enormous reign of money, technology and unaccountable power that we call the modern Corporation? Aren't they "human" too?

In short, Ray Seidelman, your head is in the clouds. People are stupid, and not worthy of what you imagine to be the good life your fuzzy head dreams up. People are in fact so stupid that they gladly forge the chains that lock them in their bubbles. A nation of 280 million strangers is, at best, a collection of bubbles held together by corporate propaganda when possible, which it usually is, or brute force when necessary, which usually isn't. He who dies with the most toys wins, and the business of America is business. If you dissent, view the world with detached and bemused irony, carving out a personal space and blowing a bubble with a slightly different shape from that human carnival around you. Such is the nature of post-modern irony.

Perhaps all this is true. It is a reasonable response to political life today, which at one level provides about as much public space for creativity as an empty and darkened broom closet. It has been almost 40 years since I started on this ill-defined road, and in truth there seems to be not much to show for it. In the Oval Office is a guy with a vacant expression, stuffed with cash from the oil and gas industry, with an M.B.A. from Harvard and a B.A. from Yale, who after a life of privilege can't utter a line of his native language without mangling it. You would think that the dominant elites could do better and, if there's a shred of democracy left in the U.S., that people would be in the streets calling for his head. Instead, he's on the verge of passing bipartisan legislation to blow the surplus on tax giveaways to the class that put him in office. After 20 years of economic growth that's missed most Americans and that's heaved up pyramids of wealth and income inequality, he wins office on a platform of giving more wealth and income to the top income earners. Just 500 people on this planet control more wealth than the 3 billion poorest, and that was as this pretender took office.

Given the realities of this kind of power, genuine democracy seems pretty unlikely. If that's correct, America will soon be identified, if it is not already, as mere geographic space defined by its muscles, appetites and the national entertainment eccentricities that are palmed off as culture. Those lines I talked about before are just growing further apart.

Sorry for this digression. I forgot for a moment my recent conversion to the GOP. But I said it to raise a deeper question: Is this the result of democracy, or the chief indicator of its absence? What kind of people are we, anyway? Are we fated, due to human frailty and our own weaknesses, towards decline that is masked as progress? An honest reading of history tells us that other peoples and societies were well aware of their own contradictions and simply chose to evade them, or their masters solidified them by brute force.

I don't know the answer to these questions. I am not sure anyone does. The last emotions I want to feel are arrogance and guilt. It is arrogance to believe that I can tilt at democratic windmills, and guilt because I haven't done more. Mostly what my life of learning has boiled down to is ultimate faith in people, and a belief that they can't be fooled all of the time.

Now I've chosen a rather strange path to pose these questions, and it is either to the detriment or the credit of Sarah Lawrence that these random musings have resulted in a semi-permanent teaching career. I'm a professional academic, and according to the canons of my own profession, these questions are too bluntly posed, ideologically charged, and unanswerable in empirical and quantitative terms. Part of me frankly regrets this vocational choice for a life of learning, for I think my talents lie elsewhere, probably as a politician, street-fighter or, in an earlier incarnation, as a labor union leader. In truth, I've come to doubt my talents as a scholar, a choice I made in a different time when I thought that the life of the intellect was the best way of doing politics, of bridging those divides between those bubbles manufactured by U.S. society. For those of you who think I teach political science, think otherwise. What I am trying to do in my classes is teach about politics as a part of life and its choices, and about why huge agglomerations of power seek to restrict all that. There are lots of other ways to do this, and lots of better ways too to figure out how to listen to people on equal terms. If from Day One we're taught to think of ourselves as separate atoms on a trajectory to consume as much as possible, it is no wonder that we think of politics as a tortured pursuit of power after power, with most of us always losing. We're diminished people as a result; I've learned that most people realize that, if they're given the slightest opportunity to enjoy democratic conversations.

And you know, it's a cliché that teaching is a learning experience. Given the obstacles those lines that associate wealth, power and complacency from powerlessness, I'd expect the life force of democracy to have ebbed entirely. Yet your own questions, conflicts and arguments show that you are still very much citizens, or want to become so. I have almost always been encouraged by you. Some of you have been my students, and I have been grateful to have taught students who are so willing to question assumptions and wonder about the world. In a limited way, teaching you brings me back, ultimately, to all democratic dreams, those based on faith in — and a hunch about — what people can do when they see freedom on the horizon. They run towards it. College can be civic education of the highest sort — but so, too, must civic education be something we all share, so that we can create and live in those democratic spaces that make us fully human.

You know, one paradoxical result of my life as a scholar is that, after years of reading and thinking, I find myself returning to those original unformed experiences of 1963. Ultimately, I still read everything I can, not because I love to read, but because it keeps me alive and thinking. A life of learning isn't all books; reading is just one way to make sense of your experiences and those of others you'll never meet and never know. As a student of social movements, I've discovered a real irony: books don't make movements; they just distill the ideas of people who've acted to change history. Books allow us to understand what many already know: the world into which we were born isn't run by immutable laws of economics or of politics.

No. Politics and people are most interesting when they gain the courage and self-confidence to make history, or at least struggle to do so. Maybe this is the most recent lesson learned by those who went to Seattle, Washington and to Quebec City. But let's face it: It's how we extend those conversations when we get back to our hometowns that deeply matters, too. The best any scholar can do is to assist some of you to start democratic conversations, to relate your life to others, now strangers, and then back to yourselves. But it is really up to you. This comes from experiences, many of them, that you now, after Fridays Commencement, have the chance to undertake. Please remain open to them.

As you leave, I remain behind here restless for new challenges. I wish I were your age, not out of nostalgia, but because I'd have an additional 30 years to see more, do more, think more. For a long time, I thought my restlessness was a big problem. But maybe not; maybe this restlessness is another way of doing politics. Maybe it contributes to learning — then again, maybe not. Anyway, be restless, dare to struggle, treat people with respect, widen debates, look for pleasant surprises, and experience the world fully, with others like you and not like you. Above all, seek truth. And then use it to build power. Take Bob Marley's advice: One love, one world, let's get together and feel alright.

Thanks for listening.

Mary Cornish, Graduate Student in Poetry Speaks to Graduates at Commencement 2001

I'm glad to speak this morning on behalf of all graduate students.

A few months ago, in our campus mailboxes, we got a little slip of paper that said, "Please remember to measure your head before March 23rd." Since I wasn't thinking of graduation, the reminder to measure my head startled me. Even now, such a notion seems a little bizarre.

I mentioned this to my nephew and he said, "They should have measured it coming in!"-- a kind of before and after. Standing here today, aware of all I've learned, I'm inclined to agree.

The smallest head among us is a 6 1/4, the largest size, shared by both male and female students is 8 1/2. Some of us may be disappointed to hear there is no discernable difference between a graduate head and an undergrad. Or even those of the faculty from the rest of ours.

I was told Barbara Walters-- who interviews great heads of state-- had her head measured by her housekeeper. This image gives a poet pause: Barbara Walters, maybe in a bathrobe, coffee cup in hand, and her housekeeper measuring an inch above either ear, the largest point around that famous head. Hat size: 6 1/2.

No doubt all of us know John Keats as an English poet. What is less known is that he almost made hats instead of poems. His guardian, worried about John's future as a poet, wanted to set him up in a shop. Imagine, instead of an ode to autumn, a hat by Keats: feathers, flowers, bows, a bird. The young man wrote in a letter to a friend: "I do believe if I could be a hatter, I might be one." I hear in that line a note of longing, and an inevitability to his becoming a poet.

I wonder, as we sit here today with our various fields of study?? Whether dance or human genetics-- if we chose them or they chose us. That is, that our professions are referred to as "callings" for a reason: theirs is the voice, and we follow. Whichever is true, Keats's brief life serves as an example of how to embrace a pursuit with passion.

When I went over to Campus Events for statistics of hat size, I expected to calculate an average. However, looking at those lists and lists of heads, I was impressed first by how we all share a human shape, one whose details we take for granted. Next, those increments: 7 1/8, 7 1/4-- small measurements that tell us how we vary from the general human shape in wonderful, idiosyncratic ways.

Looking back on the years at Sarah Lawrence, I realize how well this school nurtures both aspects. We're encouraged in a sense of community: that shared human shape. Yet, the individual student is celebrated for those differences that make each one of us unique.

I'd like to close by turning to the faculty, offer them great thanks for loving and teaching us. The day belongs to them as well. Congratulations to us all.