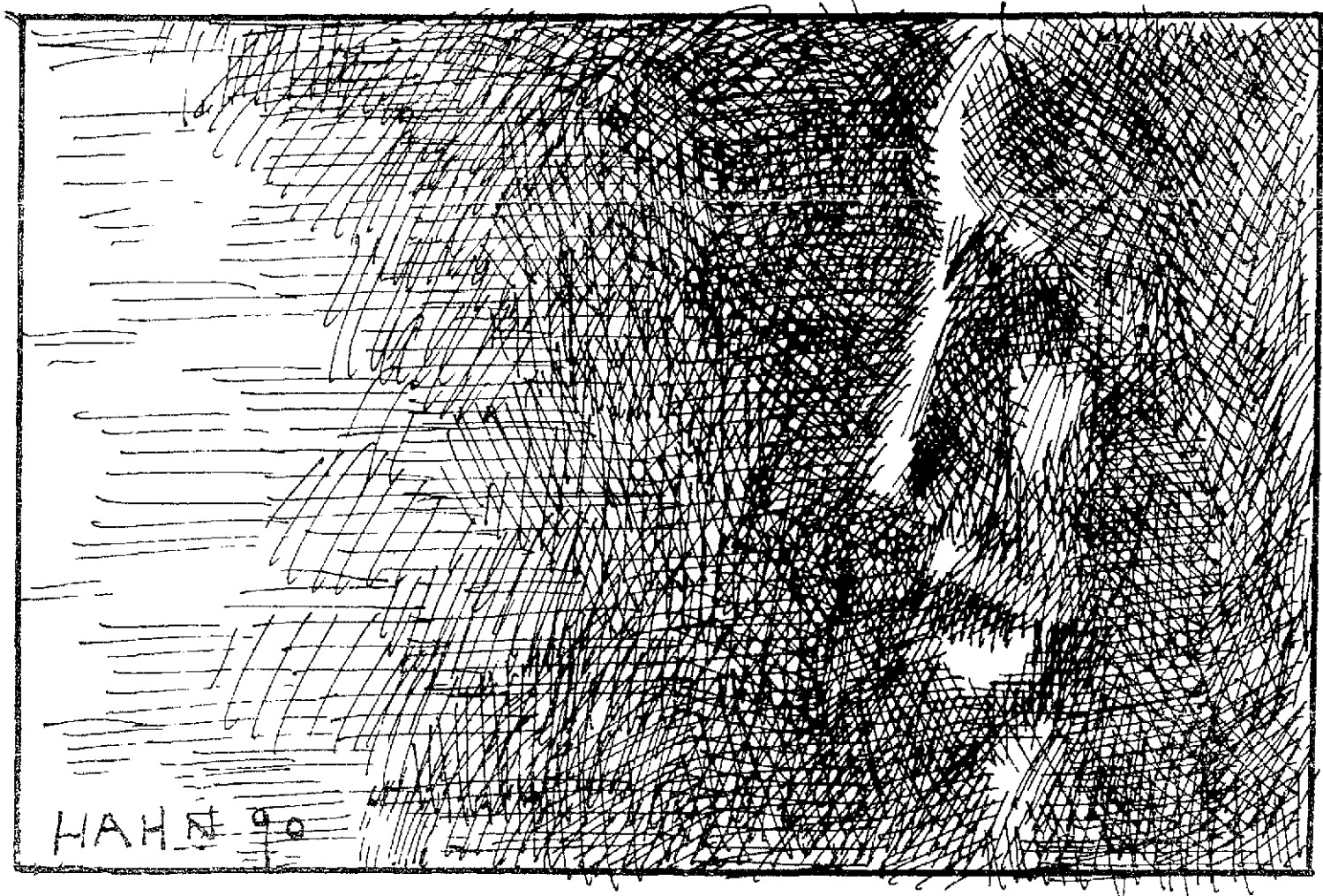




Volume XCVI Number 7

March 26, 1990

BARNARD BULLETIN



Confronting Violence Close to Home

Women Rally to Take Back the Night

◆
Alternative Ways of Dealing
With Rape

◆
Sanctioned Sexism on
Campus

◆
SGA Candidates Set
Platforms



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photography editors

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office manager

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design

Joshua M. Masur

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Rape is an issue that unites all women. No one is immune to the horror of rape, the violence, the healing, the trauma, the fear.

There are different levels of dealing with the issue of rape. There are Band-Aids: upgraded security, self-defense classes, leaving parties early to ensure company on the way home, pretending to enjoy jogging around a track. Vocalization is the next step. Each time a story is shared, a survivor comforted, a vigil planned, two important processes are put into motion—the individual is empowered and the level of awareness within her society is raised. This is why programs like "Take Back The Night" and accurate media coverage are crucial as vehicles for both emotional support and the education of a community. The final step towards combating rape lies in examining the roots of current attitudes towards women and how ideas about gender, power and sex are formed and reinforced. By understanding the nature of socially constructed "truths," we are able to accept responsibility for the re-construction of our society.

The media plays a central role in structuring our attitudes, both through the information it does and does not reveal and in the ways that this information is conveyed

When a rape is reported as a sexual assault, the crime is minimized. When a rape is presented as being enjoyable to the survivor, as in the film *Dangerous Liaisons*, the crime is eroticized. When the attention of all New York City is focused on the rape of one upper-class white woman while the crimes perpetrated against countless other women—women of color, lower-class women, sex workers—are rendered invisible by lack of media exposure, the universality of the crime is denied.

Every four seconds, worldwide, a woman is raped. Every 18 seconds in the U.S. a woman is battered in her home. 84% of rape survivors interviewed on college campuses were acquainted with their assailants. One out of every three women will be sexually assaulted in her lifetime.

In the time that it takes you to read this copy of the Bulletin, three women will have been raped. Each incident is an individual tragedy affecting an individual woman. One may be a working class white mother, another a teenaged black high school student, and the third an Asian American lesbian attending an Ivy League college. Six minutes more, another story will unfold.

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LETTERS

"Own"ing Feminism

To the Editor:

Part of the value of words is that by applying them to ourselves or others we can begin to get a sense of where we stand in terms of each other's opinions and views. Yet some words are very elusive in their definitions and others can be harmful. When the meaning of a word is unclear, it is best to use it with care, and not make assumptions about what that word means for others. An example of this is the word "feminism."

For every woman who defines herself as a feminist the word has a different meaning. In her commentary, "A Feminism of My Own," Jeanne Rhee expressed her feelings when confronted by a type of feminism at Barnard that makes her feel "a bit uncomfortable." She asserts that "Barnard focuses more on the lesbian and feminist community and less on the traditionalist community." She defends the validity of her own opinion, and rejects the stereotypes that factionalize the Barnard community.

Rhee's assertion that the radical feminist community is more supported than a more "traditional" school of thought is not true. Rhee battles against the stereotypes that "run rampant at Barnard," but buys into these stereotypes by adding that she "happen[s] to be one." According to Rhee's assumptions, these stereotypes are bad because they make people like Rhee feel uncomfortable. She describes the stereotype she represents by describing herself: "I am a woman who dresses fairly nicely, never goes out in public without make-up and gets involved in college activities." She commits the same error that she accuses "radical" feminists of committing—defining a type of feminism and establishing it as a stereotype. By saying that she, unlike radical feminists, does certain things, she narrows the range of possibilities for others. Yet isn't this the very categorization she is fighting against?

Rhee identifies the stereotype of the radical feminist as a woman with "a butched haircut, dressed in black, who is undoubtedly a lesbian." Undoubtedly, Rhee did not stop to talk to the people she "walked past...In McIntosh" who were wearing "a black sweater, Levi's, cowboy boots and motorcycle jacket." Because of the way they dressed, these women had, according to Rhee, different "values." By defining herself and others by the very generalizations she so despises, she is reaffirming stereotypes.

Rhee's assumptions do not stop at defining people by how they dress. While pushing the importance of freedom of choice she goes on to assert that there is not "such a thing as a non-feminist." I would never deny Rhee the right to consider herself a feminist, but neither would I deny others the right not to be one. There is such a thing as a non-feminist and there are women even at Barnard who do not consider themselves feminists. The word feminism has negative connotations for many people more "liberal" than Rhee, and they may prefer not to be

viewed as feminists. This is perfectly valid, since no one should be categorized as something they would rather not be. Rhee denies other women the right to choose their own self-definition.

continued on page 13

All For One, Not One For All

To the Editor:

Feminism is open ended. It is what we, each as individuals, perceive it to be. In Rhee's attempt to widen a definition of feminism to include her own, she excludes that of others. From radical feminists to women who choose not to think of themselves as feminists, all must be allowed their own interpretations of feminism.

—Mary Kim (BC '92)

—Cindy Suchomel (BC '92)

Chromosomes and Cooking

To the Editor:

I was puzzled by Jeanne Rhee's commentary, *A Feminism of My Own*. Where was the feminism? I saw nothing anywhere in the article that indicated that Ms. Rhee is a feminist in any way, shape or form.

I was equally distressed by the fact that so much of her discussion of what it means to be a "true" feminist revolved around clothing, hairstyle and make-up. Having a positive body image is crucial to everybody's well-being—traditionalist and feminist, heterosexual and homosexual, female and male alike, irrespective of whether that image is expressed with pearls and pastels or leather and Levi's. Feminism, however is more than the trappings on the outside, it is the beliefs on the inside. Contrary to Ms. Rhee's belief, feminism is not "defined by each woman to fit her own expectations and lifestyle," rather, it is the belief that no woman should ever feel that certain things (such as cooking and baking!) are expected of her merely because of her sex. Cooking, car maintenance and wage earning are all human responsibilities and are not instincts linked to the X or Y chromosomes.

As a Jewish Feminist, I understand the difficulty of reconciling traditional values with feminism. As a philosophy major, I applaud Ms. Rhee's calling into question her values and her perception of those she finds around her. We can never fully understand that which we do not question. However, I encourage her to continue her exploration of her values and her perceptions of feminists and Feminism. I encourage others who share this dilemma to take heart, feminism and traditionalism do not have to be mutually exclusive. I hope that as Ms. Rhee continues her education and involvement at Barnard she will learn that there is much more to Feminism than short hair, black clothing and lesbianism.

—Sylvia S. Polk (BC '91)

BULLETINS

Rep Council Supports Center for Research on Women at March 12 Meeting

Director of the Center for Research on Women Temma Kaplan briefed the Rep Council about the Center's current financial crisis during the March 12 SGA meeting. The center faces \$60,000 in budget cuts in the coming year, which would mean cutting all staff and moving the Center's entire collection to the Barnard archives.

The Center, which was founded in 1971, has been a valuable resource to both the Barnard and New York feminist communities. According to Kaplan the Center can sustain up to \$15,000 in cuts by removing a phone line and cutting down on mailing costs, but if the proposed budget cuts are approved and the Center is sapped of its staff and space, it would effectively no longer exist. She explained that staff is essential, as the Center's collection is constantly expanding, and requires cataloguing.

The organization of material also needs to be explained to users, as it is not arranged by Dewey decimal, or any other traditional library-type system. She added that archiving the Center's collection would severely limit access to it.

Opinions among council members varied from questions about how useful the Center is to Barnard students, to concerns about how Barnard's status as a women's college would be affected if the Center closed. The council came to a unanimous decision to draft a letter to Dean of Faculty Robert McCaughey opposing the budget cuts.

One of the three members who volunteered to draft the letter, Representative at Large Diana Miller (BC '90), said, "The Center serves the same function for the Women's Studies major as a lab does for a Biology major; taking the Center away would be like taking the lab away from Biology majors."

Increased concern over security was also discussed at the meeting. Student Chair of the Security Tri-Partite committee Amy Masters (BC '90), reported on a recent meeting with Director of Security John Scalossi, Dean of Student Life Georgie Gatch and other students. The meeting focused mainly on the security risk presented by entrances to the quad that can be accessed by anyone entering Barnard Hall, via the tunnel. The consensus at the February 21 meeting was that the door between the tunnel and the basement of Centennial, which is currently locked at night and open during the day, should be completely sealed off with a magnetic lock. The new lock would deny access to everyone, twenty-four hours a day.

The idea of placing a guard near the door was immediately dismissed as it would cost \$125,000 annually.

Masters was asked by Scalossi to gather student input on
continued on page 22

Women and Disability Film Festival

The Seventh Annual Women and disability Film Festival will be held March 26-March 30. The Festival will present a week long series of films that explore issues of gender and disability. All of the films will be shown between 12pm-2pm in different locations on campus so as to accommodate a widerange of viewers.

The Festival occurs in March so as to highlight Women's History Month, according to Festival Coordinator Susan Quinby, Assistant Director of the Office of Disabilities.

The first film of the Festival will be *Positive Images: Portraits of Women with Disabilities* (1989/58 minutes). It will be shown on Monday, March 26 in the Jean Palmer Room in upper-level McIntosh. The film portrays the lives of three women with disabilities.

The Impossible Takes a Little Longer (1989/45 minutes) will be shown on Tuesday, the 27 in the Jean Palmer Room. This film documents the lives of five disabled women and informs all women about ways in which disabled women can live productive satisfying lives.

DiAna's Hair Ego: AIDS Info Up Front (1990/29 minutes), and *Her Giveaway: A Spiritual Journey with AIDS* (1987/ 22 minutes) will be shown on Wednesday, March 28 in the Ella Weed Room. The first film documents the growth of the South Carolina AIDS Education Network which operates out of DiAna's beauty salon. The second film is about Carole Lafavor, a member of the Ojibwe tribe who is a mother, a registered nurse, and has AIDS.

The films to be shown on Thursday, March 29 and Friday, March 30 are yet to be announced

For further information about the Festival call the Office of Disability Services at x44634.

—by Rebecca Lacher



SGA members discuss future of Center for Research on Women.

SGA Candidates

What one thing would you like to

Jennifer Cowan
Sara Bucholtz
Leigh Fairchild
Geneva Riley

Christina Geigel
Maria Vallejo
Claire Casapao
Sylvia Polk

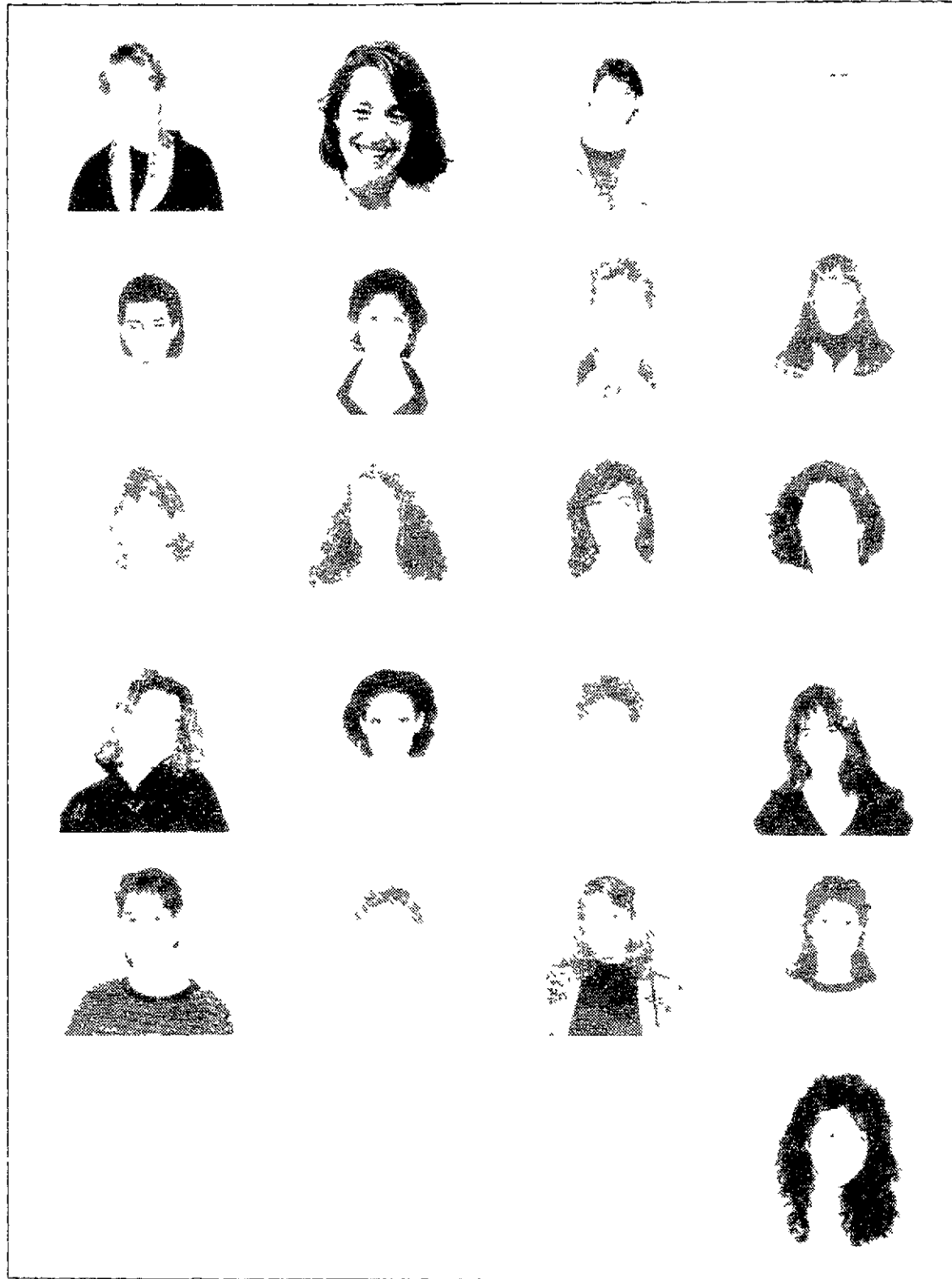
Liz Nanni
Rochelle Tarlowe
Gayle Friedland
Janet Alperstein

Roberta Waterstone
Jennifer Bullock
Angela Y.M. Riley
Day Levine

Aimee Saginaw
Emmily Washington
Kristen Hoeschler
Robyn Bass

Leilynne Lau

Not Pictured
Alyssa Held (BC '91)
Jen McQuade (BC '91)
Jennifer Newman (BC'93)
Julie Owen (BC '91)



State Their Goals

improve at Barnard if you are elected?

Jennifer Cowan (BC '91)

President of Student Government Association
(Running Unopposed)

"I'm going to create a book exchange board, using index cards, for people to buy and sell used books, rather than having to go to the bookstore."

Sara Bucholtz (BC '91)

Vice-President of Student Government Association

"My main goal is education. I feel that our Student Government is not well understood. Most students wonder: What exactly is Rep Council? How do committees and clubs differ? Who makes the decisions? And very importantly, how can any student voice her opinion and get involved? I want to answer all of these queries. Every Barnard student should understand our multi-faceted SGA."

Leigh Fairchild (BC '92)

Vice President of Student Activities

"I would like to see greater interaction between clubs and undergraduate colleges, as far as events are concerned. I don't think there needs necessarily to be more programming, but better programming. I would also like to see more programming that involves faculty and administration in the programs, and better publicity that will provoke a greater awareness and appreciation of the diversity of events."

Geneva Riley (BC '91)

Vice President of Student Activities

"I think that Barnard needs a lot of school spirit. I would like to foster an environment where Barnard students don't need to go elsewhere to find things to do. I'd like to create diverse activities for everyone's interests."

Christina Geigel (BC '91)

Treasurer of Student Government Association
(Running Unopposed)

"I would like to see more student participation and involvement on campus."

Maria Vallejo (BC '91)

Student Government Association Officer of the Board

"I would make students more aware of events on campus, issues concerning students on campus, and also making our college something that fulfills more of our students needs."

Claire Casapao (BC '93)

Student Government Association Officer of the Board

"I think that a lot of times people think that when you're in a

leadership position you 'delegate.' I would like to open up to students through SGA, to serve the school and improve on the apathy. I want them to be active in SGA vicariously through me."

Sylvia Polk (BC '91)

Senior Representative to the Board of Trustees
(Running Unopposed)

"I want to improve lines of communication. Students aren't as aware of the different organizations around campus. I would like to see channels opened up for students so that they know right away where to go and who to see."

Liz Nanni (BC '92)

Representative to the Board of Trustees

"I think improving communication between the students and people who make major decisions at the school, such as the Board of Trustees, is very important. These decisions directly affect the lives of Barnard students."

Rochelle Tarlowe (BC '92)

Representative to the Board of Trustees

"I would like to see greater bond between the student body and the Board of Trustees to make sure that sure students requests are answered."

Gayle Friedland (BC '92)

Representative to the Board of Trustees

"I would like to encourage more student input, students should have a greater role in decision making since we are the ones that decisions affect."

Janet Alperstein (BC '92)

Representative-at-Large

"I would like to continue working on the multi-cultural issue, to exemplify the diversity on our campus."

Jen McQuade (BC '91)

Representative-at-Large

"The Rep-at-Large must be able to use educated judgement so as to properly check and balance community and government issues. I believe through my involvement I can bring students' concerns and problems from a variety of backgrounds to SGA. I am willing to roll up my sleeves and start working to build a more responsive and cohesive community."

Roberta Waterstone (BC '92)
Representative-at-Large
"I would like to strengthen the sense of community."

Jennifer Bullock (BC '93)
Representative-at-Large
"I would like to get groups of interested students together to work on different issues on campus. I think right now there is too much apathy. I would like to see more participation. I would encourage more students to come to SGA meetings, to sit and listen, and give their input to let people know what is bothering them."

Angela Y.M. Riley (BC '93)
Columbia College Liaison
"I would like to see at Barnard more of a university atmosphere, it seems that now we are Barnard and Columbia and not just one university. I came here expecting more of a university atmosphere and that is what I would work for."

Day Levine (BC '92)
Columbia College Liaison
"I would like to improve communication between the two schools. Strengthening the relationship through improved communication."

Jennifer Newman (BC '93)
School of Engineering and Applied Sciences (SEAS) Liaison
"I think that there should be more interaction between Barnard and the Engineering School. Barnard women should be able to take advantage of all the resources of the University, including SEAS."

Aimee Saginaw (BC '93)
School of Engineering and Applied Sciences (SEAS) Liaison
"In terms of the Engineering School, there are a lot of opportunities that Barnard students may be interested in."

Emmily Washington (BC '93)
Student Services Liaison
"One thing I would like to do is to create more of a line of

communication between students, administration, and faculty. This position gives me that opportunity and responsibility. I am a member of a tripartite committee (made up of students, administrators and faculty) now so I have experience working with these three groups."

Julie Owen (BC '91)
Student Services Liaison
"As Student Services Liaison I would give insight to tripartite committee members into productive methods that can help to solve problems and encourage greater communication between students and administrators."

Alyssa Held (BC '91)
Senior Class President
"As your class President, I am planning new and exciting senior activities. My hope is to rekindle the spark you experienced as a first year student, as you make your exodus from Columbia."

Kristen Hoeschler (BC '91)
Senior Class President
"I would increase the class' involvement in the community. I understand it is difficult to make an extended commitment to volunteer projects, thus I hope to create other short-term opportunities that fit into the demanding senior schedule."

Robyn Bass (BC '92)
Junior Class President
(Running Unopposed)
"I would like to improve the spirit and unity within the class, college, and university"

Leilynn Lau (BC '93)
Sophomore Class President
(Running Unopposed)
"I want to improve participation and interaction—I think that people should become more aware of Barnard's academic and social resources and take advantage of more opportunities."

SGA Blood Drive

April 17-18

11:30am-5pm

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Abuse in the Home: Campus Groups Address Domestic Violence

—Mary Kir

Cow

*A starving cow will find a way
Through any beanfield fence.
To get her out, a man must use
Extremes of violence:
But blows hurt less than hunger,
She'll bleed but still she'll stay
The man I love may loathe me
But I will not go away.*

—by an anonymous Korean woman
Translated by Graeme Wilson

• • • • •

"A lot of Take Back The Night addresses violence in the street, how to deal with harassment, and how to defend [yourself] against attack, but the hardest attack to defend yourself against is an attack from someone you love, whether it is a brother, a friend, or a lover," said Carolyn Farhie (CC '92) who will lead a discussion group on April 24, with Ilomai Kurrik (BC '93), on violence committed by loved ones.

The discussion will cap a month-long series of events focusing on domestic violence and rape against women of various ethnic, cultural, religious, and sexual orientations or backgrounds.

According to Farhie, violence by loved ones often takes the form of emotional abuse. The most difficult dilemma ensues when "you don't want to hurt them, but they hurt you," Farhie said.

Achayot/Sisters, the Asian Women's Coalition, and Alianza Latino Americana are all sponsoring panel discussions addressing domestic violence.

According to Take Back the Night co-coordinator Amy Fix (BC '92), "This year's set of events will hopefully serve as a precedent for future programs and pro-

mote a more diverse awareness" of the issue of violence against women. By sponsoring panels that represent many different groups Fix hopes to encourage coalition building among women of different backgrounds. Fix explained, "Coalition building is one of the highest priorities for women's issues. It is fundamental in order to make any progress in any issue of social change."

Co-coordinator for the Violence against Lesbians and Gay Men Panel Eliza Randall (BC '91) agreed. She anticipates that Take Back the Night Month will foster a "cross-section of people on campus to create coalition building—[for] a community that will work together against widespread violence."

Achayot/Sisters member Susan Zeller (BC '90), said that "domestic violence is a phenomena we need to address overall."

She stated that within the Jewish community women resist talking about domestic violence because no one wants to expose herself or himself to criticism coming "from the outside." Zeller explained that "you don't air your dirty laundry, you keep it hidden. It is bad enough that Jews are plagued by anti-Semitism; no one wants to give anyone more reason to discriminate." She said that she senses a "strong indoctrination among Jews to keep it [domestic violence] private."

A controversial issue for Jewish feminists today, related to domestic violence, is the issue of obtaining a "divorce contract" or *get*. Traditionally, only Jewish men are permitted to ask for, or receive, a *get*. Jewish women do not even have the power to request a *get*. A Jewish woman may procure a legal divorce authorized by the state, but she does not

gain the approval of her Jewish community. Under Jewish law, a woman who initiated a divorce herself may not be allowed to remarry.

Currently Get Equal Treatment (GET), a Jewish women's advocacy group, helps battered Jewish women obtain a *get*.

Achayot/Sisters and the Council of Jewish Organizations (CJO) are presenting a speaker on domestic violence within the Jewish community, on April 2 at 7pm in the Brooks Living Room. A spokesperson from The Transition Center, a refuge for battered women that takes special consideration of Jewish women's Kosher dietary laws, is scheduled to speak.

The Asian Women's Coalition (AWC) will sponsor a forum on Violence against Asian Women on April 16. According to AWC president Dana Wu (CC '91), a staff member from the New York Asian Women's Center will be conducting a workshop addressing this issue.

The problem for Asian women, as Wu perceives it, is that many Asian women are still prohibited from seeking outside support because of the "foreign language, culture, and economy of America." "Fear of the unfamiliar American legal system, fear of authority, fear of not being able to speak English well, and fear of not having support groups," Wu explained, all contribute to Asian women's silence and avoidance of these issues.

Women are reluctant to speak up about domestic violence because "it would bring shame to the family," Wu said. She added that even in a close-knit church community like those of some Asian-Americans, a woman would be too embarrassed to admit to her church friends that her husband is abusive.

"Women are also afraid that if they get divorced, they might not ever get remarried."

Wu described a recent case that took place in March of 1989 in which New York City resident Dong Luchen was sentenced to just five years probation for second degree manslaughter after beating his wife to death with a metal rod. He suspected her of adultery.

Luchen's sentencing was lenient because of a "cultural defense" his lawyer introduced during the trial. Luchen's lawyer argued that because Chinese marriage vows are considered sacred, and the threat of a wife's infidelity would bring "great shame" to a family, the defendant's actions were justified, and he ought to be charged with manslaughter, not murder.

In the Republic of Korea, a married woman's property entirely becomes her husband's, even if he beats her. She may not reclaim it should she attempt to divorce her husband. These women, bound by strict economic controls, cannot seek divorce with the prospects of finding economic autonomy, and are thus fettered to their marriages.

In the U.S. however, Asian women are beginning to seek shelters and legal action. According to Wu, shelters for Asian women in the U.S. have become more available.

The San Francisco Asian Women's Shelter Project, for example, has already treated more than 800 Asian women in 33 San Francisco Bay Area cities.

Barnard Organization of Black Women (BOBW) member Taria Crenshaw (BC '91) commented on perceptions of violence in the black community. "I don't think that it [violence against women] is any more common [in the black community] than any other group. We have this image that it's more common," Crenshaw remarked.

BOBW member Kimberly Elaine Parker (BC '92), said that the concern about violence against women is universal, "Violence is violence," Parker stated,

"and it will not be accepted by any group."

The Alianza Latino Americana (ALA) plans to host a discussion on domestic violence in the Latino household.

According to ALA Cultural Chair Laura Lopez (CC '92), a panel of two women, Director of the Bronx Court Operations for Victims Services Alice Fernandez, and Spokesperson for the Hostess Center for Immigration and Women's Rights Marta Rivera, are scheduled to attend the event.

ALA member Eva Landeo (BC '91) commented that violence in the Latino

◆

*The silence not only
inhibits legal action
against abusive
males in the family,
but it quietly
condones the
existence of
violence.*

◆

family is a "fairly common occurrence. Women expect men to hit them-it's a given." Landeo continued that domestic violence is "quite accepted-people have been socialized to think that way. Wives think that 'that's how husbands are' and it's accepted by the family."

Landeo described a "point system" in Peru which determines whether a woman can legally press charges against a man for assault and battery. The allotment of points is subjectively assessed by the police. For example, a bleeding laceration will score more "points" than a bruise, but a broken arm may just barely

score eleven points-the current number of points needed to press charges. Landeo said she deplores this system and many other laws in Latin America which blatantly discriminate against women.

Chicano Caucus academic chair Corina Guzman (CC '93) described one aspect of domestic violence within the Chicano community, "The violence is usually alcohol-related. A man might beat up his wife and within several days, both of them will probably act as if nothing happened. Women think that it's natural [to get beaten] so they get used to it. They see it in their own families so they accept it. It becomes a psychological issue, some women even begin to think that they deserve it."

Guzman explained that men are expected to be "muy hombre" or "very manly," and they are anticipated to "fajan bien pantalones" or "wear the pants in the family."

The various organizations which are openly responding to the sensitive issue of violence against women, and domestic violence concurred that although violence at home is not often talked about in their respective communities, it does occur. The silence not only inhibits legal action against abusive males in the family, but it quietly condones the existence of violence.

According to Zeller, "If we [women] don't talk about it [domestic violence], it's not there, and therefore there's no problem."

In cases of domestic violence women who are economically dependent on their husbands often bear the consequences of physical abuse because they have no other refuge but their own homes. To remedy this Landeo believes that "the main issue is educating women." Wu asserted that "violence is a community issue, thus the community ought to be responsible for battered women." ◆

Mary Kim is a Barnard College sophomore.

"bad rap," and that fraternities don't cause the problem, but it is a result of the way that men are brought up.

She feels that more men do not become involved in women's issues because it puts their masculinity on the line. Men who are involved in women's issues are looked upon as less macho, and this perception worries them enough to keep them from getting involved.

Other Attitudes

A Columbia College senior, who wished to remain anonymous, claimed that he and most men are apathetic to women's causes because they "do not affect them." He claimed that women can conquer sexism to a large extent on their own, but they do need help because it is a big job.

He feels that the major women's issues are finding a balance between family and career, and problems with the way society views women. He said that he knows women are unhappy, since they

are asking for change, but he did not know what they wanted: "I don't know, I never understood women," he further explained.

This student said that he does not make an effort to find out what changes women want because "I'm more interested in doing my work than in political issues." He does not think that this apathy perpetuates violence towards women, nor does it mean that he is sexist.

He does not think that calling male and female first-year students "first year students" instead of "freshmen" makes a difference in anyone's attitude toward women.

Organizations Fighting Sexism

Peter Niesular (CC '90) is active in Take Back the Night, and believes that men have a very important role to play in fighting violence against women. He said that until a year ago he was blind to the fact that one out of three women is

sexually assaulted at some time in her life. "Most men just don't realize the extent of it," Niesular said. He does not understand why every man would not want to get involved in fighting violence against women, as "every man has some female dear to him, a girlfriend, wife, sister, mother."

Niesular feels that more men should be involved in Take Back the Night.

Jeff Rake (CC '90) works for the National Clearinghouse for Harassment, a network of several colleges that gathers information on harassment. The core group consists of three men and five women. The goal of the Clearinghouse is to raise awareness so that students don't feel harassment occurs only in isolated instances. Rake hopes the Clearinghouse will create a community of men on campus who are much more aware of the frequency of sexual harassment. ♦

Lyat Sheintal is a Barnard College junior.

"Own"ing Feminism

—continued from page 4

Yet, Rhee also puts a "minimum" on feminism. By believing in "equal rights, equal pay, et cetera," she feels she meets this minimum criteria. She fails to comprehend that while she may have eliminated many of the standards for feminism she feels "radical" feminists hold, she has maintained others. I am curious as to what Rhee's "et cetera" might be. Not because I agree that there is a minimum participation level for feminism, but because she has left out all of her feminist "ethic" while criticizing what she perceives to be others. Does Rhee assume that every feminist should fill in the blanks because we all agree on these values? Any one has the right to claim she or he is a feminist. What they mean by this can vary greatly, but it is impossible to evaluate the validity of their own identification with feminism. That Rhee likes housework, "cooking and baking" and "loading the dishwasher" does not invalidate her in the eyes of all "radical" feminists. Yet she assumes that it does. Rhee would prevent others from being feminists, even while she dislikes being prevented from holding the title herself.

Rhee goes on to attack the use of "first-year student" and "womyn" as opposed to "freshman" and "women." For someone who is protesting the limitations others place on her use of

the word "feminism," she shows surprising insensitivity at the way in which words themselves can be limiting. She complains that she does not understand why such terms are important. She also assumes that "the feminist ideal" means necessarily supporting the use of these words. As someone struggling with the implications of one word, Rhee should try to understand the implications of other words. As a person protesting stereotypes in general she should not assume that all feminists feel that "first-year student" and "womyn" are more valid than the traditional frames of reference.

Rhee ends by asserting that she will "continue to be true to [her] definition of feminism...one that no one can pressure [her] into changing." I am sorry that Rhee feels pressured, but I also wonder how she can come to the conclusion that she is being pressured, when her assumptions indicate to me that she has not spoken to those whom she considers "radical" feminists. In my "definition" of feminism, which I apply only to myself, communication is the key to getting things done. Respect is also important. No one "owns" the unique right to call themselves a feminist while preventing others from doing so. Only by understanding and speaking to one another can we avoid making the assumptions that Rhee makes about others.

—Geraldine Rowe (BC '92)

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Buckle Up For Spring Break '90

Methods for Attacking Rape

—by Margaret Tallman

Take Back the Night Month addresses and protests violence against women. The series of panel discussions and other events planned for the month seek to educate students on relevant issues associated with acts of violence against women and gay men.

A discussion entitled "Alternative Ways of Dealing with Attack" will take place in the Brooks Living Room on Tuesday, April 3 at 6:30pm. The discussion will explore women's options for dealing with and overcoming violence. McIntosh Activities Council (McAc) will present *Confrontation*, a film about the true story of a woman who was attacked and later confronted her rapist.

Following the McAc Lecture Series film, a panel of four will discuss rape and women's legal recourse. The panelists will talk about all forms of attack against women, from sexual harassment to rape. Their discussion will cover the legal rights of survivors of rape, and will provide resources and suggestions as to how to deal with attack and confront assailants.

Panel chairs Jill Colton (BC '92) and Marie-Ann Delafuente (BC '91) have tentatively scheduled member of the New York City Sex Crimes Division Linda Fairstein, an attorney known for her prosecution of Robert Chambers. The two other panel members are yet to be announced.

The goal of the Take Back the Night Committee and the "Alternative Ways of Dealing with Attack" panel is to inform participants of the different ways of dealing with violence. Panel coordinators Delafuente and Colton are working to make students more aware of rape services.

Colton is a co-coordinator of the panel and a Rape Victim Advocate trained in the Rape Intervention Program (RIP) at St. Luke's hospital. Colton

is responsible for helping survivors of sexual attack and feels that counseling and providing information immediately to the survivor after an attack is one of the most effective ways of dealing with rape.

Rape Victim Advocates are called by the emergency room staff at St. Luke's when a rape survivor is admitted. Advocates must arrive within fifteen minutes of the call. According to Colton, the advocates act as mediators between the survivor and the medical and law enforcement staffs.

Colton, who now works on call at St. Luke's, says, "My most important objective is to help them [the survivors] regain their sense of control and also to let them know that whatever they did, they did the right thing because they got through it and survived."

RIP consists of four social workers and one psychiatrist who give free individual, family, and group counseling after initial contact with the Advocates. RIP can also refer survivors of attack to legal advocates who can assist them in any legal action they may wish to take.

Health Services Offers Support

According to Program Coordinator of Health Services Gizelle Harrington, Health Services has a full counselling staff to support survivors of any form of sexual harassment or attack. If anybody came into Health Services and stated that they had been sexually harassed or attacked, "they would be seen immediately," according to Harrington.

Terry O'Rourke is the Mental Health appointments coordinator Health Services. In the case of emergencies she would contact the doctor most accessible at the time, most likely the doctor on call. According to Nurse and Care Coordinator of Health Services Kathy Kreiger, all of the mental health staff of

Health Services can handle sexual attack cases when they come up.

Health Services also offers a variety of programming addressing sexual harassment and attack. Last semester Health Services ran a six-week workshop about sexual assault. Speakers included members of the St. Luke's rape crisis center, Barnard College Security Officers who discussed ways students can protect themselves, Dean Georgie Gatch who discussed Barnard's written policy on sexual harassment, and Priscilla Gillmore of the Physical Education Department who discussed methods of self-defense.

This semester Health Services is sponsoring a support group for survivors of sexual attack and abuse called Surviving Sexual Abuse. Students who have experienced sexual attack or abuse are invited to attend these sessions held each Monday from 4:30-5:30pm at Health Services. Anyone interested in attending these meetings should contact Dr. Peggy Backman.

The programs at Health Services, St. Luke's hospital, and other alternatives for dealing with violence such as classes offered by Barnard's Physical Education Department in self-defense are some of the options a woman has for overcoming sexual harassment, attack, or abuse.

After a woman is raped, she needs to know that all of these alternatives for dealing with attack exist. Events such as Take Back the Night can help to educate and motivate women to take action. "The March and Rally are alternative ways of dealing with rape and other violence because they involve speaking out and breaking the silence about such experiences," according to Take Back the Night co-coordinator Amy Fix (BC '92). ♦

Margaret Tallman is a Barnard College junior.

Harassment of Lesbians, Gays, And Bisexuals: How Can We Respond?

—by Carolyn Farhi

Harassment can happen in the street, on campus, or in a classroom, and it leaves us feeling angry, violated, and hurt. Lesbian women, gay men, and bisexual women and men are systematically harassed because of their sexual orientation. Yet, a person does not necessarily have to be lesbian, gay or bisexual to be harassed on the basis of sexual orientation, as homophobia is largely based on stereotypes and on fear of a different choice of lifestyle. Simply "looking" stereotypically lesbian or gay, or showing any physical affection for a member of the same sex can trigger a homophobic reaction. From a hostile person, words like "dyke," "fag" and "queer" (there are many others) can cause us to feel disempowered, and possibly humiliated about our chosen sexual orientation. So how do you deal with harassment? Do you respond? And if so, how do you respond in such a manner that you feel safe and self-affirmed?

First of all, it is important to remember that it is never your responsibility to respond or to react to homophobic harassment. No one has the right to molest you on the basis of a chosen sexual orientation. Whoever is bothering you certainly does not deserve a response if you choose not to respond. But depending on the situation, you may feel safe enough or you may want to confront the person who is harassing you. It is always great to have something clever and ironic to say, but in stressful situations clever lines do not always come to mind. The following are some suggestions derived from a workshop led by Kevin Berrill called "Hey! Queer!! Personal Reactions To Harassment," held in Boston on February 17.

When considering a response, the first

point to remember is your safety. Is the harasser bothering you on a busy street at noon or outside of a bar at three in the morning? Are you in a place where you can reach a police officer? Are you alone or with other people? How many people are harassing you? Although physical attack is scary and threatening for both men and women, often women have been brought up to fear attack and to fear rape. If you feel that responding may put you in physical danger, it is best to get away as quickly as possible.

◆
*How do you deal
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Do you respond?
And if so, how do
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◆

If you do want to respond to the harasser, it is important to consult whoever you are with before responding. In any given situation, it is possible that you feel safe enough to respond while your friend, lover, companion does not. Do not assume that your company feels safe because you do. You may be more sure of yourself physically or you simply may be more gutsy. It is possible that your company would like to respond to the harassment, but it is wise to ask your company

first. This way both you and your company will feel safe and prepared to respond.

If you opt to react to homophobic harassment, it is intelligent to think about the kind of response you want to make. Body language is as important as verbal language. Unless you wish to get into a physical fight, do not motion to hit your harasser. There is a difference between challenging and confronting your harasser. When you challenge a harasser by name calling or threatening, the situation may very well escalate. Also, when name calling or physical fighting begins, it becomes difficult for an outside observer to distinguish between who is the harasser and who is being harassed.

Always keep in mind that when you confront a harasser, the aim is to stop him/her from bothering you, and to deter him/her from homophobic behavior in the future. If someone calls you a name or makes general homophobic comments and you feel in a safe position to respond, there are a range of potential confrontation tactics that you might use. A basic response to homophobic harassment might be:

"That comment you made was homophobic and insulting. I want you to stop it."

"Just stop it! I don't like to be harassed, and no one likes to be harassed."

In this way, you name the behavior of the harasser as offensive and validate your right to be free of physical and psychological assault.

If you are on campus, you might want to mention that you plan to see an authority about the harasser's behavior. An effective response might be:

"What you just said to me was verbal

harassment. You have no right to do that, and it is not permitted on campus. What is your name?"

The perpetrator will most likely run away out of fear of reprimand and certainly will have learned that homophobic harassment will not be tolerated on campus.

But, just as it is not your responsibility to respond to attack if you do not feel comfortable, it is not your responsibility to name the harassment even if you do choose to respond. For example, you could simply say to the harasser: "Just stop it now."

In this way, you show the harasser that you recognize and protest the harassment, but at the same time you make it clear that you are not interested in entering into a discussion with the attacker or taking the time to explain how s/he is offending you. Most importantly, your response must employ common sense and must depend on each individual situation.

The tone that you respond in is crucial. You do not want to start a fight, but you do want to name the homophobic behavior for what it is, and you do want to attempt to deter and challenge the behavior in the future. By responding in a confident and non-threatening tone, you can protest the harassment without instigating your harasser to further abuse.

If you do not feel secure about reacting verbally to harassment, a stare can be very effective. A stare is different from silence, and different from pretending to ignore a comment. A stare lets the harasser know that you have heard and reacted to his/her comment, and that you are addressing that comment face to face. A stare can be very unnerving to the harasser, and very self-affirming to the harassed. As lesbians, gays, and bisexuals, we have the routine experience of being silenced, but a stare is not silent. If done correctly, it has power, implication, and humanity.

continued on page 22

Poem in Five Parts

—by Kim Kupperman

I.

She opened her eyes. Boxes and
seashells smashed. Covers torn. Ashes
in the carpet.
The fibers of her body began to unweave.
Her lover leaned against the wall,
smoked a cigarette.
His eyes had poison in them.
He was there to save himself.

II.

The first part of the poisoning was
to interrogate her.
"Where were you? Who were you with?"
"No one," she answered.
"YOU'RE A FUCKING LIAR YOU'RE A FUCKING CUNT"
His fist tore across her face.
Blood and salt.
She heard a thousand glasses shatter.
She did not recognize herself in the mirror.
"Get down on me," he said
he held the back of her neck
pushed her head up and down.
Jaw ache
Slave hate
After he had poisoned her, he went to sleep.

III.

Once, she thought, they were like porcelain
in moonlight.
Once they had moved through space like
rain, slipped over and into one another
like waves. Once.
And maybe even once was just an illusion.
As he snored
She designed plans to murder him.

IV.

A year later, she stuffed newspapers in
her windows to keep the winter out. She locked
her doors
to make sure he
would not come in.
As she slept,
A woman with no name whispered,
"Let go. . . let go of his hand so that you
can use both of yours."

V.

Her secret silent battle
happened in the corner of a bar.
He took her hand, smoothed his fingers
inbetween around over hers.
She slid each finger away from his
as if she were taking a knot out
of a fine chain.
She took a breath as his last finger
slid across her palm.
He picked up his drink.
She cradled her hands together.

Kim Kupperman works at The Barnard Center for Research on Women.

COMMENTARY

Date-Rape: It's Time to Perceive the Crime

—by Peter Neisuler

I am told that what I am writing is "a male perspective on date-rape," which seems problematic to me. For one thing, a male perspective on date-rape is like a white perspective on the subjugation of blacks. It may surround me, affect me indirectly, threaten those I love, burn me inside, but in the end, in the case of date-rape especially, it's just not going to happen to me. "I can only stand apart and sympathize." I say this as a disclaimer, for while I have a great deal to say on the matter, I am like the man in the African proverb who "offers you his shirt when he himself is naked," and both I and the proverb simply say Beware. The other problem is that there is, obviously, no one male perspective on this issue, any more than on any other issues. The mere fact that I and some males refer to date-rape as rape separates us, presumably, from those who would commit date-rape, as they would call it something else. There being something in me, however, of both the potential aggressor and the potential sufferer of a rape of a loved one, I still have an intense personal standpoint from which to write.

Date-rape is quite easy to ignore if you are not affected by it, or are under the impression that you are not affected by it. A group of people came to my floor when I lived in Carmen, three years ago, and held an educational workshop on date-rape, but while I agreed with the people that it was wrong, and did not intend to do it, my thinking ended there. As recently as a year ago, I remember walking in Hamilton, seeing a poster that stated, "One out of every three women is raped, assaulted, or physically harassed somehow in her lifetime," and thinking to myself that such a statistic was absurd, that it simply could not be that widespread. Rape, I assumed, was something that happened to strangers who walk alone in parks at 4am, victims whom I had read about in the paper. The poster, however, was part of last year's Take Back The Night campaign, and in the course of the campaign I discovered that no less than two of my good friends had been raped (both by acquaintances) before, and another molested at a young age. The two rapists of my friends attend Columbia University. They took Lit Hum, read the *Iliad*, and live in dorms. According to the letter of the law, if they received the punishment that less affluent rapists occasionally get, they would at this moment be in jail.

The thought then occurred to me: Who was I to be so self-righteous? There have been plenty of times that I've had the desire to rip somebody's clothes off. Was the fact that I had not done so (without permission), due only to fear of social consequences? In truth, I think not; it seems to me that there must be more to issue than a simple contest between libido and the law. What are these impetuses which drive these people to

turn sex into a criminal act of humiliation and trauma?

It seems to me that rape, and date-rape, unlike other crimes, are not perceived as violations by the attacker (and our society!) and are more shattering to the victim than other crimes. The reason being namely, the deep-down fundamental role that sex plays in the self-esteem of men and women alike. The result is that for the potential victim, as for many of us, sexuality is something personal, something so intimate that to open it up to somebody is to open up one's very being.

We live in a status-oriented culture; the more things you "get," the more successful you are. Sex itself in our society is often denigrated as a commodity. So if two men are sitting in a locker room comparing their genitalia, one of them might say, "I just bought a VCR," to which the other might say, "Well, I just bought a new BMW," and then the other - this is the *coup de grace* - might say, "Well, I got laid last night." In all-male circles, peer pressure to "score" leads to such a desire to brag about sexual exploits that a number of males I know, myself included (I was 15, OK?), have in their time lied shamelessly about "how far they got." It is easy to see how this bravado and competitiveness, combined with the objectification and the insecurity and a desire to physically conquer a woman who refuses to be mentally conquered, can lead to disaster.

As a male, I experience all kinds of divergent feelings with regard to rape and date-rape. Sexual aggressiveness, it seems to me, can be a positive and healthy thing if she who is "attacked" expresses a wish to be attacked. The problem is that there is a microscopic fine line, which, when crossed, becomes pure aggressiveness, where the person is no longer compliant but is ignored. Because of this divergence, I will occasionally find myself disgusted by my own libido, mistaking it for the more violent and oppressive form of aggressiveness, namely the conquering male ethos, that says, "A Real Man doesn't let dumb things like other people's feelings get in his way." I think it is in part the fact that I feel this occurred, however, that causes me great turmoil and leads to quite violent anger against those who commit these acts. Needless to say, the very violence that I feel against these people is akin to the violence they felt, which spurred them to their crimes. While I recognize the pointlessness of such anger on my part, it is hard to picture anyone I love being raped without visualizing what I would want to do to the rapist if I caught him. The fact that I feel these feelings further increases my sadness when I ponder the theoretical scenario. Furthermore, since the violence I feel and the violence they feel are one and the same, the meaning

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Symphony Space Salutes Shorts

—by Nicole Ellison

Wednesday, March 14 marked the halfway point of *Selected SHORTS: a celebration of the Short Story*, a series of ten readings held at Symphony Space as part of their 1990 Winter/Spring season.

Hosted by Doris Lessing, the evening featured five short stories chosen by Lessing herself, ranging from a futuristic science fiction piece by Arthur C. Clarke to a 400 year old fable retold by Idries Shah "The Man, the Snake and the Stone," read by Lessing in cool, direct tones that accented its latent humor. Also read was a piece by Kate Chopin, "Desiree's Baby," one by Loren Eiseley, and a "London sketch" by Doris Lessing read by the author's close friend and actress Maria Tucci.

Lessing, a solid gentle woman, spoke in a clear voice about her love of the short story form, "both reading and writing." Recently, she noted, the form has been received with more respect and enthusiasm by both critics and the public. She attributed this shift to programs like *SHORTS*, in which listeners are introduced to stories and authors for the first time. As the evening continued, her praise of the form, with its unique characteristics, was reiterated and reinforced by the quality of the pieces presented. Each narrative was compact and forceful, with none of the loose ends so often overlooked in novels: each a fully-realized, carefully wrought entity. The impact of the short story often lies in its

ability to present and resolve a situation with the shortest of brush strokes—often with an ironic twist, as was the case with the pieces chosen by Lessing.

The evening was a success for a number of reasons: Lessing was sympathetic and witty; the pieces were outstanding and were read by talented actors and actresses that imbued the words with a charm above and beyond the written text. Paul Hecht, a well known actor in the New York circuit, was especially noteworthy in his reading of Arthur Clarke's "The Sentinel." His deep baritone voice added a distinct layer to the work, one unique to the character and events of the story.

There is a very specific and strange pleasure in being read to, and as adults we are not allowed to enjoy it often enough. Although at first it is difficult to plug into "listening" mode, once one is able to override the natural instinct to think of listening as a passive activity and begin to conceive of it as merely a different method of experiencing literature, being read to becomes pleasurable. One is able to imagine and think, freed from the constraints of the written word or the ready-made visual images of film. The power of the oral tradition is more easily understood after a night at Symphony Space. On a different level, there is also the hearkening back to childhood that is evoked, a feeling both pleasurable and a little disconcerting.

Symphony Space is a not-for-profit community-sponsored center for the performing arts, located at Broadway and 95th—a short jaunt from Columbia but a different space altogether. In operation since 1978, Symphony Space has sponsored almost every art form conceivable, running the gamut from the avant-garde events to jazz, dance, and children's productions. Although the price of tickets can run high (our orchestra seats for Lessing set us back eight clams), such is life in the big city. When one compares two or three hours of such visceral, thinking pleasure to the same amount of time spent in a Cineplex-Odious box enjoying the likes of *Basket Case 2*, the choice is not altogether that difficult.

Future programs in the *SHORTS* series: On March 28, host Andre Dubus will present works by Anton Chekhov, Raymond Carver, Edna O'Brien and Gina Berriault. On April 11, "Matters of Life and Death" will feature works by Michael Cunningham, Tatyana Tolstaya and Alice Munro. April 25 is an evening of comedy, and on May 9 Alison Lurie will host readings of short stories by E. M. Forster, Ursula K. Le Guin, and James McConkey. An evening titled "Impulse" will take place on May 23, and will conclude the series.

The Box Office telephone number is (212) 864-5400. ♦

Nicole Ellison is a Bulletin arts editor and a Barnard College senior.

The Gift Packages Despair

—by Tamara Cohen

Joanne Weiss has brought her gift to Barnard. The lyrical poetry that flows from the lips of Mother, Daughter, Father and Death float in the air like the white snowflakes and soft winter night shadows whose deathly calm establish the tone for the entire play.

This is the story of a family broken by betrayal, abandonment, alcohol abuse, self sacrifice, love confused with hate, murder and death. The themes are as old as theatre itself. The triangle of all sacrificing, selfless mother, remorseful, pathetic guilty father, and angry, self destructive daughter creates a poisonous net, much like the hanging black mesh curtain, which suffocates both mother and daughter and leaves Father helpless and alone. After the woman he has lived with for seven years in L.A. commits suicide, Father returns home to Poland. It's December 23, 1970, a crisis point in Polish history remembered for the strikes and deaths resulting from a sharp increase in food prices. While this political context is an interesting background detail, it is soon lost in the much more powerful theme of family drama.

Interludes of dreamlike sequences, soliloquies and "discussions" with the spirits of death blur the distinction between reality and illusion. A character will freeze, the lights will dim and time will stop as all assumptions about reality in the play are put into question. As Father nears the door of what once was his home, five stationary snowballs which formed part of the original backdrop reveal themselves to be women. The playwright's motivations for choosing females to represent death are unclear and unsettling. The constant presence of death embodied by five veiled brides in wedding gowns is jarring still. At first, the only sound issuing forth from these women is an eerie hum, but soon their role develops into a modern equivalent

of the Greek chorus providing moral judgement, personal advice to the protagonist, and foreshadowing of the tragic finale.

While still alive, Mother, Daughter and Father are all dressed in black but as Father presents Mother and Daughter with Christmas gifts of white gowns and pearls, the audience shivers at the knowl-

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edge that soon they too will join the brides of death. The only color to ease the audience's eyes from the starkness of the black and white contrast which pervades everything and everyone on stage, is the red wine - the goblet of poison liquid intended to bring death to father, which kills mother and daughter instead. Though most of the Barnard audience does not speak Danish, it is interesting to note that Gift, in Danish, means poison. The director's choice to distinctively identify Death as brides further recalls the themes of the Greek tragedy, tracing back to marriage and family entanglements. Perhaps by dying unmarried, innocent, and dressed in white, Daughter

actually succeeds in escaping the fatal pattern inherited from her father (who kills all). But her final dignity and strength seem to stem more from the actress' talents than from a sense of hope about the future awaiting her in the outside world of poverty, death and turmoil.

Suddenly, the set turns a blinding white and snow falls into the house. Father delivers his final speech. His flowery language full of imagery, sickening sorrow and helpless heroism seem to have lost their power. If the gifts he brought were tainted with death, are we really to award him with our forgiveness? Why is he left alive?

The Christian imagery which pervades the play to provides some clues. When Father and Daughter join their voices to sing Silent Night ("round yon virgin, Mother and Child"), while sitting down at the table for Christmas dinner with a baby doll in the chair set aside for Jesus, one cannot help but imagine a nativity scene. Daughter, the only disbeliever in this Polish Catholic setting is also a sort of prophetess or witch-like figure, as she is the only character who can speak to Death while still alive. Thus, when the only person left alive on stage at the close of the play is a man on his knees whose central message has been "forgive, give, and love, despite sin" - one can only guess as to why the man intended for death is the only one saved.

The success of the production was due to the synthesis between words, form, set and sound. The slanted stage jut out at the audience like a slide, creating a physical sense of uneasiness, as if at any moment the actors and the entire set could slip silently into your lap, splashing all their troubles and horrors in your face. The audience finds itself at the bottom of an incline. While the white brides of death occupy the highest level,

and the family house lies right beneath it, the audience is forced to form the bottom of the sandwich. Not trapped in the middle like Mother and daughter, the audience must question whether it partakes in the space of the spirits, accomplice to death or whether it in fact occupies the only "life" space in the theatre. The middle of the stage, where most of the action takes place, is separated from the audience and the "outside" night by the black mesh curtain which serves to distance the audience filtering all perception through a dark screen enclosing the family in cage. The cold

air rushing into the theatre from the wide open backdoor further involved the audience in the action of the play by recreating the uneasy feeling of being outside in the cold with the spirits of death of Poland's night.

Joanne Weiss, a soft spoken poet who claims that she doesn't really like writing plays as much as poetry, said that much of this first play of hers came through her as a creation which then she had to look at and interpret. Though her language is unceasingly poetic and at times difficult to understand, it derives its strength from its very form which, like Death, is both

creepy and beautiful. The actors in the production, especially Nina Landey and Gregor Paslawsky imbue each word with strength and emotion.

All interested in contemporary lyrical theatre should keep an eye on Joanne Weiss who's first play is surely just a beginning. Paul Berman, whom she said dispelled all her fears about working with a director, has once again presented Barnard students with the challenge of unwrapping drama's secret pleasures. ♦ *Tamara Cohen is a Bulletin arts editor and a Barnard College first-year student.*

Sketches of the Masters Reveal Artistic Process

—by Prisca Schutts

Master Drawings from the Woodner Collection provides an opportunity for both study and appreciation. The exhibition, which opened March 10th at the Met, is a treasury of works that explore the more private side of many well known artists. Drawings, a heading which covers studies, sketches and illumination, can be of media as varied as watercolor, pen and ink, graphite, chalk, pastel, and conte crayon. Artists' studies, which dominate this show, often reveal more of their personality than finished paintings intended for public viewing. These unpolished exercises provide insight into the mind of their creator.

All of the drawings were selected from the collection of Ian Woodner by the owner himself. Represented are the Italian, French, German/Swiss, Dutch, Flemish, and, minimally, the Spanish schools of European art. The exhibition includes a mix of artists spanning the years from the Early Renaissance up to the early twentieth century. The Italian Renaissance is especially well docu-

mented with an abundance of magnificent chalk and pen-and-ink studies by masters of the Florentine, Venetian, and Central Italian schools. Raphael, Andrea del Sarto, Leonardo, Guido Reni, and Carracci are represented among many others.

To find works executed after the mid 1600s one must move into the rooms of French pictures where a wider period of time is covered. The range here extends from Poussin's stark classicism of the seventeenth century to the eighteenth century rococo frivolity of Watteau to the nineteenth century trends of Impressionism and Symbolism. Some Picasso and Braque from early in this century are also included. Techniques are varied here as well: Ingres' linear definition and clarity and Bresdin's calligraphic drawings contrast remarkably with Redon's mysteriously obscured charcoal sketches.

Color is rare in this exhibition but can be found in some bright watercolors by the German master Albrecht Durer. A few portraits, including one by Lucas

Cranach, and two illuminated books provide a limited showing of the Northern Renaissance Artists' talents. Art in Northern Europe in the following century is represented by some descriptive pen-and-ink drawings by the Dutch master Rembrandt and a few elaborate sketches by his Flemish contemporary Antony Van Dyck.

This varied and extensive exhibition reveals the private underside—the preparatory works—of many great masters in the history of European Art. The studies that an artist does before he embarks upon an actual painting are as essential to our understanding of the process behind the creation of a masterpiece as they are to the finished work of art. *Master drawings from the Woodner Collection* is both a learning experience, a pleasurable journey through the history of art, and an insight into the psyche of these artists. ♦

Prisca Schutts is a Barnard College junior.

Muse News

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one is as privileged as She. She understands that while She spent spring Break on the white satin sand beaches of Honolulu, some of you chose to remain in beautiful Morningside Heights with theses and term papers. But don't fret. The Muse loved the Bros too much to leave them behind. You too can be swept away from the maddening realities of BIG apple living into the peaceful, tropical yet exhilarating world of the Small Pineapple. The Brothers Cazimero are coming to Carnegie Hall.

The date for this spectacular event might seem far off, but plan ahead and get your tickets before you see a SOLD OUT sprawled across their full page add in the Voice. Remember you heard it here first. ♦

Date Rape

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of my arguments is damaged.

It is for this very reason that I do not consider anyone, male or female, exempt from victimization. I feel that I have been victimized already, for the simple reason that since my heightened awareness of the issue, I have lived in fear. I have worried about close female friends of mind walking one block to see me if it was late at night. I have worried about not always being able to be present when a close female friend of mine is with a male acquaintance or date. When my friends who had been victims told me their stories, I felt pain the likes of which I have never felt about something which didn't "affect me directly." The fact is that it does affect me directly, as it does, with all of us. I will advise my female friends to take Karate lessons, and I myself will brush up on my non-violence. ♦

Peter Neisuler is a Columbia College senior and co-coordinator of Barnard-Columbia Amnesty International.

Harassment

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Although a bigot who is bothering you does not deserve your utmost kindness, the response you give should let the harasser keep his/her humanity. Try to be conscious about how your reaction will effect the harasser, and about what your reaction reflects about you. If someone calls you a name and you yell a name back at them, you have not named the prejudice or challenged the harasser's homophobia. If someone calls you a name, and you beat him/her up, you perpetuate violence. Maybe you think that the bigot deserved it. But you can bet that the next time that bigot sees a gay, lesbian, or bisexual that s/he can overpower, s/he will proceed to do vengefully with you in mind.

If someone calls you "butch" or "queer" and you counter with a racist, sexist or classist remark, you perpetuate cycles of blind hatred and stereotypes. A racist, sexist and classist remark does NOT challenge the bigot's homophobia nor does it affirm your right to exist. Instead, a racist, sexist or classist counter remark affirms you only by denigrating your harasser—the very process in which your harasser has attempted to demean you. True empowerment does not come from insulting others blindly. As lesbians, gays, and bisexuals, we must practice what we preach, and be sensitive to the uses and abuses of our language.

Often people who harass base their comments and actions on stereotypes of race, gender, class and sexual orientation. By working together to stop all forms of harassment and to aid people who are being harassed when we can, we can move toward a future free of such abuse. In the meantime, stay safe, sane, and empowered. ♦

Carolyn Farhie is a Barnard College junior.

Rep Council

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the idea of sealing the door. Reaction from council members was negative, in sharp contrast to the positive reaction at the security meeting.

"The tunnel is a Barnard tradition," said SGA President Leora Joseph, who added that if the tunnel were sealed off in such a way SGA would receive all of the complaints.

The council also discussed three separate reading period referenda proposed by Columbia College Vice-Chair David Frost and Columbia Senate Committee on Education Jack Hidary. The entire university will vote on the three referenda if they are approved by various campus government organizations. The three referenda propose cuts in vacation periods in order to provide seven reading days during finals, as opposed to the current two.

The only referendum that met with opposition was number two which proposed holding classes on November 6 and 7, the election and academic holidays, in order to provide three extra reading days before fall finals. Despite some opposition the Rep Council decided unanimously to approve all three referenda for a University-wide vote.

Liaison to the School of Engineering and Applied Sciences Sylvia Polk announced that the Columbia/Barnard Math Department is considering introducing new calculus classes, one for future science majors and pre-med students and another for people who may not consider taking calculus, or feel that their prior training in mathematics is insufficient.

A similar move is also being considered by the physics department, which is proposing a new introductory level course for those considering majoring in the sciences. The aim, said Polk, "is to better suit the needs of majors." ♦

—Shelagh Hoeg

Rediscovering Waylon

-by George Boulukos

Much of the pleasure I take in owning books and records comes from the ways in which I acquire them and from no intrinsic aspect in and of themselves. I prefer to find things accidentally, to recover them from street vendors and used book or record stores, not to pick them out in advance and hunt them down in Shakespeare and Co. or Tower. Added to the pleasure of having them come to me, is the excitement of bargains, of unexpectedly low prices.

Waylon's records tend to show up in my regular haunts for 2.99 and less, which puts them well on their way to having a place in my heart. The pleasure of making only a small expense to resolve someone's castaways is double: I get a good deal, but I also get the feeling that the rejected records have found a safe haven amid my collection.

The sense of recovering something lost, entering a world that has been sealed off and forgotten as I collect his once popular but now neglected masterpieces mirrors one aspect of his art. Waylon's world is constituted of loss, desire, and haunted memories. Like the opaque passage that opens Nabokov's *Invitation of a Small Guest*, possession, contentment, and completion are what can't be articulated,

what can't be shared with an outsider. For Waylon, the very possibility of these states has become questionable. His images of love are of pain, memory and deception. "She tells me everything's alright/ but when she should be sleeping nights, I've heard her cry," "I lay in a cheap motel/ in the arms of someone else's woman." The very titles "I Recall a Gypsy Woman," "Memories of You and I" and "I Knew You'd be Leaving" show how happiness, how the focus of existence, is never in the present for Waylon, as with his "good hearted woman" who (in reference to the lover) "just talks about the good times they've had/ and all the good times to come."

His voice is always filled with an ache that suggests loss, desire, and dissatisfaction. The root of his problem is his desire for *possession* of a woman. He confuses the sense of possession that is possible—that is, mutual sexual sexual possession—with a literal, objectifying sense as in "my woman". He defeats himself by pursuing this impossible goal. In "Sweet Dream Woman," even an image of "woman" that he knows that he has purely constructed—his "dream"—is for him "the love you couldn't hold." He unconsciously acknowledges that he can never "possess" a person with an independent being and personality even within his fantasy.

His power lies in his ability to create a world entirely cut off from the present—consciously, within his music, but unconsciously as well—by representing a moment in country music which has passed, the height of the 70's "outlaw" movement. His greatest records are *Sweet Dream Woman*, *Honky Tonk Heroes*, and *Dreaming My Dreams*. Keep an eye out in case you run into 'em. ♦

George Boulukos is a Columbia College senior.

Muse News

Once again the Muse has found gold while playing in the sand. While sipping Her Pina Colada with pink paper umbrella and breathing in the warm soothing tropical breezes of Hawaii, the Muse stopped for a moment and sighed. Her gaze strayed to the horizon, and for a moment she felt a pang in Her heart. Remembering her dear Barnard chums across the aquamarine seas, the Muse promised Herself that She would find something even more special than an "All I got was this lousy t-shirt" t-shirt to bring back to New York from Spring Break.

So what did She find? Macadamia nuts, a carefully sealed bottle of 100% natural guaranteed tropic sun and... the Brothers Cazimero. And who, you (in your fair-skinned-untanned-ignorance) might ask, are the Brothers Cazimero? They're the hottest thing since rap, the sexiest duo since Donnie and Marie, the most talked about Hawaiian musicians ever.

Gone are the days of cellophane grass skirts, ukuleles and torches as the representatives of this great nation's fiftieth state. Right now, as the rest of the world focuses on governmental upheavals and revolutions, Hawaii is going through a revolution of its own. A cultural renaissance is sweeping the state and at its matrix stand the dynamic duo, The Brothers Cazimero. Combining ancient techniques of song, chant and dance with modern technology's intrigue of light and sound, they give a performance that is not to be missed. Remarkable entertainers, the Brothers Cazimero achieve a full-bodied sound that emanates from two traditional instruments, the acoustic bass and a twelve string guitar. With twenty-four albums already released, the indelible mark that the Brothers have left on Hawaiian music will span for decades.

Now the Muse knows that not every-
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