



# BARNARD BULLETIN

Volume XCVIII

Number 11

April 22, 1991

**Stephanie Black's**  
*H-2 Worker*

**Julian Bond:**

**Civil Rights**

**Now And Then**

BEAR ESSENTIALS

**DELIVERY—AT LAST!** The typed Schedule of Classes for 1991-92 has been delivered to all campus mailboxes—as has the comprehensive list of Limited Enrollment Courses for the Fall 1991 term. (A special thank you for their collaborative efforts in getting the enormous job done is due Carol Farnham, Anne Klarer, and the Office Services Staff!)

**ALL RETURNING STUDENTS** are urged to plan their autumn programs using both lists—as well as the guiding wisdom of their advisers—BEFORE the end of the term.

**FIRST-YEAR STUDENTS AND FIRST-SEMESTER SOPHOMORES** must, in addition, file with the Registrar their tentative programs, signed by their academic advisers, by TUES., APRIL 30. (Note one-week extension of the previous deadline because of the delay in issuing the course schedule and the error in last week's column. You must file a tentative program this month and a final program next term, by SEPT. 13.) Those first-year students who still need to take either First-Year English or First-Year Seminar must see Dean Denburg, in 105 Milbank, before they file their programs.

**1991-92 JUNIORS AND SENIORS:** Actively plan your Fall '91 program now but file only your final program at the beginning of next term, by SEPT. 13.

**FINAL EXAMS:** The schedule issued by the Registrar and delivered to your mailbox must be strictly observed. Read carefully Dean Bornemann's memo entitled "What Every Barnard Student Must Know About Final Exams, Final Grades, and Incompletes," and take special note of the rules on deferring exams. If you find it necessary (because of serious illness or another emergency) to request deferral of your final in a course, you must NOTIFY THE INSTRUCTOR by the day of the exam as well as the DEAN OF STUDIES (x42024). Deferral may otherwise be denied.

**PLANNING TO TAKE A SUMMER COURSE FOR DEGREE CREDIT?** File the application for approval of summer courses with the Registrar at least three weeks before registration for the course, if you want notification of the Committee's action before you register. Be sure that the session meets for at least five weeks and present a catalogue course description to the department Chair for her/his

information before signing. Columbia courses do not require Chairs' approvals unless they are in Education, Economics, English, French, German, History, or they are to qualify for major credit, but the form is nonetheless required. An official transcript must be ordered whether the courses are taken at Columbia or elsewhere.

**POLICY ON GRADE REPORTS:** The parents of all students who enrolled at Barnard this past January for the first time will soon receive a letter from Dean Bornemann detailing the College's policy on grade reports. Unless a student's academic standing is unsatisfactory, the College sends her grade report only to her (and to her adviser) each term, but not to her parents. EXCEPTIONS: (1) when the student files her permission with the Registrar to have the grade report sent to her parents or (2) when her parents ask Dean Bornemann directly for her grade reports after verifying that they are financially responsible for their daughter and feel a need to receive a copy of her grade reports. The College prefers that parents who want grade information receive it directly from their daughter or by means of the report that their daughter arranges to have sent, but will honor parents' direct requests in compliance with 1974 Family Education Rights and Privacy Act. Students' grade reports are enclosed in registration packets in January and are sent to permanent addresses early in the summer.

**GENERAL HONORS:** The current qualifying averages for the general honors granted students on graduation from the College are 3.4 for cum laude, 3.6 for magna cum laude, and 3.8 for summa cum laude. (These are subject to change at the Faculty's discretion but no change has been made in the last few years). A student whose degree credit includes graded work from other institutions qualifies only if both the overall and the Barnard GPA's meet these requirements. Because courses graded P, summer credit, AP, ungraded foreign course work, and other advanced standing could result in a disproportionate amount of credit that cannot be calculated in a student's GPA, a minimum of 86 letter-graded points must receive credit if the aforementioned averages are to apply for general honors. To maintain fair standards, a sliding scale requiring higher qualifying averages is used for the student whose letter-graded points of degree credit are below the requisite 86. Clear? (If not, consult your adviser

or Dean King or Dean Bornemann, x42024).

**HEALTH SERVICE BILLS DUE:** Bills due for medication and services have been sent to students' mailboxes. To avoid delay of your diploma or interruption of your registration in the fall, payment must be made to the Office of Health Services, Brooks Lower Level, immediately.

**PREMED APPLICANTS FOR 1992:** AMCAS application packets are available in 105 Milbank. Profile sheets are due now.

**PRELAW APPLICANTS FOR 1992:** LSAT/LSDas booklets available, 105 Milbank.

**ACADEMIC INTEGRITY:** Lest there be any question, it is dishonest and a violation of the College's Honor Code to submit identical or strikingly similar papers for two courses. The requirements for each course must be fulfilled by its discrete assigned work. If you have any questions regarding this issue, see your Honor Board Chair Cleo Pappas, your Class Dean, or Dean Bornemann.

**STUDENTS CONTEMPLATING STUDY LEAVE 1991-92:** See Dean Schneider, 105 Milbank, to file a study leave form NOW.

**STUDENT EMPLOYEES:** The last day students (non-seniors) may work with academic year contracts is May 14. Seniors with academic year contracts may work only until the last date of their exam. If you have questions, please call Meg Heenehan, x42033 instructs you to do otherwise, file only ONE FINAL PROGRAM by September 13.

**POLITICAL SCIENCE/URBAN AFFAIRS** AUTUMN '91 colloquial/seminars application deadline: FRI., APR. 23.

**ENVIRONMENTAL SCIENCE LOTTERY** for Autumn '91 courses ended APR. 19. Results will be posted TUES., APR. 23

BARNARD BULLETIN

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*Photography*  
Julie Lei  
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*Cover Design*  
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The Barnard Bulletin is published on Mondays throughout the academic year. Letters to the editor are due in our office by 5pm the Wednesday preceding publication. Opinions expressed in the Bulletin are those of the authors, and not necessarily of Barnard College.

The Barnard Bulletin  
3009 Broadway  
105 McIntosh Center  
New York, New York 10027  
(212) 854-2119

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Cover photo by Gilles Moreau

## Editor's Voice

### Take Back The Night Draws A Particular Type Of Thank You

As a three year veteran of Take Back The Night here at Barnard, I would like to take a moment to thank a number of Barnard administrators for creating such a strong presence at this year's march and rally. In previous years, it has been a strong point of contention for me, and probably for other students as well, that an administration of an all-womens' college with such a dynamic president and many enlightened female administrators were conspicuously absent from all aspects of Take Back The Night. Last year, during the rally I vehemently asked at the microphone, "Where the hell is Dean Gatch? How about Ellen Futter?", and although my words were quoted in the *Columbia Spectator* (where, I was told, they were read by Dean Gatch), my anger at an unresponsive administration went unaddressed.

Why insist upon Taking Back The Night in the first place? The history of women Taking Back The Night has been one that has always intrigued me. After fruitless attempts at finding out its origin, which I have not yet seen in print, a historical (or perhaps mythological?) origin for the Take Back The Night march was passed down to me orally. Take Back the Night originated in the late sixties or early seventies, when a group of women organized to march and address the rapes of a number of women in a poorly lit wharf area of San Francisco. The Seven Sister colleges adopted this tradition, recognizing the growing importance of voicing concerns about crimes against women. Barnard College instituted Take Back The Night four years ago, thus, we in the Columbia University area march through parts of Morningside Heights that potentially threaten, or in fact have been, the sites of rape.

Take Back The Night fills a void, maybe not for every survivor, but for those who are otherwise not given a chance to speak about their own experience. Not all of us may choose to address an audience on one particular night in April, and many of us may choose to not even attend. But that's why Take Back the Night exists: it's about the choice to break the silence. Remember, until ten years ago, the words "date rape" weren't even spoken together, much less talked about. Talking about incest was more of a

taboo than it is today. Back then, statistics didn't warn women that they too may experience a certain type of violence against them based upon gender, race, class and sexual preference, among other factors. Only three years ago, when I came to Barnard, security was still doling out the well-worn, racist dogma that women who stay out of Harlem wouldn't be raped (implying that Columbia men don't rape while simultaneously perpetuating the myth of the black rapist.) Even now many people don't realize that men make up six percent of the victims of rape and sexual assault (a statistic that may be far too low, due to our society's stigma against gays and lesbians, which often silences a number of male victims.)

As a student endeavor created out of need four years ago here at Barnard, Take Back The Night alone has succeeded where the Barnard administration has failed in addressing one of the most pressing issues that faces our college campus today. Until now, I hope. I, along with many of my peers, applaud the administrators who marched with us, those who listened to our voices at the rally, and those who spent Thursday evening comforting and counseling us in the warmth of the Brooks Living Room. Your efforts made more of a difference to one Barnard student than you know.

Maybe next year, more administrators will participate in Take Back The Night, to support us and share in our pain. Who knows? Perhaps someday even Ellen Futter will join us at Take Back The Night. It won't be that long until her daughters are in college too. Hopefully then President Futter will confront this issue, which unfortunately affects all college-aged women.

*Susan Leff is a Bulletin Arts Editor and a Barnard College junior*

## Letters

### Recycling Reminders

As environmental awareness in our nation increases, Barnard needs to take a step forward and discontinue the wasteful practices that campus organizations and the administration itself perpetrate. I am referring to the mass student mailings that clog mailboxes and pile up near McIntosh trash cans on any day.

There exist bulletin boards and a weekly newspaper that students read and are perfectly adequate to announce events and services.

The use of unrecyclable colored paper and the lack of effort of groups to recycle their flyers is a massive paper waste and a serious blight on our campus as flyers collect on bathroom walls, doors and buildings making Barnard resemble a mosaic of wasteful irresponsibility.

An effort to coalesce the flyers each week into one student bulletin mailing might be a first step. A requirement, imposable by fine, that each group be responsible to clean up and remove its posterings efforts and refrain from colored paper usage would be the next step.

Barnard needs to look towards itself to become a more responsible, environmentally aware campus and not rely on one group's recycling efforts to sooth its conscience.

Recycling campaigns are senseless when we exacerbate the problem within our own campus.

Tracy Cooper (BC'92)

### Editorial Policy

Letters to the Editor must be signed and are subject to editing due to space limitations. Letters are due at 5pm the Wednesday preceding publication in 105 McIntosh.

- Signed editorials do not necessarily reflect the views of the Bulletin.
- Interested writers, photographers, and artists, contact Ali or Gretchen at x4-2119.

# Asian Women Should Explore Issues of Identity

As Asian Pacific American Awareness Month comes to an end, the many urgent concerns of Asians remain fresh in our minds. Along with the obvious problem of social injustices and institutional discrimination incurred upon the Asian American minority as a whole, the inequalities of gender within the Asian American community must be addressed. Moreover, the added hoopla caused by Miss Saigon and Lea Salonga's role as an Asian prostitute (which is not the only grievance protesters have expressed), has brought the plight of the Asian American woman to the forefront on campus and to the general public. We are compelled to focus on the specific needs of Asian American women, as well as understand the importance of identity and status in the family, and in the society at large.

The obstacles which Asian American women face are numerous. In the private and familial arena, cultural tensions due to the inevitable generation gap often leave her feeling alienated and

confused about her own identity. For instance, immigrant parents and American-born Asian women often clash in their respective views on the responsibilities and role of the female in the family and in the Asian community. On a more public level, the pervasive stereotype of Asian women as passive, exotic, and submissive has not been debunked, contrary to popular belief. For the most part, American society and the media has continued to perpetuate these distorted and constructed views of Asian women. Furthermore, these views tend to portray Asian women as one uniform subgroup of the Asian minority without taking into account the complexities which differences in culture, ethnicity, and social class represent.

What can the Asian American woman do to dispel these misleading images and fight this multi-layered oppression? Rather than let socialization get the upperhand, perhaps she must explore the deeper and more fundamental issue of identity.

Primarily, she should identify her own needs and strengths, and assess her own level of consciousness as a woman of color. It is how she perceives herself (whether as an Oriental, an Asian woman, a person of color etc., or simply as a "multi-faceted, whole person"), and how she perceives society and her value in it which are essential. She would only succeed in harming herself if she identified herself through the eyes of family members or society. Perhaps only by this very personal and individual examination can she begin to have a meaningful dialogue, not only with other Asian American women, but with all members of society. A well-thought out discourse and further attempts to establish awareness with others, can only forge a hopefully new and more egalitarian way of looking at society.

**HAPPY BIRTHDAY  
SABRINA!!!  
THE GRATEFUL DEAD—  
PERPETUAL COOL**

## ANTIGONE COMPLEX

ELIZABETH SKRAPITS '93



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APRIL 30

105 MCINTOSH

# Stress Management Awareness Week

**Monday, April 22:**  
**Mind and Body Stress  
Management Workshop:** with  
Giselle Harrington and Priscilla  
Gilmore  
49 Claremont Parlor 6-7 pm

**Tuesday, April 23:**  
**Massage Therapy Workshop:**  
learn about therapeutic massage  
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massage therapist Linda Tanula.  
Enrollment limited: sign up in  
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Studio 2, Barnard Hall 6-8 pm

**Thursday, April 25:**  
**Test Taking Tips with Tricia  
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### SUBMIT YOUR CREATIVE SHORT STORIES, POEMS and ARTWORK

to the Barnard Bulletin  
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All submissions should be  
typewritten. **Due: APRIL 30**  
The Bulletin Office is in 105  
McIntosh

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# Quorum Not Reached, SGA Continues To Poll

At the Student Government Association (SGA) meeting on April 15, the representative council decided to continue polling for the position of Senator. Polling must continue since a quorum was not reached during the April 8-10 SGA elections. During the past election, only 18% of the student body voted. Thus, only 374 ballots were cast when 690 ballots are needed for quorum. The candidates for Senator are Jennifer Bullock (BC'93) and Ogei Yar (BC'93). SGA members continue to poll at Hewitt and McIntosh.

The SGA appointment committee will be voting on candidates for class positions, as well as for the Judicial Board, Honor Board, and Appointments committee on Monday, April 22 with closed ballots. These applications are due on Friday, April 19 in the Student Government Office and the new appointments will probably be announced on Tuesday, April 23.

The University Senate had their last meeting on Friday, April 12. At their meeting, a sixth faculty for Arts and Sciences referendum was passed after nearly two decades. While this sixth faculty has no Senate votes, it serves to unify the five existing faculties. The existing faculties include School of International and Public Affairs (SIPA), Columbia College (CC), General Studies (GS), General Studies Arts and Sciences (GSAS), and the School of the Arts. Over 90% of faculty members voted on this referendum. 80% of the voters voted to pass this referendum to create a sixth faculty. A majority of the voters wished to maintain the individual status of the five existing faculties.

The SGA Board of Trustees Representative, Liz Nanni (BC'92), brought to attention the discrepancy between Barnard and Columbia College letter grade differences. As an example, at Barnard College a B+ is a 3.3 and an A- is a 3.7. On the other hand, at Columbia College a B+ is a 3.33 and an A- is a 3.67. This issue will be discussed with faculty to see whether or not professors realize the grade discrepancy when they distribute grades to students in classes across the street from their college. In fact, grade point averages of students will vary tremendously depending on what college the student attends based on these grade differences. One reason for such a discrepancy is because Columbia computes

the GPA to the third decimal point while Barnard computes the GPA to the second decimal.

The Committee on Instruction is reviewing new incoming classes. The committee is making sure that there are few conflicting or overlapping days and times with classes. The committee also proposed a new French major. This major will have more emphasis on culture, society, and literature of French along with other French speaking areas.

The Class of 1991 received \$150 from SGA with a vote of 15 to 0 with 1 abstention. This \$150 will be allocated to the \$247.50 balance needed to continue paying for the Senior Dinner. The Senior Dinner will cost \$1,947.50 in total. Dean Schmitter allocated \$1,300, Senior Week committee allocated \$200, and Senior Class Committee allocated \$200. This dinner will cost seniors \$5.50 per person for 350 people and will take place in Sulzberger Cafe leading into the Quad lawn. The Class of 1991 has chosen their academic speaker for commencement ceremonies. Yael Lewin (BC'91), an English and Dance major, will be the speaker. Lewin will reflect on her academic experience at Barnard as she speaks at the ceremonies.

The Class of 1991 will be placing flyers in seniors' mailboxes reminding them about events planned for Senior Week and Senior Ball.

The Class of 1992 held a Comedy Cabaret on Saturday, April 20 along with Columbia College (CC) and School of Engineering and Applied Sciences (SEAS).

The Class of 1993 continues to sell tickets for their Victoria Secrets raffle. The Sophomore Class and Office of Admissions conducted a desert and Student Activities Fair for newly admitted students on Thursday, April 18.

The First Year Class of 1994 welcomed Sergeant Torres from New York City Bureau of Sex Crimes to discuss rape prevention. The discussion was scheduled for Tuesday, April 16 at 8p.m. in 206 Sulzberger. The Class of 1994 also plans to have an ice cream study break with First Year Focus on Thursday, April 25. Kathy Webster will discuss the Sophomore Sister program during this study break.

*Karen N. Wasserman is a Bulletin news assistant and a Barnard College first year student.*

## Grace Gold Darkroom

Two position openings  
**Manager/Assistant Manager**

Applications available in College Activities,  
 209 McIntosh Center or call Karen at x42096  
 Deadline: Monday, April 29

# N.Y. Times Correspondent Assesses Current Middle Eastern Situation

Saddam Hussein is a Muslim fundamentalist like Madonna is a Christian fundamentalist." It was in this tone of jocundity coupled with seriousness that Thomas L. Friedman, Chief Diplomatic Correspondent for The New York Times, approached his lecture, "The Current Situation in the Middle East" last Tuesday night in Wood Auditorium. Friedman spoke at the Annual Jacob and Anna Blauner Memorial Lecture sponsored by the Jewish Campus Life Fund, Inc. and the Jewish Student Union.

According to Friedman, peace in the Arab-Israeli theater will be possible only if fundamental compromises are made. Friedman also argued that the manner in which President Bush deals with the aftermath of the Persian Gulf war will be most important in determining people's moral perception of the war.

Friedman believes that the United States government has neglected to recognize the "three-dimensional" nature of Middle East politics since the beginning of the Gulf crisis. The first dimension, Friedman argues, is the tradition of tribalism and concern with reputation. The attitude of the countries in the Middle East is that "there is no 911 to call when a country is in trouble. The only thing that saves you is your reputation for going all the way."

As an example, Friedman cited the way Saddam Hussein dealt with past rebellions: "Saddam did not just put down the rebellion, he used poison gas against the rebels. . . . Saddam [might not] know modern warfare, but does know internal repression."

The Israeli government, also immersed in the tribal tradition, had to ask the following question in dealing with the Gulf war: "What will be the implications for our reputation?" According to Friedman, tribalism boils down to one principle: "No one hurts me unharmed."

The second dimension of Middle East politics that the United States government has failed to recognize is the use of authoritarian politics. Friedman explains that this principle is "rule or die; one man triumphs, the

other weeps. You don't retire from government gracefully . . . [you are] either in power or are dead."

The last dimension of the politics of the Middle East countries is the Western models of nation-states. Friedman argues that the United States only deals with this dimension, this "third layer", while denying the other two layers. Saddam Hussein knows about the other two layers; he will drive the Kurds out but will receive Muhammad Ali and will 'abide' by the United Nations' charter. Friedman maintains that Saddam

*"There is no relief effort that could sustain one million people on a barren hillside."*

—Thomas L. Friedman

Hussein's ability to use both the tribal aspect and Western politics in his government keeps him in power. The Iraqi government plays "three dimensional chess all the time. All too often [the United States] will just play checkers with them, a one dimension move at a time."

Friedman further suggested that Saddam Hussein was "a high voltage wire that gave the [Arabs] an excuse to take their grievances with their own regimes out to the streets." Yet, while many Arabs rallied around Saddam Hussein's actions, most were ambivalent. While every Scud missile against Israel "lit a little light in the heart of every Arab," said Friedman, "at the same time, all the Arabs knew he was a thief" and therefore sought an alternative in the United States.

In his assessment of the international coalition against Iraq during the Persian Gulf war, Friedman stated that the Soviets "were the keystone and cement of the coalition," and that the European nations only entered the coalition because the United States and the Soviet Union were on the same side. He predicts that this situation will not last. As the Soviets become more disturbed about an American presence in the region and its hold on the oil, they will begin to pull out of the coalition.

Friedman asserts that "there is still 'geopolitics' even if there is no longer a 'cold war.'"

According to Friedman, the situation in the Arab-Israeli theater will be resolved "in its own turn and dynamics" through the removal of Saddam Hussein for Iraqi stability and with a new stable balance of power. This balance of power will only be accomplished with a third force acting as the stabilizer. This new force, according to Friedman, will be the United States government which will restore the region to its "rickety, unstable equilibrium that managed to work" in the 'old order'.

On the Kurdish problem Friedman maintained that it is NOT a humanitarian problem, but rather a political one. "There is no relief effort," according to Friedman, "that could sustain one million people on a barren hillside." The Kurds must be returned home, and this can only be done, he argued, if Saddam Hussein is removed from power.

In an attempt to link the effect of the war to the Arab-Israeli issue, Friedman said: "There was an earthquake in Kuwait that reshaped THEIR political landscape, but Israel and the Arabs only got the after-shocks." The "tea cups [weren't] rattled" sufficiently.

As options for the future, Friedman suggested three choices. First, direct talks in a peace conference, but only with a peace plan "that a five-year-old can understand." Second, because the Arabs want a "false peace process," the United States should leave and wait until the Arabs are ready to talk seriously. "Just call [the White House] when you are ready. Ask for Mr. Baker." The last alternative, according to Friedman, is to give a "vision of peace." People should not only mobilize their energy around the procedures, but also must mobilize around substance.

The response to Friedman talk was extremely positive. Although many complained the substance was nothing new, most agreed his presentation was outstanding.

Sharon Friedman is a Bulletin News Editor and a Barnard College junior

# Julian Bond Addresses the Past and Present Civil Rights Movement

**J**ulian Bond, who has been associated with the Civil Rights Movement for more than thirty years, gave a lecture in Lehman Auditorium entitled "Civil Rights: Now and Then" on Tuesday, April 16th. Bond is a Virginia C. Gildersleeve visiting professor. In his lecture he talked about the problems and triumphs of the Civil Rights Movement in the 1960's and the problems with the Movement today.

Bond was active in the Southern Freedom Movement during the 1960's. He was a founding member of the the Student Nonviolent Coordinating Committee, and worked on voter registration and programs benefitting poor people in Georgia. Bond was also elected to the Georgia state legislature and denied his seat two times before the U.S. Supreme Court ruled in Bond's favor in 1966. In 1968, he was also nominated for the position of Vice President at the Democratic National Convention, but took back his nomination, since he was too young to run for the office at age 28. Since 1987, Bond has been teaching about the Civil Rights Movement throughout the country.

In the lecture, Bond reminded his listeners about the importance of the

*"What had begun as a movement for elemental civil rights is today largely a political and economic movement,"*

—Julian Bond

late Dr. Martin Luther King Jr. Bond said, "In him, civil rights became a Trinity—racial justice, economic equity, world peace—these were the themes which consumed him in life and for which we honor him in memory. These questions, of course, haunt us as much now as when King lived."

Bond pointed out that our present situation is one in which "race, of course, remains our primary factor in determining how some Americans live, how much they will earn and learn, and how soon their children will die."

The goals of the Civil Rights

Movement were also discussed. The aims were set forth by W.E.B. DuBois, who believed in cooperation with businesses, building schools, and ending the obstruction of the political rights of blacks.

"The years since then have seen gains won at polling places, at lunch counters, at movie theaters and seen the fabric of legal segregation come undone. What had begun as a movement for elemental civil rights is today largely a political and economic movement," he said. Despite these gains, Bond said that black Americans are worse off today than in the past - especially with the government policies of former President Ronald Reagan.

"He intended to take the government out of the business of enforcing equal opportunity, to eliminate affirmative action for women and minorities., and to erase the laws and programs written in blood and sweat in the quarter century since Martin King became the premier figure in the freedom movement," Bond said. He also cited statistics to document his claims against the Reagan administration, such as the increase of infant mortality rates - the first

increase in twenty years.

Bond said that the problem today is that we wait for other people to take the lead in continuing the movement.

"Yesterday's movement was a people's movement, it produced leaders of its own, it relied not on the noted but the nameless, not on the famous but the faceless," he said.

He continued, "The Southern Freedom Movement was a kind of second reconstruction. Before it ended, it was our democracy's finest hour. A voteless people voted with their bodies and their feet, and showed the way for



**Julian Bond**

other social protests."

Bond said that civil rights should not be like a spectator sport with black players and white onlookers, but should involve people of all colors and conditions.

"Because southern black young people faced arrest at southern lunch counters thirty years ago, the law their bodies wrote now protects older Americans from age discrimination, protects Jews and Moslems and Christians from religious bigotry, protects the disabled from exclusion because of their condition," he said. Bond additionally commented that the Civil Rights Movement can continue today.

"It took one woman's courage to start a movement in Montgomery. It took the bravery of four young men in Greensborough to set the south on fire. Surely there are women and men young and old here today who can do the same," Bond said.

*Carol Sung is a Barnard College sophomore.*



The Barnard College Office for Disability Services invites all members of the university community to attend

# **A Disability Forum**

in which current Barnard students with learning disabilities will discuss their experiences

Wednesday, April 24  
Jean Palmer Room  
Upper Level McIntosh  
12-1pm

Refreshments will be served.

For further information, call 854-4634 or stop by ODS in 7 Milbank.

We look forward to seeing you there.

Students Needed to Work at  
**Barnard Alumnae Reunion**  
 Friday, May 17 and  
 Saturday, May 18

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## **Barnard Tuition Increase Lowest in Over a Decade**

**T**he Barnard College tuition bill for next year will be \$15,280 plus \$594 in fees, according to a recent letter to parents from President Ellen Futter. This represents a tuition increase of 6.5%, the lowest in over ten years.

The total increase in tuition, fees, and residence rates is 6.7%. Last year's tuition increase was 6.8%, according to Vice President of Finances for Barnard College Sigmund Ginsburg.

In her letter, Futter wrote "we have labored mightily to limit student cost increases this year, but it has not been easy, especially because our budget includes many items that are subject to greater-than-average inflation rates and because government support continues to erode."

Ginsburg said that there were "various kinds of cut backs at the college to keep increases as low as possible while still striving to preserve the college's level of academic excellence." According to the letter, these cut backs are reflected in non-academic areas in order to "provide from current funds what is required for academic programs, student services, and financial aid."

Barnard has further addressed the goal of limiting cost increases through the \$100 million Campaign for Barnard "aimed at raising monies for student financial aid, faculty and academic program support, and improvements in our physical plant." According to Futter, the campaign has "provided some immediate relief to our operations, but it will be some time before it can have a major effect on our annual budget."

Columbia College's tuition increase for next year is 7.2%, representing a significant increase from last year's 5.7% hike. Ginsburg said that every effort was made to keep Barnard's increase as low as possible, "being extremely mindful of the strain tuition puts on individuals and their parents." According to Ginsburg, Barnard is as concerned as people are about the faltering economic situation and is "also feeling the economic crunch."

The New York State proposed budget cuts have been "unusually deep and painful this year . . . amounting to over \$600,000 for Barnard," wrote Futter. Efforts to keep increases low this year, therefore, were extremely difficult.

Futter urged parents to contact their legislators and ask them to reject the severe cuts in Bundy aid and in student financial programs. Futter stressed that "student support is so intertwined with the issue of government appropriations" that it is crucial to let them know our feelings on these issues.

*Sharon Friedman is a Bulletin news editor and a Barnard College junior.*

# Director/Producer Stephanie Black Exposes Systematic Exploitation of Caribbean Workers in *H-2 Worker*

*This is the first in a series of two interviews with women directors to be printed in the Bulletin.*

Each year the American sugar corporations import 10,000 workers from the Caribbean, mostly Jamaica, to harvest sugar plantations for six months in Florida through a temporary guestworker program. Because of the dangerous nature of cutting sugarcane by hand and the low pay offered, American workers have refused to do the labor. Often paying the workers below the minimum wage, American sugar corporations profit by exploiting the cheap labor. Why do Jamaicans come to the U.S. to do such hard labor when paid less than the minimum wage? The answer clearly lies in Jamaica's unstable economy. It is true that the Jamaican workers who come to the U.S. may earn more than they would in Jamaica. However, this does not justify the treatment of the workers—the illegal low pay, the inadequate housing, and poor food—just to name a few of the inequities. Ironically, the United States has contributed largely to Jamaica's economic instability and political strife. Yet today American sugar corporations capitalize on their economic disadvantage. Though this system of importing Jamaican workers has existed since 1943, it has received scarce coverage. Producer/director Stephanie Black chronicled this situation when she made the film *H-2 Worker*, titled after the workers' temporary 'H-2' visas. Recently I spoke with Stephanie about her film and the situation in Florida. The following are excerpts from the interview which aired on WKCR 89.9 FM New York.

*Prior to the film, H-2 Worker, this issue wasn't receiving a lot of coverage. How is it that you discovered what was going on in Florida?*

I had been at NYU Film School and had won a grant to make a documentary on hunger among farmworkers. I was in Florida living and working with a migrant Mexican farmworker family, picking vegetables near Belle Glade. A Haitian minister who I went to go speak with while



**Caribbean Cane Workers Line Up for Dinner Outside Their Camp in Pahokee, FL**

photo by Gilles Moreau

researching said, "Do you really want to see something?" He brought me on to the camps as a member of the church. That's how I found out about it. From that moment, when I saw the situation and the conditions, and the men, living in barracks with urine dripping from the ceiling. I thought this subject could be better served by a film than the film that I was working on because that subject was a little more familiar to everyone. That was in 1986.

*Could you talk a little bit about the history of Jamaica which led to this migration?*

Jamaica has been colonized longer than any country in the world, over 300 years. The country was developed as a sugar island. The economy was not allowed to develop in a normal fashion, whereby the country could support itself: they were used to export everything they had of value to meet the needs of Britain, and to import everything to meet the needs of Britain. When Jamaica became independent, it went from a British colony to an American neo-colony in a certain way. The country was forced to depend on

the U.S.—its economic and political policies—while struggling for self-determination. People have always had to migrate out of Jamaica to get work, as the unemployment rate is very very high there and the economic strife is very severe. Today, unfortunately, Manley [Prime Minister of Jamaica] has completely changed his original platform of democratic socialism to develop a free market economic system. To the dismay of many, he's going towards capitalism one hundred percent to see if that will work to save the situation.

*Could you explain specifically how the American sugar corporations cheat the Jamaican workers out of the wages they are entitled to by law?*

There's a pay rate called the Adverse Effect Wage Rate which is established by the the Department of Labor. For cutting cane, the rate is \$5.30 per hour. This is the wage that the sugar industry has to offer American workers before they are allowed to recruit Jamaican workers. Since they can't find any Americans to work at that rate, because cutting cane is so hard, by law they are

allowed to bring in Jamaican workers. They are supposed to pay them the rate that is set up by the Department of Labor to not lower the standard of living for all the other workers in the area. But they don't pay the worker this minimum wage. They tell the worker, 'Why should the fast guy get paid the same as the slow guy?' So they pay them by the row, for example, they'll say, this row will be worth \$40. It's an incentive for higher productivity. And a man will cut all day, but he'll only be able to cut half of the field and then he'll make only \$20. He won't be making what he should be by law, working eight hours a day at \$5.30 per hour. The sugar corporation bosses will then cheat on the hours, making it look like he worked only four hours, therefore earning the minimum wage. So when the papers go up to Washington, everything looks o.k., but it's not. The buses leave the camps every morning at 5:30 or 6:00 and come back at around 3:30, and it's not as though the men are just sitting in the fields, they're out there cutting cane.

*In the film you show one instance in 1986 in which the workers strike and then they're sent back to Jamaica. Then 300 more workers are brought back into Florida the next day. Have there been any more uprisings since that specific incident?*

There have been smaller strikes, but I think that one served its function well to really intimidate workers from never

striking again. They want to, and they have reason to, but they know the consequences.

*Is there any sort of movement in the U.S. or in Jamaica against this system?*

I think things are just starting now. We showed the film in Jamaica in October and since October the issue has stayed alive in the newspapers. It became very controversial. Some Jamaicans feel the program is very valuable and to complain about it is to risk losing it. They believe that these "do-gooders" who are trying to improve the program are going to end up losing it, and that that is going to make things worse economically. In the States, there is a group called the Farmworker Justice Fund and the Rural Legal Services, which work to represent farmworkers. They're working to try to improve the conditions, but the sugar corporations threaten that any improvements will make the program economically prohibitive. The industry, which is exceedingly wealthy, really tries to intimidate everyone, making the Jamaican government wary of these organizations in the States, convincing them that they are contributing to the end of the program. Farmworker Justice Fund has been accused of that, though it's not true at all. They're not trying to end the program in any way. They're trying to get the minimum wage requirements for the men and housing standards complied with.

*What role does the U.S. government*

*play in the situation? Has H-2 Worker fueled any action by the U.S. government to improve conditions for the workers?*

I think the government knows exactly what is going on and for political reasons, because we don't want to bring in sugar from Cuba or from the Philippines or from any country that is "unstable," they let this continue. Sugar has been designated as an important product by the government, it is highly subsidized for reasons of "national security." It's ironic that we limit imports of Jamaican sugar, yet we bring in their men to cut our cane.

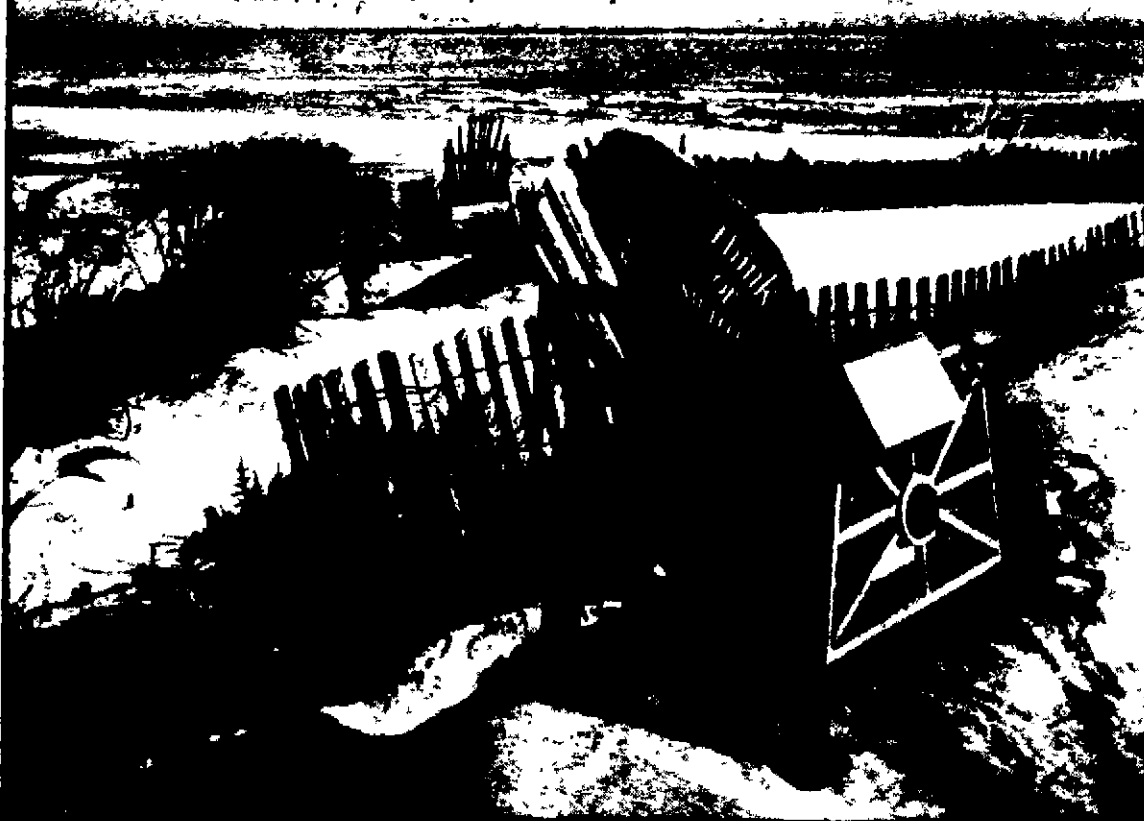
After each screening, we ask audiences to write letters to the Department of Labor demanding them to better monitor the program. I think they have received hundreds of letters and it's the first time in the history of the program that they're receiving letters from the public on this issue because nobody knew about it before. I got a call from the Department of Labor special racketeering division and they wanted to see the film. Congress has said that the Department of Labor must monitor the program more effectively. If not, then the educational committee is going to have special hearings on the program in the fall. There have been increased visits by legislators and health inspectors this year. But for the

**continued on page 19**

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# Manavi Offers Support to Women Breaking Away from Oppressive Traditional Roles

A silent crisis menaces Asian Pacific American communities. Contrary to popular belief that Asian Pacific Americans represent the model minority, domestic violence threatens the stability and sanity of our families. Whether inflicted on the conjugal or the parent-child relationship, physical and verbal violence in our homes often goes unacknowledged by our own communities. Women of color and children often receive the brunt of frustrations produced by this racist, sexist, and sexist society. How do we help ourselves? On Sunday, 14 April, Manavi, a South Asian women's organization based in New Jersey, sponsored a workshop to explore the reconstruction of patriarchy from South Asia to the United States and to develop a means of survival when we lose our traditional support structures. Manavi also provides a support network and informal advocacy services for women who need escape from abusive relationships.

Baruch College Women's Studies Professor Surata Warner and Shamita Das-DasGupta, members of Manavi, explain that many of the women they see in the course of their activism suffer from different pressures. These women come from the immigrant group as well as the second generation. In all instances, the women not only feel confused but also isolated. Their confusion results from their not being able to trust those people upon whom they must rely. Their isolation derives from not knowing to whom they can turn for help.

Warner began the workshop with a standard definition of patriarchy. Comparing a definition of patriarchy in the South Asian context and in the United States, we learned of many similarities: the importance of male members of society and the transmission of power through social institutions. Age and class also play a prime role in determining a person's status in society. She cautioned us, however, to consider regional variations of patriarchal power in South Asia such as the practices of arranged marriages and dowry.

Das-DasGupta then moved us to a discussion of how patriarchy became



**Students Discuss Patriarchy in Asian Communities**

photo by Eugene Mitroy

reconstructed in the United States. We listened to a letter written by a young South Asian American man to a women's newsletter in India called *Manushi*. The letter ranted on at length about how *Manushi* was ruining his chances for marriage. After all, he just wanted to visit India, marry a compliant Indian bride who would cook nice dinners for him, and return to the States to start a family. But really, *Manushi* was stirring up trouble by talking about women's rights and all that nonsense.

Ironically enough, *Manushi* has received many letters deploring its influence on the next generation of women. But the letters come from South Asian men who have been raised in the United States. Many men who live in South Asia have supported *Manushi's* efforts since its efforts to improve communal life benefit men as well as women. But South Asian men, once in the United States, believe their women should serve their needs. The expectation that women raised in South Asia remain more traditional than their American counterparts contradicts our knowledge that women have always played an integral role in human rights crusades, the independence movement, religious and national struggles in South Asia, and all over the world.

Clash between the prescriptions of two cultures. Asian Pacific American women find it hard to confront the

man was looking for a wife but found the South Asian women in this country 'too Americanized.' Yet neither could he find that docile wife in women in South Asia. Of course, dominant white society views anyone darker than a blank sheet of paper as 'not normal.' Many times our parents expect us to follow their wishes in accepting an arranged marriage or at least finding 'a nice Asian man.' If we protest, we risk angering our parents. But many times socialization will have already done its job, we see no way out.

Back in the United States, women, whether they are South Asian-born or American-raised, lose many of the traditional support networks such as an extended family or cultural beliefs. When a man from Asia obtains his green card or an Asian Pacific American man does not get what he expected, wives no longer seem the priceless possessions of courtship.

Unfortunately, our discussion on the topic of conjugal domestic violence could not evolve. Warner and Das-DasGupta reiterated how they had hoped more South Asians would participate in the workshop. As it was, no South Asian men showed up to defend their male honor and privilege.

Some participants expressed personal concerns about relationships with parents. We're seeing a decisive split between the immigrant group of parents and those children who were born or grew up in the States. Conflict

erupts so severely and frequently that many parents disown children or many children leave home. Since most of the workshop participants were the children half of the argument we wondered how we could improve dialogue. One suggestion that came up was to let your parents down easily: for example, don't spring a lover on them just when you're planning to move in together. They may detest the person whom you love but you need to get them used to your decisions. One way to get your parents acquainted with your life is if you become acquainted with theirs. Then you'll have a better feel on how to broach matters to them. Warriar suggested methods such as conducting an oral history for a class assignment.

If your relationship has deteriorated beyond that miscommunication level, you need to find some way to initiate a dialogue. Often the person who may help you the most to reconcile with your parents may be a peer of theirs whom they respect and trust. Warriar questioned how effective outside mediators would be in Asian communities where problems are preferably restricted to 'family only.' They may view a third party as intrusive and untrustworthy.

In any case, for people to even arrive at these possible methods of action, we need to teach ourselves awareness. Often when someone we love begins abusing us, we feel hurt and confused. We do not know how to fight back. But the more we share our experiences with others, we will come to realize that our histories are not individual. A system which denies men of color fulfilling roles and uses women of color solely for sexual fantasies oppresses all of us. We are affected by the same racist and sexist structure as all people of color. As people of color, we struggle together against colonialism in this country and in the homelands of our ancestors. Yet men have to realize that women of color suffer from a double bind of racism and sexism. Stop treating us badly; start questioning the basis of your privilege and get yourselves some help.

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*Serena Satyasai is a Barnard College senior. Satyasai Satyasai's thesis is on Community Empowerment and the Contextualization of Chinese American Immigrant Women Garment Workers.*



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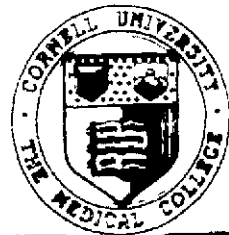
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# Students Analyze the Effect of Take Back the Night Rally

In discussions before the rally and march for Take Back the Night, which occurred on Thursday, April 11 some students who had heard of, or attended, the rally and march expressed uncertainty about the event's intent.

"Yeah, I know it's about violence against women, but what about it? What does it exactly mean?" asked a Barnard first-year student who wished to remain anonymous. A second Barnard first-year student, who admitted she would go to the rally to "see what it was about," argued "big deal, what are you taking back? Any other night you can't walk to 114th? Walk to 130th at night, that'll be an accomplishment." Others expressed concern about the event's effectiveness even they support it. "I don't see any difference, has there really been a decrease in statistics of number of harassments?" asked a third student.

Three of Take Back the Night's coordinators Alisa Guyer (BC'94), Gavin Sullivan (BC'91) and Catherine Geamuracos (CC'91) spoke of the misinformation and misinterpretation of the event that has surrounded the event from the time of its inception at Barnard four years ago. The first year that Take Back the Night was held, people threw water and eggs at the marching women. "People thought we were against mankind, but we're only attacking societal norms that make woman victims." Take Back the Night has been gaining greater respect and larger turnouts every year. Rather than showering the marchers with eggs and shouting offensive epithets, many of the fraternities hung banners of support from their windows. Robin Reed (BC'93) noted, "I was very surprised at the participation of fraternities, hanging banners and everything. A lot of people got involved, there were lots of articles about it and even verbally between friends, it involved the whole community." Though pleased by this change, many were hesitant to applaud too quickly. While hanging banners one night a year is progress, real change means an ongoing commitment, every day and every night, to respecting women and ending all forms of violence and harassment.

The question about whether the

university community's attitudes towards Take Back the Night have really changed is debatable. While the woman's symbol that Take Back the Night organizers placed in front of Low Library was positively received by most, problems did arise. One coordinator said "it shows a lot, that we can have a symbol on College Walk without being disturbed." Yet, security complaints that included a request to move the symbol because it destroyed the aesthetic beauty of college walk, point to the fact that the issue is far from resolved.

Take Back the Night events are held nationwide and began in Boston during the seventies. The rally brought to the forefront, the reality of violence against women. It provided an opportunity for women and men to express feelings

*"Fear is taught by parents who don't let their daughters take the train but let their sons"*

—Shari Seamen

that society has typically silenced and to share experiences that have been shrouded in secrecy. Its intention is to break the usual feelings of isolation of a survivor of rape or abuse by showing every woman that she is not alone.

This year, organizers constructed a metal frame women's symbol and attached red ribbons to it in order to represent abused and raped women. Some of the people at the rally wore ribbons from the symbol on their wrists. The concept for the symbol came from a "circle of healing" put together at the University of Michigan to note survivors of harassment. One woman, though not a survivor, wore a ribbon because "I decided to support the cause...people looked twice at me...Maybe if men see women are unafraid and that a coalition of women are working together...they'll think twice before they act."

After the rally, many spoke of it as an "empowering" experience. According to Shari Seaman, women don't necessarily feel control over their own lives and what happens to them. "Men have the illusion of safety that women don't have. Women have the illusion that it's okay to go out at night if we

have a man to protect us," Seamen, explained. Fear is taught by parents who "don't let daughters take the train but let their sons."

Emily Grenville (BC'93) agreed, "I think our society has definite problems in what people are conditioned to believe...a woman feeling she can't decide to change her mind about having sex. Since the beginning of time it's been male dominated...Just the way men are stronger has put woman in a subservient role." Most importantly, Take Back the Night "makes people realize things they hadn't thought of before."

"I fear being assaulted," stated Carrie Lieberman (BC'93), who agreed that the rally is important. "One can't help but worry about it living in the city, even with female friends I'm nervous, especially walking around, six-seven o'clock, when it starts getting dark." Lieberman noted, however that the march conflicted with Yom Ha'Shoah, the Jewish Holocaust memorial day. The commemoration began at 7:30, while the march began at 8:00, which made it difficult to attend

both events. "You're putting people in a position: what's more important?" said Carrie, "I'm a Jew and a woman." She did not know if anyone was at fault—she thought perhaps the organizers of the two events do not notice the conflict in times. Several people, she said, did not stay till the end of the Yom Ha'Shoah commemoration. Of those who attended the rally, some chose to note their feelings about the uneasy coincidence of the two events.

The rally continued until 3:30 in the morning with a long line of people waiting for a turn at the microphone to share their experiences. It truly seemed as if no other single event entered the consciousness of such a large number of spectators as the march and rally did. As such, Take Back the Night, as those who attended seemed to feel, should continue growing in scope. Violence against women is an issue that should not be merely discussed during one night of mass commemoration, but instead openly acknowledged at all times so that society can become a safer place for women.

*Suzanne Oshinsky is a Barnard College first year student.*



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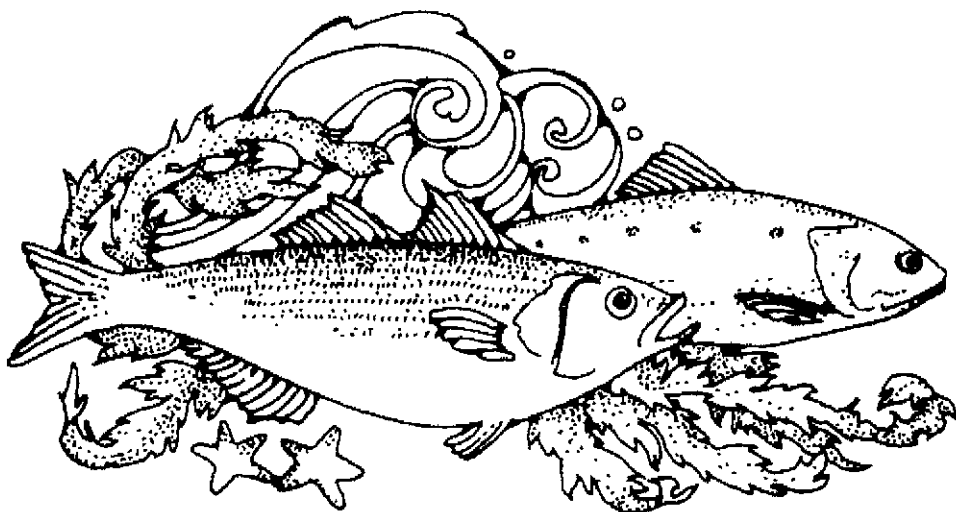
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from page 13

moment, nothing has improved for the men. I was down there three times this season and I didn't see any improvements whatsoever. It's just now that the machinery of the bureaucracy has begun.

*H-2 Worker* is distributed by First Run Features (243-0600) and is currently being screened theatrically nationwide.

*Janie Iadipaolo* is a *Bulletin Women's Issues* Editor and a Barnard College sophomore. Iadipaolo is also Arts Director at the Columbia University radio station, WKCR, 89.9 FM.

# Decisions. Decisions.

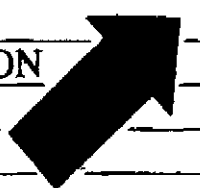
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9-11PM MOVIE IN THE QUAD  
10-2AM ALL THE CHOCOLATE YOU CAN EAT IN  
THE PLEX

**PACKET PRICE:** \$32 (INCLUDES TICKETS TO ALL EVENTS EXCEPT SENIOR BALL,  
SCHEDULES, AND T-SHIRT--A \$54 VALUE).

**PACKETS AVAILABLE:** FBH BOX OFFICE: APRIL 23-MAY 8 FROM 1PM-6PM.  
MCINTOSH TICKET BOOTH: APRIL 24-MAY 8 FROM 10AM-12:30PM.

# Water and Power Contrasts Nature and Industry

Nature, industrial wastelands and city chaos all meet in a nouveau-artistic, hour long film entitled *Water and Power*. The movie, by experimental California director/producer Pat O'Neill, was awarded a Grand Jury Prize at the 1990 Sundance US Film Festival. O'Neill's other claims to fame include his contributions to the special effects of *Star Wars: Return of the Jedi* and the *California Raisins* commercials.

*Water and Power* is a collage of images whereby serene, natural landscapes are contrasted with the dirty, cluttered chaos of city and industrial areas by literally overlapping the two images on the same screen. Contrast is a major theme throughout the film, evident in O'Neill's juxtaposition of stark darkness against both natural and city lights, or his setting primary colors in computer-like flashes against a solid background.

The film avoids a fluid storyline characteristic of commercial films, as well as direct dialogue between people. Rather, the message of the film unfolds gradually as the camera shifts from one image to the next: from one series of centered white text upon a dark screen; from voice overs which seem to have caught people mid-story; and from background jazz music to technological, computer-like beeps, to the sounds of city traffic.

Movement also plays a major role in this film. The camera, serving as the viewer's eye, assumes nothing, and moves with the viewer as if it, too, is seeing the image for the first time. The viewer is expected to have no preconceptions or biases, only the memory through her experiences of everyday living which makes each image recognizable. However, these mundane images suddenly take on a new meaning when viewed within the context of a greater picture.

In one particularly effective scene, the camera hovers

above a busy city street corner, allowing us to view the passage of time in fast motion. The result is a frantic blur of scurrying cars, people, and changing traffic lights. There seems to be no sense to this madness, this constant motion towards an unknown future. Addressing the subject of our perpetual motion, a silent question appears on the screen. "Where are we going?" Mary Sue asks. "Never mind, just keep going," her mother urges her on." Life, O'Neill seems to say, is passing us by.

At one point, the camera moves down a city street until it reaches an abyss, an unknown void into which the cars may plummet. In another image, the camera pans down from a tall apartment building to the street, to a sandy beach, and is finally lost among the endless blue movement of the ocean.

It is often unclear in *Water and Power* whether O'Neill is actually expressing a particular idea or merely displaying a series of unrelated and of often bizarre images. One piece of text following an ambiguous clip about an overturned car reads "a woman passes with a blanket of melons. A man with a briefcase has convulsions." A similar piece of confusing text begins, "Lucy, a man". These snatches of text are so vague and seemingly irrelevant that the viewer is forced to question whether the film is existential or merely superficial.

*Water and Power* is not a commercial film, nor does it leave the viewer with a concrete message. It does, however, force the viewer to experience film in a new way through images that battle, embrace, and penetrate both the understood and the unknown. It premieres in New York April 19. The Whitney Museum of American Art will also show "Water and Power" as a closure to its Biennial Exhibition, June 13-16.

Abigail Pickus is a first-year student at Barnard College.

## Round 2 Stages Pre-AIDS Era in the Gay Community

Free love is not what it used to be. As society in the 1970s began to accept social practices of the gay community, the advent of AIDS in the 80s added a new stigma to homosexuality. Eric Bentley's *Round 2* is staged in the 70s of Al Pacino's *Cruising*, pre-AIDS, during a time when "New York is all eyes." Promiscuity and desperation prevail in an atmosphere of gay awareness and sexual ambiguity.

The characters in this Off-Off Broadway variation of Schnitzler's *La Ronde* typify the diversity within the gay community, from the outwardly-homophobic soldier to the young successful lawyer to the 15-year-old naïveté. *Round 2* admirably illustrates the boundless roles of homosexuals and the distinct attitudes toward being a gay man.

Throughout the various neighborhoods of New York, *Round 2* presents a sequence of ten interrelated sexual encounters pervaded by "gay

gags" and painful clichés. One character concedes that "gay guys all lie," as the work unfolds the deceit and debauchery which dominate their sexual relations.

*Round 2*, however, is much more sensational than sentimental, mistaking simplistic lust as the cohesive element in gay society. The characters are frequently misrepresented as sex-crazed beings without constraint, let alone concern for emotions. More often than not, the afterthought "Do you like me?" is answered by a deafening silence.

Accompanied by popular tunes and illustrated with delightful allusions, *Round 2* journeys back into the splendor of the 70s before darkened by fatality of AIDS. Captivating and enlightening, the gay world of *Round 2* is for "flaming straights" as well as the

homosexual viewer.

*Round 2* is playing at Wings Theatre in the Archive Building at 154 Christopher St. Performances will be held every Tues., Wed. and Thurs. until May 24. For reservations call (212) 627-2961.

Katherine Davis is a Bulletin Arts Editor and a Barnard first-year



photo by Bill Leissner

# MTV Grabs Spin Doctors

Spin Doctors allegedly first performed for an audience at a Columbia University frat party in 1988. Since then the band has gigged at colleges in the New York State area ferociously and frequented Continental Divide, Wetlands, and Ithaca's The Haunt, among other places. The news is not the Spin Doctor's first ever release on Epic, *Up For Grabs*, a live album released in February. Although the six track album contains some live favorites, "Big, Fat, Funky Booty" and "Little Miss Can't Be Wrong," I was curious to find out why Spin Doctors didn't release a studio produced album before taking their show on the road this spring. To quote the Epic Spin Doctors press release, "For a generation weaned on MTV, Spin Doctors (and their soul brothers in Blues Traveler) represent the rebirth of live rock and roll music as communion rather than commodity." Rightly so, Spin Doctor healing power lies in their energetic live performances. But that can't be very profitable for Epic. So, the news is that the Spin Doctors will be returning from their American tour to the New York area in May to appear on MTV with comedian Pauli Shore at SUNY Brockport on May 2 and SUNY Fredonia on May 4. You know. Pauli. Or, should I say, Totally Pauli. Totally fra—esh. MTV, single-handedly responsible for scarring the integrity of popular music so badly that Rico



**Spin Doctors**

photo by Paul LaRaja

Suave is actually the number one hit video in America today. Well, I guess Totally Pauli's show is a little better than Downtown Julie Brown's show.

Spin Doctor's full-length studio album should hit the stores some time within the next few months and hopefully, commercial recognition will give them the freedom to continue making "rock and roll as communion." Till then, listen for when Pauli introduces the Spin Doc—tors and remember, there's always MTV unplugged.

*Gretchen Crary is a Bulletin Editor-in-chief and a Barnard College junior.*

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### BARNARD'S TICKET BOOTH PRESENTS:

**OUR COUNTRIES GOOD--April 23; \$16**

**N.Y. Philharmonic--April 25; \$8**

**OH KAY--May 5; \$13**

**CATS--May 7; \$21**

FYI--The following shows may be purchased at the theater with student I.D. for discount rates: **Les Miserable**, **Phantom of the Opera**, and **MISS SAIGON**.

ALL TICKETS AVAILABLE IN

209 McINTOSH

MONDAY-FRIDAY, 10-4pm

# ARTS CALENDAR

**APRIL 21-28**

**ON**  
CAMPUS

**MOVIES:** 4/24 **TWO LIES** 7:30 and 10:00 in ALTSCHUL  
 4/25 **8 1/2** 9:00 PM 302 MILBANK  
 4/26 **family game** 4:00 PM - S.I.A. (part of the "Spice" film series)

**FRED HU + THE AFRO-ASIAN JAZZ ENSEMBLE** at Miller Theatre 1/26 8:00 PM

**\*STUDENT ART EXHIBITION\***  
 IN CELEBRATION OF ASIAN/PACIFIC AMERICAN AWARENESS MONTH  
 - Commons cafe + intercultural resource center -

**OPEN STAGE @ POSTCRYPT COFFEEHOUSE**  
 April 27 9:00 PM  
 Sign-up at 8:15 L.L. ST. PAUL'S

**F.O.B.** directed by James Bai a play in honor of Asian/Pacific American Awareness Month April 25 8:00 PM Schapiro Studio

**OFF**  
CAMPUS

**Cirque du Soleil** Ringling Brothers  
 Barrum & Bailey Circus  
 THE GREATEST SHOW ON EARTH  
 Battery Park City \*\*\*\*\* Madison Square Garden  
 504-5550 465-6000

**FRANCESCO CLEMENTE** (through 4/26)  
 Self-Portraits  
 RUBENSTEIN  
 130 PRINCE ST

**BRITISH PHOTOGRAPHY**  
 from the Thatcher Years  
 Museum of Modern Art

**DAVID SALLE**  
 @ GAGOSIAN GALLERY  
 744-2313  
 980-MADISON

**POISON**  
 A FILM BY TODD HAYNES  
 ANGELIKA FILM CENTER 995-2000

**Adrienne Rich**  
 APRIL 22 6:00  
 NY PUBLIC LIBRARY  
 930-0855

**SUNS OF JUBAL**  
 Thurs 4/25 10:00  
 @ WETLANDS

**BUTTHOLE SURFERS**  
 4/25 + 4/26 MARQUEE  
 547 W. 21st ST

**Diamanda Galas** THE  
 April 21 + 23 8:30 KITCHEN  
 255-5793

**WOMEN IN THE ARTS**  
 498 BROOME ST  
 works by 28 artists

**KAREN FINLEY AT THE KITCHEN**  
 FRI-SAT. APR. 26+27 8:00  
 255-5793

4/23 call 369-  
 AT MAMMY'S BLUES  
 (CAR WASH)

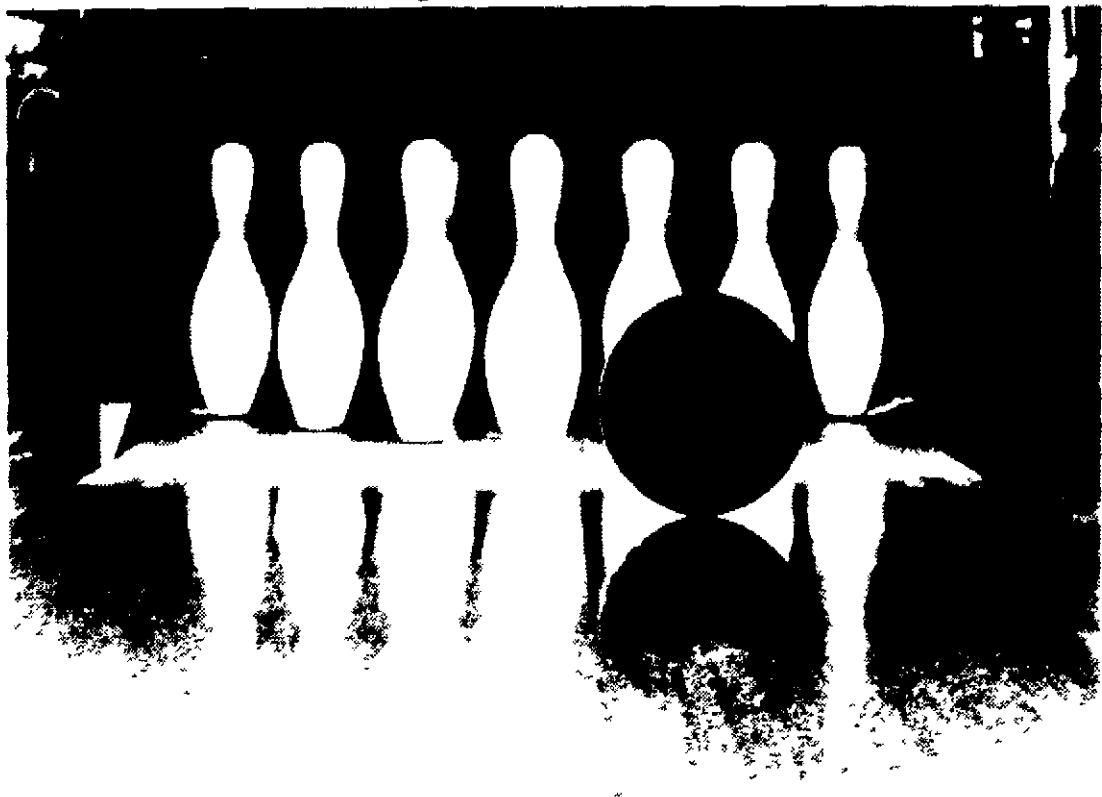
**MOHAIR SAM**

# Submit Your Poetry, Prose and Artwork

to the

## Barnard Bulletin

Literary Supplement



**All submissions should be typewritten. All artwork and photos should be black and white.**

Submit prose and poetry in self-addressed envelope to  
the Bulletin office (105 McIntosh)

*Submissions Due April 30*