



BARNARD BULLETIN

VOLUME CI NUMBER 11 FEBRUARY 15, 1994

新年快樂

Year of the Dog

Inside

Dinkins lectures at SIPA

Vega returns to Barnard

Zora Neale Hurston

BEAR ESSENTIALS

PETITIONS TO THE COMMITTEE ON PROGRAMS AND ACADEMIC STANDING

The deadline to submit petitions to the Registrar is Monday of the week of the meeting (the committee meets bi weekly). Be as specific as possible including details pertinent to the request and precise numbers and titles of relevant courses. Secure all appropriate signatures and request a comment, particularly if support is expressed. (A signature without comment is seen as pro forma.) Bear in mind that not every petition is granted— even with the support of faculty, your adviser and your dean. The committee evaluates it within the wide framework of its effect on academic policy and allows exceptions only for absolutely compelling reasons. If you have any questions, call Dean Blank x42024.

RELEASING DIRECTORY INFORMATION

In accordance with the Family Educational Rights and Privacy Act of 1974, the College may release, at its discretion and without prior authorization from the student the following information: name, class, home or college address or telephone, number, major field, date and place of birth, dates of attendance at Barnard, degrees, honors and awards and previous school must recently attended. The law also gives the student the right to place limitations on the release of this information. A student who wishes to do so must file a special form with the Registrar by Friday, February 18. (In practice the College does not indiscriminately release information about individual students.)

JUNIORS who are interested in applying to Barnard's 5 year joint degree program with Columbia School of International and Public Affairs should speak with Dean Rundsorf x42024 prior to March 1 1994.

COME TO THE WRITING ROOM for assistance with writing. Professional writers and peer tutors are on hand to help you with any problems you might have. The staff is trained to help in all disciplines. Sign up sheets will be posted on the Writing Room door outside 121 Reid Hall. For more information call x48941.

The Woodrow Wilson Program in Public Policy and International Affairs For Minority Juniors will offer intensive summer programs at a number of institutions including Berkeley, Michigan and Princeton for minority students with public service career goals who will be seniors in 1994-95. Full support for the cost of the program (room, board transportation to and from the home college) and a \$1,000 stipend will be provided. The application deadline is March 14. For further information, counsel, and the application see one of the following people by February 25: Ms Cuevas 5 Milbank, Dean Schneider or Dean Taylor 105 Milbank.

TUTORING INFORMATION

If you need a tutor or if you are interested in being a tutor for Barnard College students please see Dean Webster in 105 Milbank.

ROOM SELECTION 1994

Attention all first-year, sophomore, and juniors in housing: please read the room selection/guide to residence halls packet that you will be receiving in your mailbox. All housing procedures begin AFTER spring break. If you have any questions, see your RA, GA, AD or call the Housing Office at x43040.

BEAR IN MIND THE FOLLOWING DEADLINES

The last day to drop a course (for deletion from transcript) or request Pass/D/Fail is Thursday, March 24.

FINANCIAL AID APPLICATIONS for the 1994-95 academic year are now available in the Financial Aid Office (14 Milbank). All current financial aid recipients must re-apply for financial aid. The deadline for submitting completed forms is Monday, April 15.

THE COPING WITH THE LOSS OF A LOVED ONE GROUP will meet every Friday at 11am - noon in 108 Milbank. Please call Giselle Harrington, Health Services x42901 for further information.

BARNARD BULLETIN

Editors in Chief

Claire Brinberg
Margarida Jorge

News Editors

Jacqueline Donnelly
Yafa Zwettler

Features Editors

Deutza Beano
Layonne Leong

Women's Issues Editor

Amisha Upadhyaya

Commentary Editor

Amy Leavy

Arts Editors

Jonna Bron
Chiu Haey Hsia

Music Editors

Jessica Hodges
Hilary Reiter

Layons Editor

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Photo Editor

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The *Barnard Bulletin* is published on Monday 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) 854-2111

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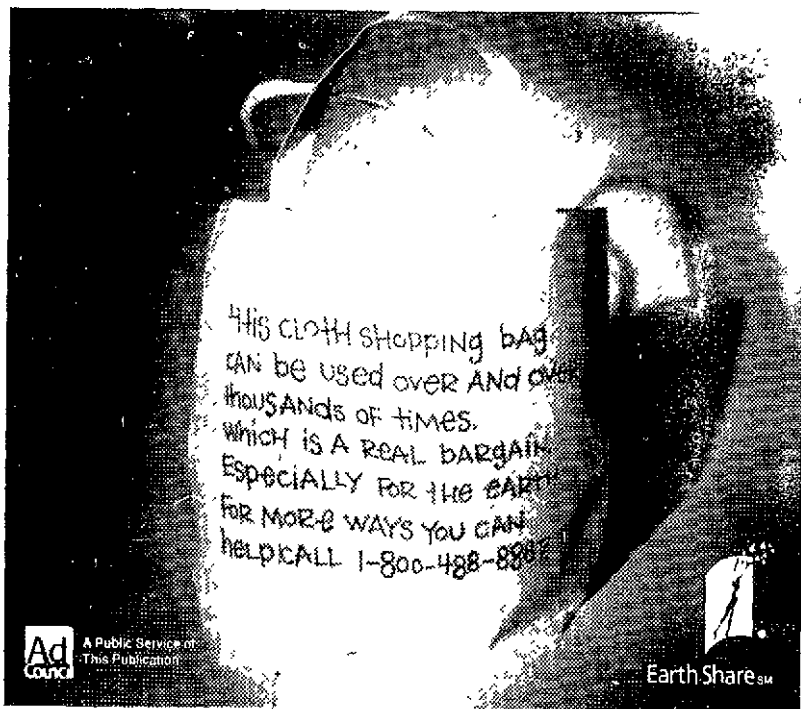
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EDITORIAL POLICY

In order to be considered for publication, all Letters to the Editor from an individual must be signed by that individual and/or from a Barnard SGA and/or Columbia Student Council recognized campus organization.

Letters to the Editor must be submitted no later than the Thursday preceding publication of the issue.

Signed articles, letters, or editorials represent the views of the writer; they do not necessarily reflect the views of the entire *Bulletin* staff.

Chinese New Year overlooked, again

by Margarida Jorge

To what extent are Barnard and Columbia truly committed to fostering respect for diversity? This question came up last week when the Town Meeting on Students of Color Issues* sponsored by the Barnard SGA was almost rescheduled due to its falling on Chinese New Year February 10.

This is hardly the first time that a campus event has been scheduled on the biggest Asian holiday of the year. Last year for instance, the Students of Color Retreat was set for the same day. The issue illustrated the inconsistency between the University's professed consideration for students of racial minorities and the stark reality that the most important Asian holiday of the year is denied recognition. As Kei W. Chua, President of CSC (Chinese Students Council), points out such a situation is 'kind of ridiculous'. He did not attend the Town Meeting because it was scheduled on Chinese New Year. While Chua is hesitant to single anyone out to blame for the blunder and acknowledges that the Chinese New Year is difficult to pinpoint (the date changes each year), he definitely sees an incongruity in the scheduling described above. Asians after all constitute twenty percent of the student population. They expect the University to make some effort to recognize them as a community. Chua suggests, 'we have to be a little more sensitive'.

One reason that a recognition of Chinese New Year has been largely neglected in the past is that the nature of the holiday is somewhat ambiguous even to many Chinese themselves. It is neither strictly religious nor secular nor even nationalist. Actually, it reflects all the varied elements (Daoism, Confucianism, Buddhism) that together constitute Chinese culture. It is celebrated throughout East Asia in memory of the Lunar Calendar which was replaced by the Gregorian one in 1911. Chinese New Year is the first day of the first lunar month of the year. Each year is assigned an animal character. There are twelve of these in all: Rat, Ox, Pig, Tiger, Hare, Dragon, Serpent, Horse, Sheep, Monkey, Cock, Dog, Boar, each with a specific cultural meaning. Currently, we are embarking on the Year of the Dog, and leaving the Year of the Cock.

Will things change this year? It's hard to say. Currently members of the Asian community are making staunch efforts to achieve some kind of recognition for their

holiday. Man Tong Lee, another member of CSC, says that 'We are working on it'. She however, does see obstacles in many areas including inequities in the way funds are distributed to groups and the lack of publicity that Asian events receive. Chinese New Year gets very little media

There is little attempt of those outside the Asian community to share the cultural meaning of the holiday and to establish the new year as an event to be appreciated by all.

attention.

The Asian community also lacks an established tradition at Columbia, which is an asset that makes other groups more visible. Most Asians are fairly recent immigrants and most Asian alumni are recent graduates. Chua suggests that this accounts for the relatively weaker support structure for Asian issues. Along the same lines, Asian issues on campus may receive less attention than the agendas of other groups, because despite its large numbers, the Asian community does not always speak in a unified voice. There are more than twenty Asian groups on campus. They are organized under the umbrella group CAASA, which has existed for only a short time.

One fact which the non-Asian majority fails to realize is that the term 'Asian' describes an extremely diverse group of people. There are ethnic and cultural differences among Asians of different nations and regions. Chinese New Year does not signify the same things to every Asian group. Even so, many Asians argue that greater awareness of the holiday is important. As it stands Chua asserts, it's [Chinese New Year] an excuse to go to Chinatown but no one understands it. Some students would take the argument one step further and add that the community does not celebrate it either. There is little attempt of those outside the Asian community to share the cultural meaning of the holiday and to establish the New Year as an event to be appreciated by all. Some Asians perceive the failure to reschedule the Town Meeting as evidence that the University itself does not practice the ideas behind the rhetoric of diversity with which it bombards its students.

Margarida Jorge is a Barnard College junior and a Bulletin editor in chief.

Professor Dinkins delivers Inaugural lecture

by Claire Brinberg

Addressing a packed audience of students, faculty, reporters and former City Hall colleagues, David N. Dinkins delivered his first lecture as Professor in the Practice of Public Affairs at the School of International and Public Affairs. Titled "Critical Issues Facing Urban America," the speech took place on Wednesday, February 9, in the Altschul auditorium of the International Affairs Building.

After acknowledging his satisfaction with his new job, and briefly "reminiscing about the good old days," Dinkins delved into a discussion of the problems that cities in the nineties are constantly faced with. The former Mayor of New York City alluded to the frustrating task of securing state and federal funding for cities, criticized the "Three Strikes, You're In" approach for dealing with repeat criminal offenders, defended the programs initiated during his tenure as the city's chief executive, and gave his impressions of the new Giuliani Administration.

Dinkins expressed sorrow at the "painful withdrawal of federal and state attention to urban life." He condemned the federal and state governments for giving New York the

obligation to fulfill a wide range of mandates without providing the city the funding to do so. He noted that although 37% of the students in New York State attend New York City public schools, the city received only 34% of the State funds set aside for education and called on Albany to "cut the pie right." He further asserted that as a major international economic center, New York is a major underwriter of the national economy. Dinkins admonished the federal government for giving New York only 77 cents for every dollar that the city sends to Washington. As the country appears to be recovering from the recession of the past few years, and the Clinton Administration seems more receptive to urban concerns, Dinkins expressed hope that the federal government is poised to reverse the "gradual abandonment of the cities" continues to plague urban centers and has recently dominated national debate. Dinkins boldly criticized the "three strikes, you're in" proposal to impose life sentences on thrice convicted violent criminals. Dinkins said that the proposal, lauded by both Governor Mario Cuomo and President Bill Clinton, "exploits our insecurities" and fails to "address the problem of crime." In order to reduce crime, he contended, it is necessary to attack the situations that contribute to criminal activity and to "interrupt the pipeline before people get sucked in." He made a special appeal to African Americans and Latinos, noting that crime is plaguing these communities whose members "did not leave the back of the bus only to put our children in the back of an ambulance."

Dinkins emphasized, however, that the solution to inner city crime calls for more than increasing the number of jails and focusing the efforts of law enforcement on street level arrests. It is crucial that job-training programs and other social services be offered to provide an alternative to criminal activity, the former mayor stated. These elements were central to the Dinkins Administration's "Safe Streets,

Dinkins expressed sorrow at the "painful withdrawal of federal and state attention to urban life."

Safe City" program, grounded in policies such as community policing, where police officers become more involved and intertwined with the neighborhoods they patrol. Aspects of the initiative have recently been criticized by Mayor Rudolph Giuliani and Police Commissioner William Bratton. Giuliani has intimated that the social service aspect of "Safe

Streets" has overshadowed the importance of law enforcement. Dinkins called on the new mayor to evaluate the program fairly, and not to ignore or disparage its accomplishments. He also reminded the audience, as he had reminded the press throughout the campaign, that crime has dropped in the seven FBI indexes since he assumed office in 1989. Dinkins concluded his lecture with an appeal to the students of Columbia University, the future "leaders in the science of arifil government." His role at SIPA, he said, is to help teach young people to craft solutions to the current urban ills. He recommended that the best place to start is in the surrounding community of Morningside Heights, and suggested that Columbia could improve its relationship with the neighborhood by

not INAUGURAL, pg 31

JSU petitions protest University calendar

by Adina Gelb and Elana Gerson

The debate about whether to change the University schedule for the Fall 1994 semester in order to accommodate the Jewish holiday of Rosh Hashana (the Jewish New Year) still continues. In order to express their opposition to the conflict between the first two days of classes and Rosh Hashanah, students, faculty members and Deans have submitted petitions, mailed letters and telephoned the Education Committee.

As suggested by the Education Committee Chair, Dr. Karl Kroeber, petitions sponsored by the Jewish Student Union were circulated throughout Columbia University in an effort to ascertain the magnitude of the opposition among both Jews and Non-Jews on campus. Although many students and faculty members had previously been unaware of this scheduling conflict, upon discussing the issue many voiced their outrage that the Jewish community, a large portion of the student body, could not attend the first two days of classes. Students, administrators and faculty voiced their support by signing the petition.

The current schedule creates a number of problems. First, for First-Year students, starting school two days late will only serve to exacerbate the already nerve-racking experience of beginning college. Second, students will be forced to register and will not be given the time to "shop" to which they are entitled. Third, students will be automatically excluded from classes that are limited in size or those for which attendance on the first day is mandatory.

Many students also expressed outrage at the University for not considering a holiday so important to Jews when planning the University schedule. In a similar vein,

University Provost, Jonathan Cole expressed his opinion about the rescheduling of the Commencement ceremony due to a conflict with another Jewish holiday, Shavuot: "[The University has a] general policy not to hold major University events in conflict with major religious holidays. [The rescheduling] was characterized as not causing major problems. It seemed as if it was the wise thing to do."

Some people oppose the proposal, suggesting that it is unfair to accommodate one religious minority while neglecting others. The University has emphasized that they will make certain concessions in order to reduce the impending problems. They have stated that professors will have syllabi available over the summer. They have also made assurances regarding the safeguarding of certain spots in limited enrollment classes.

Although Rabbi Charles Shaer, Chaplain of JSU (Jewish Students Union) and the entire JSU appreciate the University's offers of assistance, many people in the Jewish community still anticipate great inconveniences to students and faculty, despite the concessions proposed. Rabbi Shaer proposes instead that classes begin on Thursday, September 8, as opposed to Tuesday, September 6. In previous years, classes have begun on the Thursday following Labor Day. And, there would still be a day for students to travel home for Christmas.

The Education committee has stayed open to suggestions from both students and faculty. Currently, they urge all students to write letters to the Senate Education Committee expressing either support or opposition to a potential schedule change. The Committee hopes to make an equitable decision with the least amount of inconvenience to the entire University.

Town meeting addresses students of color issues

by Claire Brinberg

Using questions submitted by students as a springboard for discussion, Professor Phillip Thompson facilitated a Town Meeting on students of color issues in Brooks Livingroom on Thursday, February 10. The discussion, sponsored by the Barnard Student Government Association as part of the celebration of Black History Month, was criticized by a number of students for being scheduled on Lunar New Year, thereby preventing a number of Asian students from attending. Reading an opening statement, SGA Vice-President of Student Activities, Lareina Yee, BC '95, apologized for the oversight, noting that upon realizing the error, SGA had tried to reschedule the event, but found it to be impossible. She said that SGA felt that it was very important that the forum be held, and decided to hold it in spite of the protests. Yee encouraged students present to vent their feelings about the scheduling mistake, saying that perhaps it was fitting for such an open airing of ideas to be held on a "day of fresh starts."

Aileen Chang, BC '94, felt that there was no malicious

American Studies Department at Barnard, and complained that few courses are offered in the field. Lareina Yee, an Asian-American Studies Major, echoed Russo's concern, saying that most of the classes counted towards the major are adjunct courses, not guaranteed to be offered frequently. Dean of Faculty and Vice-President of Academic Affairs, Robert McCaughey said that formation of a new department had never been proposed to the Committee on Instruction, which decides such matters. McCaughey added that an Asian-American Studies Department would have to compete with other departments for scarce financial resources needed to attract new professors. He further noted that student demand for specific areas of study should be presented to existing departments, which in turn would voice them to the administration.

Wanda Cole, seized on this point to assert that it was hard for students to ask for increased attention to the study of issues of importance to people of color when the faculty is still predominantly white. Cole lamented that "as we move toward the Twenty-First century, [she] could count

Dean McCaughey acknowledged that "Barnard does have trouble attracting minority faculty," noting that about ten percent of the faculty are people of color.

the people of color faculty on one hand. Dean McCaughey acknowledged that "Barnard does have trouble attracting minority faculty," noting that about ten percent of the faculty are people of color. There are, however, serious problems with the supply of available Asian and Black Ph.D.s he said. He noted that half of the

intent on the part of SGA, but found the general ignorance of the date [of Lunar New Year] to be frustrating." She found it "shocking" that once SGA had realized its mistake, "there was even a decision to make implying that postponing that meeting would have been the obvious response. By keeping the original date, Chang noted that a "whole group was denied the opportunity to participate in a discussion focusing on students of color." Council of Asian American Student Association co-chair Andrew Russo, CC '94, expressed similar disappointment, noting that the day was a Pan-Asian holiday, celebrated in a number of countries. Still, he said that it was important to look beyond this to the opening up of dialogue.

Russo also discussed the possibility of forming an Asian

available African American Ph.D.s were in the field of Education, a small department at Barnard.

The discussion moved to other issues as Professor Thompson read a question concerning events surrounding the Save the Audubon Coalition occupation of Hamilton Hall in December of 1992. A number of students who participated in the demonstration complained that the prosecution of those involved in the incident focused disproportionately on students of color. A number of people complained that security guards left disciplinary letters on students' beds, entering their rooms without permission. Acting President Kathryn Rogers

cont: MEETING pg 29

Eluding the frustratingly ferocious flu

by Lavonne Leong

With temperatures volleying unpredictably between the balmy forties and the unmentionable lower single digits, and with wind, ice, and snow only adding to the unbearable conditions, students are coming indoors, fast—and if they're indoors already, they try not to leave. They huddle around tables in lower level McIntosh. They lounge in the lounges. They crowd the tunnel system between classes, muttering things like, "If I get sick from this fucking weather again, I'm going to kill something."

"Or die," replies a voice from the crowd waiting for the elevator up from the Barnard Basement. "I almost did."

Flu season is officially here. It's been here for a while. This, one of the worst winters of the century, is paired with one of the longest-lasting, hardest-hitting flus ever to circulate—the Beijing flu. Patients are bedridden for over a week with typical, but intensified, flu symptoms: fever, weakness, and aches.

The natural inclination is to get inside out of the horrible weather to avoid getting sick. "I hate the cold weather. I had to miss my class today because I couldn't even cross the street in this but-cold weather. I can't afford to get sick again," said Deetza Benuu, BC '96.

Common sense will tell you that being frozen like a Snopop while slogging alone through the wilderness that used to be a sidewalk is not as good for your immune system as sitting in a warm room with good company, putting off doing your thesis. And as a student, it's impossible to avoid going outside (unless you are already bedridden) to get to classes, do the grocery shopping, go to meetings, etc.

The good news, according to Dr. Polly Wheat, Director of Barnard Health Services, is that you can't make yourself sick—either for the first time or the fourth time—by exposing yourself to the cold. "Weather has never been associated with getting sick," says Wheat. There was a study done in England:

The study consisted of two test groups. One group was immersed in icy water and then exposed to a virus, the other group rested in comfortable conditions and was then exposed to the same virus. There was no difference in the incidence or the severity of the resulting cold, according to Wheat.

But brace yourself for the bad news. That above-mentioned warm room attracts the above-mentioned good

company, causing you to put off the million and one things you have to do by tomorrow morning. These things combined increase tremendously the chances that you will get sick. Winter frost may not catch you, but "stress is associated with getting sick," says Wheat. In another section of the England study, stressed subjects exposed to the virus were found to become ill faster and get sicker than their unstressed counterparts.

So how to avoid getting sick, short of quitting school, work, extracurriculars, and becoming the Hermit of Sulzberger Hall?

Not only that, but someone you're with may give you exactly what you've been trying to avoid by staying indoors. You don't even have to be within sneezing distance to catch whatever she has. "Somebody [with the flu] sneezes on the table, you put your hands on the table, you rub your eyes, and you've caught the virus," Wheat says.

So how to avoid getting sick, short of quitting school, work, and extra-curriculars, and becoming the Hermit of Sulzberger Hall? Health Services prescribes "general good health habits—a good diet, an adequate amount of sleep, [and] try to have good emotional health."

With these "good health habits" the elusive Holy Grail of college life, you can always turn to the flu shot. One reasonably priced second of pain virtually secures a flu-free season. Unfortunately, it may be a little hard to obtain. Demand has increased to "four or five times what it was last year," says Wheat. Not only did Health Services sell out in the fall, but their suppliers did, too.

Perhaps this accounts for the numbers being down at the doctor's office. This may very well be stresses Wheat. We're not getting as many [flu patients] this year as the last. Health Services reports roughly half the incidence of flu cases as this time last year—less than 250 per week

don't FLU, pg. 17

Rolmancing the phone

by Deetza Benno

Did you know that "connect," according to the handy Student Rolm Phone Service Guide, allows you to "connect to a caller who uses the 'automatic camp-on' feature while you are on the phone with another caller, [and that the] CALL WTG light will go on to let you know that someone has automatically camped on your line." Say what?

RolmPhone is so confusing that you might often wonder why we have it at this fine institution. I know I have. The

...when I suddenly couldn't access my messages or forward a message, I wished I had never heard the Rolm Phone lady's chirpy, digital voice.

other afternoon I got mad at my RolmPhone. After 2 years at Barnard, I'd grown accustomed to the ever-friendly "Hello. This is the PhoneMail system. If you are calling from your own extension, push enter or pound..." and when I suddenly couldn't access my messages or forward a message, I wished I had never heard the RolmPhone lady's chirpy, digital voice.

But wonder no more. The answer is just a RolmPhone call away at x42897, the extension of Corinne Hoch, Manager of Client Support at the Office of Communication Services. When asked why we had RolmPhone, Hoch said that "It's really for cost-containment purposes." Still peeved about my recent experience, I asked her what exactly was so special about RolmPhone. Hoch replied, "the integration of PhoneMail is excellent. We selected something easily integrated and with the highest quality voice on system." Great. The RolmPhone lady would be so proud. Still a little bit defensive, I confronted her with the rumor that the only reason we have RolmPhone is because it is easily tapped. "That isn't true," Hoch said, "Big Brother or Big Sister aren't watching you." Hoch repeatedly advised students to call if there are any problems or complications with their phone systems.

When Judy Juanilo, BC '96, heard that there was going to be an article on RolmPhone, she 4-1-2-8-5'd me a message about her feelings on the phone system. I love

RolmPhone. I know at a lot of other schools, students need to bring their own phones and need to pay for installation. With RolmPhone you have so many options. It's really convenient and you can do a lot with it."

Judy's roommate, Rosemarie Biviano, BC '96, used a different approach to say the same thing. She pressed MSG WTG, then hit #, her password, and the number 1. Afterwards, she hit *, #, my extension, #, and once again, #: "Deetz, RolmPhone is part of a social network that ties the community together. Just call the RolmPhone people if you have a problem. I'm sure they'll be helpful."

Rosanna Perry, BC '96, used the direct approach—she just dialed my extension: "I like RolmPhone because it makes it very easy to get in touch with people. You don't have to fuss with an answering machine because of the built-in PhoneMail."

So, the next time your Data Light flashes when it's not supposed to, your extension flickers when you don't have it on Forward, or your Connect doesn't alternate between two calls, don't panic. Pick up your RolmPhone, dial x42897, and ask for Corinne Hoch; or, dial 4-1-2-8-5, x42897, *, # and leave a message; or, if it's busy, let it signal 6 times, hit Camp, and hang up. While you're doing that, I'll be camping, forwarding, connecting, holding, and transferring my way into oblivion.

Deetza Benno is a Barnard sophomore and a Bulletin editor.

Get involved!
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The *Barnard Bulletin* is looking for writers, photographers, layout staff, and cartoonists.

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Etta Jenks sparks pornography debate

by Meredith Wright

Following the February 5 performance of Etta Jenks the Barnard Theatre Department and STAAR sponsored a panel discussion on pornography and sexual assault. Among those on the panel were Celia Blewer representing Women Against Pornography and Katie Ellis a founding member of Feminist Anti Censorship Task Force as well as David Keith Director of the National Coalition Against Censorship and the cast of the performance.

Katie Ellis expressed that her main concern about the pornography issue is that it is creating a tug of war within the feminist movement. Her goal is establish leave ideological room for disagreement on the issue without dismantling the movement. Ellis argued with Blewer that more violence against women occurs in countries where pornography has been banned which does not support the premise that pornography is connected to violence in our country.

Although not officially members of the panel several representatives from the National Coalition against Censorship were in the audience. One representative pointed out that the term pornography is undefined and that one person's idea of pornography may differ from another's. Another representative mentioned that some people who seek to censor pornography also target publications like *Ms* and *Sassy* magazines. At the end of the panel members of the coalition passed out pamphlets entitled *The Sex Panic Women Censorship and Pornography*.

Even though Barnard is the home of many people of diverse religious and political backgrounds for unknown

reasons few members of the campus community expressed their views.

Several cast members did address the issue however. Some agreed that while pornography isn't a highly regarded form of expression the women who make that choice should not be chastized for their choice or penalized for expressing their art in an unsanctioned form.

The panel brought up other issues relevant to the discussion such as women who have entered the market of pornography production. Some pornography is a commodity that is actually aimed at female consumers portraying for instance women's fantasies, and advocating a more open sexual evaluation of our society. No issues about this controversial topic were definitely

Some agreed that while pornography isn't a highly regarded form of expression, the women who make that choice should not be chastized for their choice or penalized for expressing their art in an unsanctioned form.

resolved by this debate but this was not necessarily the purpose of the panel. The participants hope that a good deal was accomplished by simply the overt exchange of opinions.

Meredith Wright is a Barnard first year.

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Women debate pornography issue

by Anisha Upadhyaya

Pornography is a hot issue these days. Not only did Barnard Theatre recently present a play, "Elta Jenks dealing with the issue of pornography, but the *New York Times* also recently published an article entitled "Porn, the Low-Siung Engine of Progress," and the cover of *Ms* magazine this month reads "Pornography: Does women's equality depend on what we do about it?" Pornography has moved out of the traditional moral realm in which the fine line between porno and erotica is debated. Instead, it has moved into the political realm, intertwined with the issues of gender and racial equality. The abstract philosophical debates on how love is to be depicted have

On this basis, many argue that pornography plays on the most basic of human needs and that in this way, it no more exploits sex than any other advertising tactic appealing to our sense of romance, etc.

changed into a heated argument in which feminists, artists, and politicians all participate. The following debate draws on arguments presented in various articles from differing viewpoints.

Fact: 'pornography has been one of the first uses of a new medium' (*Times*). Venus figurines of women were created 15,000 years before the first ceramic pot came out of the oven. There were cave drawings of nude women 12,000 years ago, older than drawings depicting hunts, etc. The oldest known literature "includes poetry celebrating the sweetness of a woman's lips and vulva" (*Times*).

This data implies human beings have long tended to indulge in sexually enticing material through creating or simply enjoying art on the subject. Pornography has been around as long as love, the battle between good and evil, the question of God. On this basis, many argue that pornography plays on the most basic of human needs and that in this way it no more exploits sex than any other advertising tactic appealing to our sense of romance, etc.

Yet opponents argue that there is a difference between pornography and art. One cannot fail to notice that in the

above examples, all of the firsts depicted women. Where are the men being sculptured, drawn, carved, why are the women being the ones who talk nasty, who are being tied, beaten, sodomized? It is not a coincidence that porno for women and by women increased as the feminist movement gained momentum. In a male dominated society, it a male fantasy that is constantly being replayed on every newstand and strip bar.

Andrea Dworkin, co-author of a civil rights bill in Minneapolis calling for an individual's right to be able to sue if they feel they have been injured in the pornography industry, proposes the following legal definition of pornography. It is "the graphic, sexually explicit subordination of women that includes one of a series of scenarios, from women being dehumanized — turned into objects and commodities — through women showing pleasure in being raped, through sexually pleasing dismemberment. Men, children and transsexuals can replace women."

Ntozake Shange, Barnard alumna and author, defines porn as "the use of sex to intimidate and/or control women and children and anyone else who is subject to a situation like that. It has to do with depicting something that is violent and possibly life-threatening."

Norma Ramos, activist and attorney, defines porno as the product of a patriarchal society whose main purpose is to subordinate women. However, the fact that women also use porno shows that it is not simply a device used by men. Pornography is about sex, about eroticism, about desire, not just about subjection of women. Although violence is often mentioned in relation to pornography, not all pornography is violent. And who is to say that human sexuality does not contain an element of violence? Sadists and masochists are not gender specific and are found across cultures. Whether such behavior is healthy or not is a personal opinion, but it is often part of the human experience.

The violence however, when depicted is often directed against women. Rape and wife battering are examples of the interconnection of sexual desire, power and violence. Should these activities be sanctioned on the basis of the fact that they have occurred since time immemorial?

Dworkin: This isn't just a question of porno but of the social realities, the subordination of women necessary to

create and be used against women.

Ramos: It isn't just about what you see but what it took for a human being to be in that position.

Now we have entered another realm. Pornography, like art, is not concerned with morals, rather, with showing some version of how things should be, how to correct the wrongs of society. And many of these women are adults who have choice. Hardly any of them have been dragged into a strip joint or subvertly recorded for "Intererotica." Let's not romanticize these entertainers. Not all of them have come out from the backwoods with shattered dreams in the big city. And as has been said, there is also pornography for women, by women. It isn't just men luring innocent girls.

Dworkin: There is no distinction between lesbian pornographers and other pornographers' works. Both are not advancing us as women. Plus lesbian pornography is extremely male-identified.

French: There are no female models. The entire discourse about sex has been created by men.

Ramos: If porno enacts fantasies, then the dominant fantasies are male ones.

Dworking: Pornography robs the word "fantasy" of its meaning. Prostitution fantasies has to do with power and his pleasure. Male writers have a tremendous range of ambivalence about sexual experience that female writers do not have.

Then would it not be artistic license for women pornographers to explore their fantasies, their own forms of sexual expression?

Shange: I'm exploring erotica. I didn't like anything

Pornography, like art, is not concerned with morals, rather, with showing only how things should be, how to correct the wrongs of society.

kept from little brown girls. We don't have novels that tell us how my body felt when so and so made love to me. We need to do that.

Ramos: Sexuality is socialized. Women are socialized into actually getting sexual pleasure through their powerlessness.

And as women have been doing in many other areas, their voice needs to be interjected. They need to define their own sexual vocabulary.

Shange: People of color have been robbed of an inner life, sexuality, sensuality. The task before me is to write about sex without being exploitive and without exploiting myself.

Anisha Lipadhyaya is a Barnard junior and a Bulletin editor

This Week: On Women

Wow Cafe, February 17-March 5:
"Lesbians Talk About Baby Jessica."

Barnard Center for Research on Women, February 16:
"Abortion and Grief."
101 Barnard Hall, 4 pm.

Dramatic Women, February 17:
"Georges Noir in the Afternoon."

Zora Neal Hurston: An African American voice

by Amisha Upadhyaya

"How was the creativity of the black woman kept alive, year after year and century after century, when for most of the years black people have been in America, it was a punishable crime for a black person to read or write? And so our mothers and grandmothers have, more often than not anonymously, handed on the creative spark, the seed of the flower they themselves never hoped to see. Yet so many of the stories that I write, that we all write are my mother's stories. But all the young women have not perished in the wilderness. And if we ask ourselves why and search of and find the answer, we will know beyond all efforts to erase it from our minds, just exactly who, and of what, we black American women are."

Alice Walker, *In Search of Our Mothers' Gardens*

The names that ring with familiarity to us today (hopefully) Toni Morrison, Alice Walker, Gwendolyn Brooks, have only been made so because of the battle that their ancestors fought throughout history. It has only been in this century that African American writers have been regarded in an artistic light. Previously, they had been read for documentary rather than aesthetic reasons. And our black sisters have had an extra struggle. In the eighteenth century, when slaves were considered three fifths human, the only effect that writing by black people had was the possibility that the reader might perhaps start

Crow laws and the lynching riots caused writers to contribute to a social revolution in an attempt to find ways in which the freed black men and women could now express themselves, earn a living, and regain a sense of humanity. Once again, black women were excluded from the process. They were likewise excluded from the rising women's movement and from artistic circles. In the early twentieth century, African American culture was viewed as 'exotic'. Whites flocked to the dance halls of Harlem, tuning into to Bessie Smith. New questions on content and style were asked at the advent of the Harlem Renaissance which readers should black writers address? what is the function of the black artist? Nella Larsen and Zora Neale Hurston had their own answers but only the voices of Langston Hughes and Ralph Ellison were remembered.

Even during the Black Nationalist movement, women were kept out. In Stokely Carmichael and Charles Hamilton's *Black Power: The Politics of Liberation in America*, not one significant mention of a black woman is made. In Harold Cruse's encyclopedia, *The Crisis of the Negro Intellectual*, barely thirty women are mentioned, most of those who are named are entertainers. In the first issue of the *Black Scholar* magazine, none of the articles were written by women. This is when figures such Angela Davis, Audre Lorde, Alice Walker were dominant on the black political social scene. Today, one might even assert

that in some sense, the black women's voices are being heard even more than their black brothers, for their ancestors are being rediscovered along with their own discoveries of themselves.

A Voice is seeking to be heard throughout the generations of women, of blacks, of black women. Perhaps it was this blood memory that compelled Zora Neale Hurston to rediscover her

Today, one might even assert that, in some sense, the black women's voices are being heard even more than their black brothers, for their ancestors are being rediscovered along with their own discoveries of themselves.

to look at them as human. Slave narratives were commissioned by white northern abolitionists and whatever their aim may have been slaves took this opportunity to relate their experiences. Women were not even included in the legal system so black women bore the brunt of double persecution.

In the nineteenth century there was a surge of literature describing the atrocities of slavery. The Jim

heritage Hurston author of 4 novels, 2 comprehensive volumes of folklore, an autobiography, more than fifty librettos, plays, essays, countless articles died Jan 28, 1960 in a welfare home penniless, having published nothing. Some blacks felt that she had betrayed her race, that she had always written for whites, that her characters resembled whites more than blacks. Others, like Alice Walker felt she recognized a distinct African American

identity which had its own voice and space in America just as the African American woman occupied her own space shaped by her own unique experiences. Don't judge, read. An author's voice speaks for itself and in the character of Jamie in *Their Eyes Were Watching God* we have an autobiographical literary counterpart to Hurston. Through Jamie, Zora speaks.

She had grown up in an all black town where her father was the mayor and a minister, and therefore had a voice in the laws and affairs of the whole town. Growing up Zora questioned why women did not have a voice at the community gatherings on store porches why blacks were seldom heard even outside of her hometown. Like Jamie Zora was searching for a voice. Jamie was a rare soul who questioned existence from the beginning. 'Oh to be a pear tree—any tree in bloom! She was sixteen. She had glossy leaves and bursting buds and she wanted to struggle with life but it seemed to elude her?' Like their ancestors, both were stifled. Jamie, by her grandmother who wanted her to be materially successful, and Zora, by poverty and dependence on others.

Yet, her upbringing never generated a conflict about her race or color. At a time when it was trendy to be European, she researched her heritage of folk culture. She did not understand the blacks in the North nor the racism prevalent everywhere outside of Eatonville. To her, her color was beside her identity as author, and she resisted the racism she didn't understand and the gender roles assigned to her. Some of her contemporaries even believe that she was snobbish about her own color which perhaps explains why she didn't seem to care about it. Like Jamie she was light-skinned, and slightly offended at being lumped with all other blacks. I am not tragically colored.

No, I do not weep at the world — I am too busy sharpening my oyster knife.

She sharpened this knife at Howard University and at here at Barnard from which she graduated in 1927 with a degree in anthropology under the tutelage of anthropologists such as Margaret Mead. Jamie: Two things everybody's got tuh do fuh themselves. They got tuh go tuh God and they got tuh find out about invin' fuh themselves." Zora did. She traveled all through the South to collect stories for *Mules and Men*. She was patronized by Mrs. Charlotte Mason. Their association bred dependency and possessiveness. Under Mason's terms she (Mason) obtained ownership of all the material that Zora researched in return for material support. One term was that Zora was never to reveal the name of the patron who

also was the patron of other Harlem Renaissance artists such as Langston Hughes. Yet Zora who fought so hard for her voice was not to be kept silent. This attitude strained her relationship with Mrs. Mason until it was ultimately severed in 1932. This dependency on others for material support was a big obstacle for a woman who was so independent. In order to support herself, she wrote and performed in plays. Her Voice could be heard. She had always felt that the ornamental language of blacks heightened the drama of the black life. "Every phase of

Don't judge: read.

Negro life is highly dramatized she felt and now she could literally enact it.

In 1948, Zora was arrested for committing an illicit act with a ten year old boy. She was acquitted when she proved that she had been out of town, but once again, she was astonished by the black media that had projected such a negative image of her and by a legal system that dared allege such a charge. Jamie's husband managed to steal her most precious commodity her voice. "Time came when she fought back with her tongue as best she could, but it didn't do her any good. So gradually, she pressed her teeth together and learned to hush. For Zora, this episode hushed her. Like their ancestors, however, neither Jamie nor Zora were to be kept silent. Jamie was remarried to a man that 'could be a bee to a blossom, a pear tree blossom in the spring. And she did blossom. Zora had two failed marriages but perhaps her bee had the sting of inspiration for writing not romance. She went back to Florida and wrote articles, often political ones though she did not want to be labeled political. She condemned integration after the Brown vs. Board of Education decision in 1954, an action for which she was attacked from all sides. Finally when she became grew feeble and sick, she could not afford a hospital and eventually died in a welfare hospital.

Ships at a distance have every man's wish on board. For some they come in with the tide. For others they sail forever on the horizon never out of sight, never landing until the Watcher turns his eyes away in resignation, his dreams mocked to death by Time. That is the life of men. That was the life of Zora.

Anisia Lipadhaaya is a Barnard junior and a Bulletin editor.

Blink scores as a thriller

By Jessica Houghton

A beautiful, blind woman, an arrogant cop, and a serial killer is essentially Michael Apted's new thriller *Blink*. However, it's better than most movies with the same type of characters. The movie has a certain charm that comparable other films lack: a woman who can take care of herself.

Madeline Stowe, one of the most underrated actresses of our time (check out *Closetland*), portrays a violin playing
r e d
w i n e



drinking, mother-hating, sexually aggressive '90s blind woman to a tee. She's tough and she goes after what she wants, which happens to be the cop solving the murder upstairs (Aidan Quinn). The script is a little weak in some places, but she holds her own acting presence even when looking into a mirror for the first time after regaining her sight and saying things like "last time I looked I was a little girl." This is a precarious film that could have been ruined with a miscast actress, but she does her job skillfully and convincingly.

Set in Chicago, the film begins with Emma (Stowe) getting an eye transplant. She regains her vision in flashes of clarity mixed with white haze. When she returns home, she hears a noise above her apartment and when she looks out her door she sees a figure whom she believes to be her building superintendent. Her vision is very poor so she is unable to tell exactly who he is, and he whispers to her so she doesn't recognize his voice. The next day she sees the image of the killer as clearly as if he were in her apartment. Her doctor explains the image is a delayed reaction because of her new eyes. She is convinced that the man she sees has done something wrong.

When she reports the superintendent to the police, they think she is crazy and they refuse to investigate until the building superintendent finds Emma's neighbor dead. She is now the only witness to the crime, and a blind one at that, so the police don't want to waste too much time with her. The only one who has faith in her is, of course, Aidan Quinn.

Quinn is another underrated actor of very high caliber.

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He hasn't found the role he needs to shoot him into stardom yet, but he's performed admirably in such films as *The Playboys* and *Heiny and Joon*. He carries off his role as an arrogant Chicago cop with tremendous ease.

The chemistry between Stowe and Quinn was very convincing. When they finally got together, I was convinced that they were really lusty after each other. It didn't just seem like the director was trying to fit in a love scene because you have to have one in every cop movie.

Even though she has the hots for John (Quinn), Emma isn't about to be controlled by him. That's what I liked the most about this movie: the fact that it portrayed a handicapped woman who could make her own decisions and take care of herself. She doesn't need any man to come to her rescue.

In general, this was a good movie. It was better than most others in its class. Stowe and Quinn both do a very good job in roles that could have become too cliché or too boring. *Blink* is worth seeing.

Jessica Houghton is a Barnard first year.

Romeo is Bleeding...and so is everyone else

by Angel Butts

Sometimes it's funny. Sometimes it's sad. Sometimes it's suspenseful. All the elements of a great film, right?

Wrong.

What's missing here is affecting. Yes, I laughed. Yes, I was on the edge of my seat a few times, and yes, once or twice I was dangerously close to teary-eyed. Still, when it was all over, I didn't really care about anything that had happened. I didn't care what happened to any of the secondary characters, and if it weren't for the very last monologue (compliments of writer Hilary Hinkin and actor Gary Oldman), I wouldn't have cared two pennies about the main character, either.

The movie *Romeo is Bleeding* opens as the camera pans across your normal, everyday Southwestern diner in the middle-of-nowhere. It settles on your normal, everyday I-own-this-dump-and-love-it dearly diner man, complete with stubble and a cloth to wipe the tables with. It is May 1st according to the greasy wall calendar. We are informed by your normal, everyday I'm thinking narration that a mysterious man visits the diner like clockwork every May 1st and December 1st, leaving the same old beat-up photo album behind. The diner man opens the album, revealing wedding photos and a man's gold wedding band wedged into the binding. He tries the ring on, noting, that it just fits. Here, our story begins.

The album belongs to one Jack Grimaldi (Oldman), an FBI agent who moonlights as a mob informant. The woman in the album is his wife, Natalie (Annabella Sciorra), although the first woman we see him with is his dumb blonde cocktail waitress girlfriend named Sheri (Juliette Lewis). Behold, *Affair Number One*. This first scene is painfully long—not in running time but simply because the dialogue is so thin that it appeared implausible, even for actors of Oldman's and Lewis's caliber, to deliver without sounding con-spit-ated. I suppose I should mention here that this sets the tone for the whole movie. I'm afraid it doesn't get any better.

Jack gets paid \$65,000 for every tip he gives the mob. He takes the money, envelope and all, and sticks it in a garbage bag buried in the backyard. Although he apparently does not spend any of it, he becomes obsessed with feeding the hole, until he's so far in with the mob that it takes control of his life. This should sound familiar to anyone who's ever seen a mob movie, and because Hinkin is far more concerned with writing scenes that include blood and/or lingerie than with developing characters

that is compelling and innovative, it isn't all that surprising. Yet the plot is another, how one man outsmarted the mob movie *Heoray*.

Anyway, Jack ends up dealing with three sides—the cops, the mob, and a vicious woman by the name of



Mona (Lena Olin) who the mob wants to bump off and the cops want to apprehend. Why does he get involved with her? Well, she pays better and looks much nicer in thong underwear. Jack consequently becomes one of those annoying characters who makes you want to jump into the movie and strangle him out of frustration at his blatant stupidity. I find this troublesome and disappointing because he should have been the sympathetic hero, not the pathetic idiot he became. Oldman's immense talent is unable to shine through Hinkin's wretched dialogue.

Olin's character in thong underwear demonstrates that sex and violence—the keys to cinematic success—must have been preached long and hard to Hilary Hinkin. There were more pater-butts in this movie than in the Victoria's Secret catalogue, as well as Oldman's bare buttocks (I wonder how many tickets I just sold) and a dominatrix cont. **ROMEO** pg. 22

Director's Cut on "Living Proof: HIV and the Pursuit of Happiness"

by Andrew Blumsack

"This project is about living positively with AIDS," says one woman in Kermit Cole's new documentary *Living Proof: HIV and the Pursuit of Happiness*. Indeed, one of the most striking aspects of this film is the spirit of optimism that prevails among the HIV patients whose experiences it describes. This film is markedly different from previous AIDS documentaries because, according to the director, "I was not looking to impart knowledge or facts, but feelings."

"Living Proof" is the name of an AIDS awareness project started by George DeSipio in early 1997. DeSipio wanted to produce a series of black and white photographs of people with HIV. He found nearly forty subjects willing to pose and ended up with a collection of inspiring photographs that became an exhibit recently showcased at the World Trade Center. Director Kermit Cole successfully captured the project's evolution from start to finish on film, masterfully presenting his subjects as human beings, rather

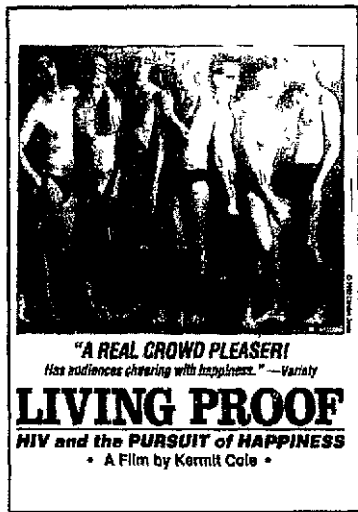
than as dying invalids. "The media always portrays images of hopelessness," he says. "There are things about living with AIDS that we can all learn from, and I wanted to help the viewer to want to get involved, to embrace these people."

Cole constructed his 72 minute documentary from interviews with more than a dozen of the subjects from the photo shoot. To the audience's surprise, all those who are interviewed are normal. They are painters, police officers, carpenters, tri-athletes, and swimmers. Unlike most images we see of those with HIV, no one is covered with lesions, dying a slow and painful death in a hospital bed. One of the most inspiring subjects is Ross Johnson, a former Columbia student. "AIDS is not a death sentence. We rely too much on the media to define the disease and to tell people how to live," he explains. "To counteract this effect, the director presents his audience from knowing how any of his subjects acquired the HIV virus. He therefore denies the viewer the opportunity to scold the subjects for not adhering to a proscribed moral code. 'It's irrelevant. It's not even interesting,'" says Cole. "What is interesting is how they live with the disease." As the camera follows its subjects, his remark begins to ring true. It seems that each person is more concerned about living life to the fullest than pitying him or herself. "I've already had my funeral!" declares a jubilant Mary Hanerfeld, mother of two. "Now I want to have fun."

Initially, however, fun was not what the director had in mind as he was making his film. Cole admits that he was apprehensive about having contact with people with HIV. "I was scared. I did not know how to react. It is a natural human response to shun something that reminds you of mortality, but by dealing with it, you can begin to appreciate the people in your life."

In fact, *Living Proof* was made almost by accident. Cole was talking to some friends about the kind of film he would like to make, and one of them mentioned DeSipio's photo project. Once Cole realized that DeSipio's work embodied themes that he was already eager to explore, he jumped on the project.

Cole's motivation was derived from more than one source. He is not so much interested in telling his stories and focuses his efforts on creating a collage of images. Images define who we are, so I take them very seriously. Frankly, I would rather discover new truths about completely unfamiliar topics. He made the film because he thought its timely message would help to change



than as dying invalids. The media always portrays images of hopelessness," he says. "There are things about

people's attitudes. Ultimately, he wanted to give those with HIV a way to speak out as they wanted to be heard, to be seen as human beings. "Nobody's mother raises them to be pathetic, and they [the subjects] rejected having that label put on them. That was very compelling," says Cole.

Once shooting was underway, Cole worked to make the environment as comfortable as possible for the crew. He believes in empowering every member of his crew, because that way he gets what he wants while keeping everyone happy. Moreover, if a crewmember is doing something incorrectly, Cole assumes that he is not doing a good job of communicating to him/her exactly what should be accomplished.

The director acknowledges that *Living Proof* never had a budget. Cole and his crew sought out grants and donations from various sponsors, both corporate and private, and the lengthy list of contributors at the end of the film is testimony to his team's perseverance. "I never beg for money," he stresses. "If they refuse to help us out, I keep on walking from door to door. I find that people want to work with me precisely because I don't put them in an uncomfortable situation. Moreover, he made the film assuming that there would be no commercial opportunities available. However, Cinema Village (located at East 12th and 5th Avenue) decided to give Cole's film a chance to face an audience. It was shown as a matinee on Saturday and Sunday, February 12 and 13. *Living Proof*

will also play at other cinemas around the country for at least another six months.

When asked about Hollywood's first attempt to tackle the AIDS issue with the movie *Philadelphia*, Cole was hesitant to pass judgment. However, he has much respect for the writer [Ron Nyswaner], the director [Jonathan Demme], and the studio [TriStar] for taking a stab at improving people's attitudes. "Just the fact that the film was made says something. To see Tom Hanks—who can play any part he wants to—portray a gay lawyer with AIDS will start to change the way people look at the disease.

Cole believes that a director's goal should be to bring the audience to an understanding of the person that is so deep that they discover connections between themselves and the subject that they never expected, something that is universal. His extraordinary ability to measure up to his own standard will hopefully compel all those who see this inspiring documentary to realize that there is, indeed, a distinct connection between those who have the HIV virus and those who do not. In the words of former Columbia student Ross Johnson, pain and suffering is life, but misery is a choice. If we can learn to synthesize Johnson's insight with Kermit Cole's vision of how people with HIV should be treated, perhaps those with the virus will not be the only ones walking out of the movie theater positively.

Flu season strikes Barnard hard

from FLU, pg. 7

compared with 440 during the first week of February, 1993 alone.

If it seems like there are just as many sick people wandering around as last year, cautions Wheat, it's because there are still lots of viruses going around now. They may not be as bad or last as long as the flu, but colds still abound.

These shrunken numbers are small comfort for those who were unlucky enough to catch the Shanghai flu on its yearly round. Those who get sick once are more likely to get sick again, they fall behind, causing stress, which leads back to illness. Deetta Benno describes it as "terrible. I was sick and in bed all freaking day for a week, and then I felt fine for a few days, and then I started getting sick again. Trying to stay on top of all my work wore me down and

the cycle just started all over.

And then there's me. I was good. I got my flu shot. I drank my orange juice. I washed my hands after I ate. And no, I didn't get the Shanghai flu. I just caught everything else.

Lavinia Long is a Barnard sophomore and a Bulletin editor.

What is Winterfest all about?

by Janine Utell

Exactly when did Winterfest begin anyway? We all know Winterfest 1994 started Monday, February 7, thanks to flyers posted everywhere and table tents squashed under our trays at McIntosh. But, the first Winterfest how did it all start?

This question has been haunting the Barnard College campus for a month, since planning for Winterfest 1994 began. The debates, tireless committee work hours with computers and paints, have finally culminated in a four day long celebration of women in the arts. Suzanne Vega kicked off the festivities with a concert Monday night. The Muses visited on Tuesday, as poets gathered for an informal reading in the Quad Cafe, several hours after the Student Art Gallery opened in the Jean Palmer Room. Students swooned over the witty and musical student groups, the Metrotones, Cat a Tonics, Bacchantae, and Notes & Keys. Winterfest 1994 finished off the gala with a seminar on dance given by Taha Halkan, and the return of the Open Book, an exploration of art and literature.

Women in the arts—literature, performance, music, and visuals—have been overlooked long enough. As a Winterfest flyer pointed out, “59% of all artists are women. So where are they?” Barnard College recognized that student creativity needed to shine, and Winterfest was born. Still, the birthday of Winterfest remains a mystery. Like an aging starlet, Winterfest guards its secret. Wanda

Cole, SGA President, avidly supports the celebration, however, she too was uncertain of the celebration's age. She said, “Winterfest is SGA funded. We do it every year, it's our turn to highlight the arts in a week long celebration.” When pressed, she said she believed Winterfest began fairly recently. “I know it's been longer than five years,” she declared.

Although Cole was very helpful, the burning question remained “When was the first Winterfest?” Dean Dorothy Denburg, stating that she has been at Barnard for at least fifteen years, decided that “it must have started during my life here.” Unfortunately, no one else in the dean's office could clear up the mystery.

Winterfest Coordinator Ronak Kordestani does not know when Winterfest began either. However, she does know what she wanted to accomplish in her position as Coordinator. She said, “Barnard is primarily an academic institution, the other side is overlooked.” Kordestani declared that artistic life among Barnard women must be recognized. She continued, “Students dedicate so much of their time to the arts, and they're ignored. I wanted to put the spotlight on students who are not usually in the spotlight.”


While acknowledging that Barnard often overlooks student creativity, Ronak praised the college for supporting Winterfest. She stated, “It's nice that the school sponsors things. We come to college to learn, yes, but it should also be fun and Winterfest is a really fun thing.”

It's time that women received their dues in the world of arts, and Barnard women most definitely deserve their share. Winterfest showcased the artistic talent of Barnard students and it will surely live a long life. Now, if we could only find out when it was born.


Janine Utell is a First Year at Barnard.

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Moxy Fruvous: Bargainville

by Geoff Saavedra

From a cappella on the streets to recording in the studio, Moxy Fruvous has had a stream of good luck. Formed at a pig-calling contest in Ontario, Moxy Fruvous soon became a pop funk combo called Tall New Buildings, later

practical side prevalent in Gulf War Song. Fighters for liberty/ Fighters for power/ Fighters for longer turns in the shower. Obviously, Moxy never lose their humorous side.



photo credit: Sidney Tabak

changing their name.

The a cappella prowess of this band shows up with flair in "Spiderman," off of their new album *Bargainville*. This song is a re-arrangement of the classic, one of the fifty.

As new as this band is, they have already won Ye ASAs for Best New Central Canadian Group in 1992, and opened up for Bob Dylan and Bryan Adams. Now Moxy Fruvous is trying to take over the States, the land of the potential to do it.

Fruvous sound a bit like The Meters, but come with an accordion and guitar accompanying the instrumentals, the vocals. Listening to their cover of the Spiderman, you can't help but think of the classic, "The Meters." Add to the classic type of music, the band's funk, and you get a sound like "Kojak" or "The Meters." You can't love a Bunch of Adults.

Talking about Moxy, one can't help but say, "Fruvous

doubt that you're going to hear Moxy on your local radio station. It's too acoustic to be rock, too contemporary to be played on oldies stations. It is definitely not wake up music, it is a sleep music. Some of it is extremely danceable like "Darlington Darling," not like hip hop or techno, but more like Zorba the Greek, or "Havanagela." Other songs like "Bittersweet" are meditative like Chris' music, that grandparents stash away just for their children.

Moxy Fruvous is somewhere in between everything. No matter what kind of music they are playing, they always inject some comedy. "Once we had a friend/ Was too extravagant/ Was not a Bargainville fan/ Pissed off/ Dux Dylan in a Video Bargainville."

Moxy Fruvous, *Bargainville*

A break from techno boredom: the new movement from Moby

by Nosshin Chowdhury

From the underground to the airwaves, techno music has expanded its horizons to a larger audience. However, the expansion has created a problem. For the most part, all techno music sounds the same, as if some patented formula for making a marketable techno tune is always in use. Is this the end of techno's creative development?

Fortunately, no. Moby is one techno artist that has not fallen under the strong clutches of formulae. His latest EP compilation, 'Move,' demonstrates his unique techno sound. There are actually two versions of the title track.

The first one, 'Move (You Make Me Feel So Good)' is a catchy, danceable track without the driving, frenzied beat most techno tracks incorporate. It has a steady beat with an interesting integration of a prevailing harmonic bass and melodic keyboard sound. The 'Disco Threat' version is danceable, but the sound integration is not as cohesive from the first one. 'All That I Need Is To Be Loved' is one track that could definitely be played in a rave setting thanks to its rapid drum beats and driving bass. Unlike the title track, it develops a mood of angst and anxiety with Moby's desperate crying voice and eerie sound effects. I could see this song used in a movie soundtrack incorporated into a chase scene.

Unlike his other tracks, 'Morning Dave' demonstrates the driving beats of congas instead of the snare drums. There is a bizarre arrangement of sound effects, a cross of estranged voices and jungle sounds. It's gets a bit boring after a while because of the continuous repetition of the chorus. Simplicity is the key ingredient of 'The Rain Falls

and the Sky Shudders' with a beautiful arrangement of an echoing piano backed by brass bells and syncopated sound effects of moving traffic and falling rain.

A grand presentation of Moby's techno aesthetics is wonderfully shown in 'Unloved Symphony.' There is a weird syncopation of a set of drum beats that sounds like they're being played on fast forward with the harmonic and melodic sounds from the keyboards and the calm sounds of the piano in the distance. Words do not do this song any justice; it's a wonderful tune that simply needs to be heard to feel its movement.

For most of his career, Moby was on Instinct Records, a New York based independent label that does extensive promotion of techno related music. He recently signed with Elektra Records (promoters of Cure fame) to handle his new EP distribution in the United States in conjunction with a European label, Mute Records (promoters of Depeche Mode, Miranda Sex Garden, etc.).

Such a move by an artist conjures an image of the alternative artist selling out. But Moby has been able to keep his artistic integrity intact despite his move to commercial ranks. His loyalty to his fans is still alive and strong, as evidenced by his appearances at some raves. Just listen to his last album, 'Ambient,' and it is quite clear that he has established a unique techno repertoire that has a class all its own.

Nosshin Chowdhury is a Barnard first year.

Romeo is Bleeding fails to make the hit flick list

from ROMEO, pg 17

costume complete with breast-baring holes. Yee-haw! Just about everyone gets shot at least once, and I was certainly most grateful for Oldman's memory tableaux featuring bloody men and women in various styles of dress and decay. How very lovely and necessary.

It is not until the last scene that one can even begin to feel sympathy for Jack, when it is revealed that Jack is the standard diner man of the opening scene (now under the identity of Jim Doherty, complements of the FBI). Finally, Hinkley decides that Jack does in fact have character and maybe even some integrity, and in the very last five minutes of the movie tells the audience what the character was supposed to be caring about all this time. Now I can tell you what it was.

Concerning director Peter Medak, my sympathies go out to any director faced with a script containing dialogue of such low caliber. Although I could have done without a few of the "let's spin the camera around and make the audience vomit" shots, I don't have a plethora of gripes. A stronger presence may have been desirable.

The real star of this movie is musician Mark Isham, who supplied an almost constant flow of great jazz throughout the movie. After spending two hours and \$7.90 to see the movie, what did I really care about?

Who wrote that music?

My verdict: Save the admission. Use it to buy the soundtrack.

Angela Butts is a Barnard junior.

Tori "if-you-know-me-so-well-which-hand-do-I-use" Amos comes out with another one

by Rana Bonnice

If you don't like surprises, you are not ready for Tori Amos. From the confrontational "God" to the penetrating "Iceicle," Tori's new album, *Under the Pink*, readily surprises the listener. But then, nothing less can be expected from this talented artist whose first album, *Little Earthquakes*, sold over 1,000,000 copies worldwide. Now with her second album, Amos again consistently enchants with her swooning melodies, only to jar us later with biting lyrics and sharp vocals.

Famous for her frank questioning of religion, sexual guilt, and love, Tori lashed out against repression in *Little Earthquakes* with "Crucify," which railed against the validity of the church, "Silent All These Years," which gave voice to those who have been abused, and the riveting "Me and a Gun," which rawly conveyed the horror of rape. "I went into that album with all this stuff in my life that I hadn't acknowledged and that I needed to talk about but that wasn't the end of it," Amos explains. "I realize[d] that there was all this new stuff that I had to acknowledge that there was a whole more to say."

When Amos sings along to her magical piano playing, her message is enveloped in unique mixes that are far from straight-forward. *Under the Pink* opens with "Pretty Good Year," a series of sketches about friends, which hypnotizes with Amos's ethereal, yet cunning piano, only to burst in the middle with a short hard guitar and vocal segment. The next song, the newly released "God," offers her raging voice accompanied by "squealing guitar harmonics and killing groove (assisted by percussion ace Paulinho Da

Costa) as Amos explores the limitations of religion and patriarchal society. Another standout song, "Past the Mission," features Trent Reznor from Nine Inch Nails on harmony vocals. This is another track that starts out fresh and playful only to disclose a severe and moving chorus.

On Amos' debut "Tear in Your Hand" proved popular among her followers, but it was never released as a single. This spunky and stiling song showcased Amos' skill to inspire while confronting pain. Now in *Under the Pink* "Caraflake Girl" follows in that spine tingling trend. Inspired by Alice Walker's novel *Possessing the Secret of Joy*, Amos exhibits her compelling piano work and brashly tones with a guest vocal by Merry Clayton. Amos notes "It's about the disillusionment that comes from the realization that someone has gone from one way of thinking to another. It's also about this idea that women are good guys and men are the bad guys which just isn't true all the time."

But don't worry. While Tori Amos surprises us with her shocking mixes, she is still more than capable of soothing even the most troubled soul. The arrangements in "Baker Baker, Cloud on My Tongue" and "Iceicle" showcase Amos' characters and their new revelations. "I don't see myself as weird," Tori exclaims, "I just see myself as honest. That's just the way I am. I find the truth endlessly interesting." And as Tori Amos unfailingly demonstrates, *Under the Pink* makes the truth endlessly interesting.

Rana Bonnice is a *Barnard* junior.

Squeeze's *Some Fantastic Place* is not that fantastic

by Carrie Lieberstein

Squeeze's new CD entitled *Some Fantastic Place* is undeniably reminiscent of their music written during the early half of the 1980s in which they produced classic Squeeze hits like "Tempted," "Pulling Mussels From A Shell" and "Black Coffee In Bed." Their music on *Some Fantastic Place* can be categorized as raw and natural since there are no obtrusive modern synthesizer techno beat accompaniments provided. One song which is particularly similar to their earlier Squeeze songs is "Loving You Tonight" which features vocals by Paul Carrick who was the featured lead singer on the song "Tempted" and later left the band only to return to record *Some Fantastic Place*. "Loving You Tonight" features a slow, soft groove with modern blues nuances much like the ones heard on "Tempted." There are also keyboard and horn accoutrements which serve to accentuate the modern blues aura. Carrick sings passionately and superbly. Lyrically, the song is filled with clever analogies.

Sometimes I can't see the trees from the wood/
But lovin' you tonight feels good/

Another song, "Everything In The World" is very spirited and features a great upbeat tempo. The lyrics are passionate and emotion filled.

What crumbs of joy can I take from this state/
She didn't have the time to call me and say/
If the things I heard were valid and true/
I got everything in the world but you/

The lyrics overall are one of the great attributes of *Some Fantastic Place*. They are original and humorous on "Cold Shoulder" and insightful on "Jolly Comes Home."

Some Fantastic Place does contain evident shortcomings. In some instances the music lacks power and sounds somewhat reserved. For instance, the song "Images of Loving" has the potential to exhibit musical force and vitality yet the lyrics lack energy. There are also some instances as on "Talk to Him" where the rhythms become redundant. And on "Third Rail" and "Pinnocchio" the lyrics become too obscure, burying the themes, which have always been strongpoints in Squeeze music. Most importantly, many songs on this album are just like the group's older work.

Some Fantastic Place is a valiant musical effort, yet it sadly falls short of living up to its potential.

Carrie Lieberstein is a Barnard senior and a Bulletin staff writer.

Upcoming events in music

Blind Melon with the Meat Puppets
at Roseland February 17

Wetlands Fifth Anniversary Party
with the Samples February 19 11:30pm



Photo by Danny Clinch

Woodstock '94' happening this coming August. For more info and a free newsletter please write Woodstocker's Journal Box 4353 Deerfield Beach, FL 33442 or E-mail woodstock@aol.com. Don't worry, they aren't going to bring anyone back from the dead!

If you have any upcoming musical events you would like to share, please let the Bulletin know. 854 2119.

Spoken Word performance at the Wetlands
featuring Maggie Estep (seen on MTV) February 17

Suzanne Vega unleashed

by Chiu-Huey Hsia

Who is the real Suzanne Vega? She is more than a soulful, lulling voice that captivates anyone who hears it. She is more than a casual stride onto McIntosh's set-up stage. Her beauty transcends the ivory skin, olive green trousers and army jacket she wore at her performance. Her live performance at Barnard College's McIntosh Student Center on Monday, February 7 was inspiring. In between her songs and after her performance, she discussed her experience before, after and during her years at Barnard.

Vega, BC '82, was already quite familiar with Morningside Heights even before she came to Barnard. The English major and theatre minor spent fifteen years living on 102nd street and Broadway, not far from Tom's Diner, the source of inspiration for her hit song of the same name. She wrote the song after she left the diner to work at a publishing company, Crown Publisher's. As for "Luka," her first hit song dealing with child abuse, she explained, "I assumed when I wrote it that no one would understand what it was about so I thought it'd never become a big hit." She continued, "I've learned since then that a lot of people know what it's about and could tell without being told."

Vega could have just as easily become a dancer rather than a singer. She studied the Martha Graham Technique at the High School for Performing Arts where she majored in dance. She "was fully intending to become a dancer, but some of her teachers strongly felt she should pursue academics. Vega recalled, 'I remember asking my English teacher. I said, 'I'd really like to stay in New York because I want to be a dancer and I want to be a singer.' He said 'apply to Barnard.' And I said, 'why?' because I had never heard of it." Her teacher explained that Barnard was a "great" school, had "fine academics" and it was a place where she would receive plenty of attention from the faculty. Vega then applied to a total of two colleges: New York University's School of the Arts and Barnard. When she finally decided on Barnard, Vega "fully intended to give up performing altogether and to go and work in the library," which is exactly what she did during her first year at Barnard.

Vega remembered, "I had spent my whole life dancing until that point, 'til I came to Barnard and stopped." She pointed out, "I had a dread fear of becoming fat at this point, so I decided that I would go out for the swim

team. I got in and started across the pool and much to my surprise, I suddenly realized half way across the long way that I had never swum the long distance of a pool." Vega sunk like a rock. The entire swim team had to fish her out of the pool with a long pole, a very embarrassing experience. More challenges awaited her: the team "lost almost every race that was in the first year. I was the mascot." She noted that despite the difficult time she had with swimming and competing, "I was very determined so this is one of the things I learned about Barnard. Not through the classes, that kind of determination which is very useful in the world and in the world of arts."

Vega's two-year participation in Barnard's swim team ended because she loved the performing arts. She explained, "I could not stay away from the performing life anymore." Along with the rigors of the swim team, she had a job as wardrobe mistress at the Minor Latham Playhouse. She could not handle both of the jobs so she quit the team. Her decision led her to "sewing buttons and drycleaning the tunics" as wardrobe mistress. From her experience, she learned that in the theatre there were no real stars, everybody had to work hard (and) work on crew, learn lighting (and) set design.

Vega had an experience which she didn't treasure at first, but proved to be a valuable experience later: she attended a Lou Reed concert at Dodge Hall in 1979. "I never went to gigs," she said. "I was a very shy and introverted teenager and I didn't date much. I had one date in 1975, we went to see 'Tommy' in 1979 I went on another date to see Lou Reed. The concert was amazing. She was shocked when Reed threw lighted cigarettes at the audience. She savors the night as her 'introduction to the world of real gigs'."

Another memory that was forever etched in her brain was of one of Vega's mentors, Shirley Kaplan, who taught a musical theatre ensemble class at Barnard. She said that the class was "where I really found my home." The students brought songs to class and sang them while Professor Kaplan gave them criticism. Professor Kaplan sometimes took the class to shows. Once she took Vega to a Westchester shopping mall under construction. At the mall, some of her hair was burned off by a live wire extending from a dressing room. From this horrible experience, she pointed out, "you learn to be a trooper."

MUSIC

from VEGA, previous page

You learn that you can do a gig anywhere (and)...sing anywhere." She concluded, "you learn to be a professional."

Vega experienced another unusual incident: in her Columbia "Existentialism" class, she grew literally nauseous from immersing herself in Jean Paul Sartre's *Nausea* and managed to postpone her final exam. She explained, "I was going to write a paper on the role of the body in *Nausea*. It (the book) was kind of getting to me...I felt that I was taking it really personally and it started to affect my appetite which started to dwindle down away to nothing, which is very common among women..." She continued, "I remember going up to the professor and saying, 'I cannot take this test. I'm too thin. I've lost so much weight; I'm down to 98 pounds.'" The professor looked at her and replied, "Suzanne is too thin to take this test. Is there anyone else who'd like to postpone taking the test?" Vega remembered that the excuse, "actually worked, but it's not something I'd recommended. It's not something I'd try in the real world."

What is Vega's notion of "the real world"? When she was sixteen, she wrote a letter to Judy Collins. The attempt at to make contact with the singer resulted in a letter from Collins' lawyer stating that Collins was not accepting any unsolicited material. Years later Vega learned the right way to launch her music career. "to perform everywhere you can and get the press to come over and see you. It

helps to have a really good manager who's persistent." Her path to success was extremely challenging: "I was turned down by every major (American) label in 1985." However, her persistence paid off when she ended up signing with A & M Records even though they had rejected her twice before. Vega's advice on music and "the real world" is: "do it yourself. Don't wait for someone to give it (the opportunity) on a silver platter because it's not going to happen that way." Vega's greatest influences were Lou Reed, Leonard Cohen, D.H. Lawrence, and James Joyce.

Not only is Vega musically talented, she also writes. She is frequently asked to submit articles by a variety of magazines. In fact, she wrote a *New York Times* article, "Blood and Blue Sky on Tenth Avenue" two years ago which dealt with a Tenth Avenue meat market. Now she is working on an article, "Fighting with Boys," for *Esquire*, a men's magazine. She commented, "we'll see if it gets published." As for music, she listens to REM occasionally, Natalie Merchant, classical and late fifties to early sixties jazz.

Although Vega is famous, she does not let fame terrify her: "I've gotten a few death threats and those are a drag. I still walk around the city, I do whatever I want. I don't feel the need to hide myself. People don't bother me often."

Chin Huey Hsin is a Barnard first-year and a Bulletin editor.

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Fashion at Barnard is funky fresh

by Emily Burg

I never totally fit in in my highschool. I was not five foot ten or 110 pounds and my favorite style of dress was not that of Shannen Doherty or Tom Spelling: funky midriffs, ripped Levi's and sandals. In the middle of winter! I grew up in a town that was overshadowed by the glitz and excitement of Manhattan. Everyone was trying to outdo everybody else by keeping up to date with the latest runway fashions, regardless of how ridiculous they may have been.

I came to Barnard excited that I would finally have the opportunity to dress comfortably, without ridiculous fashion pressure from my trendy friends. I showed up on Move in Day wearing khaki shorts and a white V-neck tee shirt with clogs (clogs were the platforms of 1992). I immediately realized that I had been wrong to think that I could spend my four years at Barnard in a fashion vacuum. I thought I had chosen a practical outfit for schlepping and unpacking. My hallmates, however, were dressed as if Vogue was going to be in Sulzberger lobby covering the day's events.

"There is no one fashion at Barnard," says Ilana Goldberg, BC '95. My hallmates prove that statement true. My next door neighbor donned an authentic Indian sari, she had just returned from a family visit to West Bengal. My hallmate with the purple streaks in her hair exuded what my parents would deem the stereotypical Barnard look: a torn, vintage sundress, black opaque tights and Doc Marten boots. A woman from Alaska was a vision of preppiness in a Polo short-sleeve button-down, tan walking shorts, Oxford loafers and a cotton sweater tied around her shoulders.

Having too often heard certain male college students calling Barnard women politically incorrect and degrading names, intimating that we have no fashion sense whatsoever, I was surprised to find so many looks and styles at Barnard. Barnard women are beautiful but their clothes do leave a lot to be desired.

Motorcycle boots have been condemned by the American Podiatric Association, yet Barnard women wear them as casually and as frequently as bedroom slippers. Just when I was getting used to seeing nose rings without

My hallmate with the purple streaks in her hair exuded what my parents would deem the stereo typical Barnard look: a torn vintage sundress, black opaque tights and Doc Marten boots.

wincing in sympathetic pain, eyebrow, belly button and nipple rings came on the Barnard scene, causing me to shudder when I crossed my holeless body parts.

"I think everyone is too fashion conscious," says Tara Griffin, BC '96, while thumbing through the newest J. Crew catalog. That may be so, but at a women's college in New York City, how could Barnard women distance themselves from trendiness and fashion when there's a Gap on every corner and Seventh Avenue is just a subway ride away? Personally, I would be bored if, when walking across campus, I could not stop and gape at the parade of colors and styles that pass me by, mingling at the amazing variety of women and clothing that Barnard calls her own.

Emily Burg is a Barnard sophomore.

Any Opinions?

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Bulletin #42119

(or drop by our office in lower level McIntosh)

Giuliani's homeless policy must be revised

by Jesse Drucker

If Rudolph Giuliani cares about homeless people, he is very good at keeping it a secret. The Mayor has yet to appoint a commissioner to head the Department of Homeless Services, he never talks in specific terms when he mentions homelessness in speeches, and candidate Giuliani's remark that, once he had emptied out the shelters, he would throw homeless people in jail for assault, has become legend.

But Mayor Giuliani does have a few specific ideas on what to do about homelessness. And if they are any indication of what he is actually going to do, New York City is in for four more years of bad homeless policy.

It consists of a group of 20,000 to 30,000 extremely needy people and often disruptive people, and asserts that a revamped shelter system will provide them with the necessary services. Under the proposed plan, shelters would be called Reception Centers. After the initial phases of treatment for various problems needing immediate attention and assessment of the client's needs, the Centers would match the clients with community based, not for profit programs which would provide more intensive services for a 6 to 12 month period. The groups programs would then work to re-integrate the formerly homeless person or family into a neighborhood.

It is this approach—more social services for homeless people, and limits on the amount of time they will be allowed to remain in the shelter system—that makes up the bulk of his approach to solving homelessness.

There are more than a few problems with this approach. First of all, no permanent housing is created for any of the "chronically homeless. There is mention of 'supported housing,' but there are no specifics on where 20 to 30,000 units of housing are going to come from. The homeless New Yorkers who suffer from the aforementioned problems require services, but they still need homes. Treatment for

tuberculosis, drug addiction, and other problems must not be provided at the expense of a place to live.

Secondly, and probably more importantly, the Mayor's plan only deals with the needs of about a third of the city's homeless population. Most estimates place the number of homeless New Yorkers to be at least 60,000 people, and a recent study by Professor Dennis Culhane at the University of Pennsylvania estimates New York City's homeless population to be almost 90,000 people. The Mayor is silent on what he plans to do for the housing needs of the remaining 60 to 70,000 homeless people in New York City. If he does have any plans for their needs, they apparently do not involve creating more affordable housing.

According to the position paper, Giuliani recognizes the need for increased availability of affordable housing for moderate and low income New Yorkers. But there is no action specified to fulfil the mandates of the rhetoric. A promised position paper on housing issues never materialized during the campaign, so it is impossible to know how Giuliani plans on accomplishing this increase in affordable housing. And the little that the homeless

The Mayor's most detailed statement on homelessness is contained in a campaign position paper. The paper outlines a vastly overhauled shelter system under Giuliani's Administration. It is this approach—more social services for homeless people, and limits on the amount of time they will be allowed to remain in the shelter system—that makes up the bulk of his approach to solving homelessness. This position has put him at odds with homeless advocates who argue that more housing, not these proposed changes in the shelter system, are necessary to deal properly with homelessness. All a shelter system can do is provide people with a safe refuge to go into temporarily, says Mary Bronnahan, executive director of the Coalition for the Homeless. The system that we have now does not do that. The only solution to rescue people from this troubled system is to build more housing with support services, says Bronnahan.

Treatment for

tuberculosis, drug addiction, and other problems must not be provided at the expense of a place to live.

According to the position paper, Giuliani recognizes the need for increased availability of affordable housing for moderate and low income New Yorkers. But there is no action specified to fulfil the mandates of the rhetoric. A promised position paper on housing issues never materialized during the campaign, so it is impossible to know how Giuliani plans on accomplishing this increase in affordable housing. And the little that the homeless

position paper does say about housing indicates that the Mayor will be content to merely reshuffle the available resources among different needy groups, rather than create new housing. The position paper says that "decisions need to be made about who among a large pool of needy families and individuals gets Section 8 vouchers, public housing and newly developed HPD units." He is silent on how much (if any) new housing will actually be created.

But if the Mayor does plan to expand the pool of affordable housing, he has not recently shown such initiative. According to his preliminary budget, the Department of Housing Preservation and Development—the agency that builds and rehabilitates housing—will suffer the third largest budget cuts of any city agency.

Brosnahan has called an increase in the shelter grant allowance the single most effective remedy for homelessness. Single adult welfare recipients are currently entitled to a shelter allowance of \$215 per month to pay for rent. A family of three is entitled to \$286. Brosnahan estimates that a raise in the shelter allowance to fair market rates would cut homelessness in NYC in half. Steven Banks, of the Legal Aid Society's Homeless Family Rights Project, has said that the gap between the shelter allowance and the actual price of apartments "is exactly what's

driving the homeless crisis in this city." The Mayor agrees with homeless advocates on the importance of raising the current shelter allowance, but he will not press for an increase from the state until his shelter reforms are in place.

The Coalition for the Homeless also estimates that 5.1 million households are in need of Section 8 certificates—federally financed rent subsidies—in the US. A massive increase in Section 8 certificates will require an enormous financial commitment from the federal government. It is not money that is immediately forthcoming, and this increases the importance of the Mayor's commitment to use the resources that New York does have in a manner that will expand the pool of affordable housing.

In a period where government finds itself financially strapped on the local, state and federal levels, finding the money to achieve the necessary steps toward solving homelessness will be difficult. But if a continued reliance on institutionalization of homeless people—at the expense of more housing—continues to be the route chosen by the Giuliani administration, solving homelessness will be impossible.

Jessie Drucker is a Columbia senior.

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The Heart of the Matter...

by Amy Leavey

The trouble with going to the library

The library is a funny place. People go there just to get work done. Its original and historical function is to provide a place for students to study in a quiet, comfortable, well lit environment. However, somewhere in the course of its evolution, the library has transformed into a restaurant, bedroom, and multi-purpose hangout.

Take last Sunday's trip to Barnard's Reserve Room, for example. After meeting my friends for the always

proper etiquette for telling someone to stop snoring in the library? And where is Anne Landers when you really need her?

Both my library companion and I decided to simply ignore him. Perhaps, he just wanted to take a short catnap and would wake up in a few moments. So, I just continued my work, trying to concentrate on my political science readings, while staying on top of my schedule.

A few minutes of complete quiet went by. I read a page, took some notes and felt moderately academic. And then, out of the blue I heard a loud CRRRUNCHH. Someone, a unthinking fool, decided that her library snack would be an apple. Now, I eat and drink in the

However, somewhere in the course of evolution, the library has transformed into a restaurant, bedroom, and multi-purpose hangout.

scrumptious Hewitt brunch. I arrived at the library at about 12:20 pm. I surveyed the room and found a nice small square table with two chairs. Now having two chairs is essential in the library. One, of course, I sit on. The other can be used for a variety of purposes. I use it for everything from putting my feet on it, to stacking my coat, scarf, and other winter paraphenalia, to inviting someone else to sit down. My location was ideal. I was not so close to the Reserve Desk that I heard the conversations of everybody inside each time the door opened, but I was not so far from the front that I could not recognize people as they entered and exited the hallowed halls of learning.

Around 12:30, I decided it was time to begin. So after constructing a list explicitly detailing all of the work I needed to accomplish in the next five hours, I opened my books and began to work. Soon after I began to read I heard a loud snoring noise. I looked around for the hog, but instead I uncovered a burly gentleman who had fallen fast asleep on his studies and now was entertaining the entire room with his imitation of a motorcycle getting ready to zoom across the desert. I looked at the woman at the table next to me, and she looked right back at me. Should we wake him? Maybe a slight tap on his shoulder would be appropriate. Or perhaps we should ignore him; after all, he must have had a very rough night to have fallen back asleep so soon after waking up. What is the

library. I honestly don't know anyone that strictly adheres to the 'no food or drink aloud' regulation plastered all over the building. But when choosing library food, think a little. A candy bar, a bagel, yogurt, a sandwich are all expletable library foods. They are quiet. But there is nothing more annoying than sitting near someone and hearing her every digestive sound as she snacks away on a bag of Doritos. I decided not to articulate my irritation. Instead I shot the woman my best 'buy you are really getting on my nerves' look, and continued on with my reading.

No sooner had the clock struck 1:15 when a friend of mine walk in the door. She saw me and came over to discuss our Saturday night adventures. Good thing I had that second chair, huh? We started whispering about our evenings' what ridiculous predicaments we had gotten ourselves into and the resolutions of those problems. When all of a sudden, Miss Johnny Appleseed, amidst her chomping and crunching told my friend and me to be quiet. Normally I would adhere to such a logical request, but telling me to hush up after her crackling had awoken the dead (not to mention the wild boar at the table behind me) was a bit much. My friend, being the amicable soul that she is, sat down at a different table and began her work. I still aiming to stay on schedule, continued mine.

1:30 is phone/mail check time. So I strolled out to the

library and called in to discover I had new messages. WOW! I returned a few calls and put some new ones in to some friends. I love Rolm phone. Unfortunately, with much regret, I had to leave my beloved phone because of all the other people waiting to check their messages. I returned to my little table in the big sea of academic pursuit determined to do some serious learning.

Eventually, I noticed that I was having trouble keeping

my eyes open and my mind on my work. Glancing at the clock I realized it was after 2:30. Two hours is long enough. I felt moderately accomplished. I gathered my belongings and started my trek back to Plimpton. Can't wait till next Sunday's educational endeavor

Amy Leacey is a Barnard sophomore and the Bulletin Commentary editor

Dinkin's inaugural lecture

from INAUGURAL, pg.6

working with the public schools and furthering the development of community programs such as the biomedical research center under construction at the Audubon Ballroom. Dinkins called such programs an investment in the community, providing it with desperately needed jobs and capital. Professor Dinkins called upon Columbia students to make a similar investment by using their education to further the restoration of American cities.

Following the lecture, Dinkins greeted faculty and some of his former colleagues in government who were in attendance. Dinkins Administration officials present included former First Deputy Mayor and Manager of both Dinkins' mayoral campaigns, Bill Lynch, Press Secretary, Leland Jones, Chief of Operations, Harvey Robbins,

Corporation Council, Peter Sherwood and head of the Community Assistance Unit, Michael Kharfen. At a reception immediately after the lecture, Dinkins talked with students and answered questions. He seemed delighted with his new position and encouraged students to approach him with ideas and inquiries. When asked whether he would ever seek public office again, however, the former mayor's response was unequivocal. "Not on your life," he said. "Not a chance."

Clare Binberg is a Barnard junior and a Bulletin editor in chief

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