



Volume XCVI Number 5

March 5, 1990

# BARNARD BULLETIN



## Words Apart

*Dividing and Uniting Worlds With Language*

◆  
Deciding Which Feminism  
is "Politically Correct"

◆  
Vaclav Havel Mixes Poetry  
and Politics

◆  
Is Rap Music Selling  
Bigotry?

# BEAR ESSENTIALS

**THEATER** at Barnard presents *The Gift*, by Joanne Weiss, directed by Paul Berman in the Minor Latham Playhouse, Broadway at West 119th Street. Performances March 8 at 8:30pm, March 9 at 5:30pm and 8:30pm, March 10 at 8:30pm, March 11 at 3pm, March 13 at 8:30pm, March 14 at 5:30pm and 8:30pm, March 15, 16, and 17 at 8:30pm. Contribution is \$6.00, \$2.00 for those with Columbia University I.D. and for Senior Citizens. For information and reservations please call 854-2079.

**REVISED POLICY ON ABSENCE NOTICES:** As we all know, regular attendance is a requirement for all Barnard and Columbia courses and excessive absence may cause a student to forfeit the right to complete her coursework or take final examinations. A student who finds it necessary to be absent from class will hereafter no longer routinely call the Dean of Studies but make her reasons known directly to her instructor (either by telephone, in writing, or, in the case of very brief absences, on return to class). However, in the case of extended absences of more than one week, her instructors and her Class Dean or the Dean of Studies (x2024) must be notified. If a student with a protracted illness should require assistance with note-taking, the taping of lectures, or the like, she should also notify the Office for Disability Services (x44634).

**IMPACT OF DROPPING COURSES:** The deadline for the dropping of courses for deletion from the record is three weeks off (THURS., MARCH 29), but if you are considering a reduction in the semester's course load, it makes sense to be aware of the implications of that action now rather than later. There are at least four possible effects to bear in mind: (1) For satisfactory progress toward the degree by next September, you will need to accumulate 24 points for sophomore standing, 52 for junior standing, and 86 to qualify as a senior. (2) To qualify for some grants (e.g.,

Regents scholarship), you must complete a minimum of 12 points per semester. (3) Eligibility for Dean's List requires at least 12 (letter-graded) points for each term of the academic year. (Current qualifying GPA is 3.40). (4) The number of academic points you complete (by the end of next term) governs your level of eligibility for campus housing for the following year. To avoid unnecessary course-dropping, consult with your instructor and your advisor well before the MARCH 29 deadline.

**UNDECIDED ABOUT OUR MAJOR?** To ensure a fully informed decision, attend majors' meetings of the departments and programs you are considering (see this column in the weeks following and the Registrar's bulletin board for date, time, place).

**SOPHOMORES:** An important memo from the Office of the Dean of Studies will be in your mailbox soon. It concerns your progress toward the fulfillment of degree requirements and your consideration of a major field. You will be asked to arrange an appointment with your advisor according to the following schedule for an official audit of your degree progress. Last names: A-I, MARCH 5-9; J-R, MARCH 12-16; S-Z, MARCH 26-30. You are again reminded to declare your major with the Registrar by WED., APRIL 11.

The following Departments have scheduled PROSPECTIVE MAJORS/MINORS MEETINGS. CURRENT MAJORS AND MINORS are asked to attend as well. **DANCE:** Wednesday, March 7, at 5:45pm in the Marion Streng Studio (Barnard Annex Studio) (Pizza Party)! **SOCIOLOGY:** Wednesday, March 28, at 4pm in Sulzberger Parlor. **FRENCH:** Thursday, March 29, at 3pm in 306 Milbank. **THEATER:** Wednesday, March 7, at 4pm in 229 Milbank. **SPANISH:** Wednesday, March 14, at 5pm in 207 Milbank. (Dinner will be served).

**PREMEDS: MCAT PACKETS**

**HAVE ARRIVED.** They can be obtained in the Dean of Studies Office (105 Milbank). For information about SUMMER PROGRAMS see Frances Moncrief or Dean Rowland (105 Milbank). **PRELAW STUDENTS:** New LSAT booklets have arrived. Ask at the Dean of Studies reception desk (105 Milbank). **MEETING FOR 1991 LAW SCHOOL APPLICANTS** with Dean Rowland: WED., MARCH 28, from 12-1pm or 1-2pm, in the Jean Palmer Room. Coffee and soft drinks will be served.

**FINANCIAL AID:** Applications for financial aid for the 1990-91 academic year are now available in the Financial Aid Office, 14 Milbank. You must come into the office to pick one up. **REMEMBER** that all current financial aid recipients **MUST REAPPLY** for financial aid. The deadline for submitting completed forms is TUES., APRIL 18.

**URGENT! WILL THE FOLLOWING STUDENTS PLEASE GO TO THE REGISTRAR'S OFFICE IMMEDIATELY:** Laura Boekman, Saskia C. Brookfield, Janalexis N. Byron, Melissa R. Chapnick, Elizabeth Christy, Susan A. Cooper, Calanit R. Dovere, Ursula C. Edwards, Deborah B. Goldstein, Alicia Hwang, Hillary B. Knill, Kimiko Link, Susan S. LoGerfo, Maria M. Manuche, Melissa D. Micol, Angela P. Mitchell, Julia Polk, Nona F. Pustilnik, Nazneen Rahman, Tanya A. Riedel, Heather Scott, Amelia R. Shelby, Molly Smithson, Allyson Spitzer, Peggy Wang.

**JULLIARD DEADLINE:** THURS., MARCH 15 to apply for the May 21-23 auditions required for Autumn '90 enrollment in Julliard music lessons. Call 799-5000, Julliard School Admissions Office.

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BULLETIN!

Sundays, 7 pm, Lower Mcln.

# FROM THE EDITORS

## BARNARD BULLETIN

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◆ Language has been aggressively reasserting itself as a potential motivator of social change and conflict. In the last few months, we have seen the "domino effect" go in reverse as the Eastern Bloc fell to the word "democracy," and everything that its definition promises.

The proverbial "power of the pen" is especially potent in Czechoslovakia where dissident playwright, Vaclav Havel's writings of political and social oppression became a symbol of a linguistic (and bloodless) revolution in which textbook definitions of Communism were cast aside. The country is now a "tabula rasa", with President Havel writing the script.

Havel's visit to Columbia was especially appropriate at a time when language used by popular music groups is under scrutiny. The blatantly racist, sexist, or homophobic lyrics of some groups pose a unique dilemma in a country that champions freedom of speech.

Campus reactions to Professor Griff's visit demonstrate the dual ability of language to both empower and alienate; inspire and miseducate. Language can be used responsibly or it can be used to abuse others. Tamara Cohen (BC '93) examines bigotry in music in this week's Arts section.

Last week, the Women's Coop sponsored an evening of sharing. Women from diverse ethnic backgrounds read poetry, (for the most part) which expressed the "language" of their particular heritage.

On a smaller scale, social changes are occurring here at Barnard as student groups which usually remained separate are joining together to create dialogue. In this way, students use language to build understandings not to cause strife. They maintain their individual convictions while fostering a greater cohesiveness, and all with the employment of the power of words.

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# LETTERS

## Just Say "No!"

To the editor:

A few words of thanks for your recent article, "Secret Sushi..." an exploration of cults and cult practices on and off college campuses. Many of us assume that because we are bright and well-informed women, we are not vulnerable. Not so.

I remind all Columbia University students of how dangerous and persistent these groups can be. As a Barnard College transfer student in 1988, a group of new transfers and I were confronted by four female "Moonies" on the corner of 112 Street and Broadway. We were on the way to a transfer orientation dinner, a fact that seemed well known to the Moonies. They promised us a "much better evening," one of chanting and meditation, at a nearby location. We were also told that "Suzanne Vega's mother sometimes comes. Maybe even Suzanne will come. Who knows?" Obviously, Vega's status as a Barnard alumna was being used as enticement.

When all else failed, the four women insisted that we repeat, after them, that now-famous "Moonie mantra." One woman became furious when I would not comply.

"What's wrong with you?" she demanded. "Just say it. It can't hurt you!"

The irony of her words struck me even then. As a sophomore at Pace University, I had a friend, an intelligent gifted man, who was slowly sucked into a similar group, because he saw the cult members as "friendly and harmless."

Thanks for an important reminder, to be aware that there are people out there, ready to take advantage of any vulnerability, and that we are most vulnerable when our guard is down.

—Susan R. Skand (BC '90)

## A Soul Reason

To the editor:

I have been at Columbia University for two and a half years and, hopefully, I will be getting my doctorate this semester from the Graduate School of Arts and Sciences. During these years at Columbia, I have been a part of the Church of Christ campus ministry and have heard all kinds of opposition expressed against the Church. The article in your February 26, 1990 issue does make some accusations that are just not true. The Church does offer uncompromising Biblical teachings that instill in the Christians a desire for excellence in everything and therefore there is no room for people who do not desire to excel in life. One thing the Church does not do is target alienated or naive students. I became a part of the Church of Christ after three years of researching into the Church's background, while a student at the Massachusetts Institute of Technology, Cambridge. During those three years I read all kinds of vicious articles written about the Church by different people, ranging from denominational preachers to avowed atheists. Through it all no one could accuse them of the religious hypocrisy that is so prevalent in organized reli-

gion. They are accused either of excessive love through their lifestyles or mind-control as they teach people the "hows" of true Christian living.

It should be noted that Jesus the Christ was also accused of the same things by the powerful religious leaders of his day. The Bible does require true followers of Jesus the Christ to hold to a set of Biblical beliefs and assume a lifestyle patterned after that of Jesus the Christ. Any reasonable human being would understand that this requires a way of thinking and a practice of life that is different from what society instills in us.

*continued on page 7*

## Full of Bull(etin)

To the Editor:

For the first time ever I read your publication and have to admit that I found it the most tiresome and juvenile campus rag I have ever encountered. Fully one half of the paper was dedicated towards secret clubs and cults, whereas the rest attempts to elucidate women's issues via weird stream of consciousness derivations. The *Bulletin* ends up becoming an amalgam of the *New York Post* and the *Existential Poetry Review*. What happened to Susan Leff's article? I tend to believe the caps lock stuck on you were in a rush for copy because that sure does seem to be an ineffectual choice of highlighting.

But let's get back to all the voodoo articles, I guess if I were you I sure would put in lots of articles dealing with exclusive clubs that (gee!) really help the campus if I would rather wallow in self pity while others are doing things. I would also reject them if I got offered a chance because (gee!) those programs like Nightline would probably have been started anyway by someone else and I wouldn't be sacrificing my own personal moral obligations to all my fellow wallowing non-elitist friends. In addition, being the Editor, I would find it important to warn all my fellow students about the dangers of these cults that snatch students up and turn them into bible screaming R2D2s.

I mean seriously now a good one half of your paper is schlock and it really does not deserve to be in print. Why don't you concentrate on improving women's issues on campus instead of this quasi-investigative reporting depicted in pure biased tones. Emily Mann's article was the most repulsive piece of editorial garbage I have ever read. The last paragraph of her essay really demonstrates how people at the apex of vapidness can sometimes get into print. Read it again Emily, pure schlock. I hope to God you don't get to be Editor next year or the *Bulletin* will get even worse.

—Ashford Simpson III (GS '92)

To Ashford Simpson III:

*We are solid as a rock.*

—The Bulletin

## Loyal Alumna, Iphigene Ochs Sulzberger, Dies

Iphigene Ochs Sulzberger, a trustee emeritus of Barnard College, died Monday February 26 at the age of 97.

She was a distinguished alumna of Barnard College (BC '14) where she "discovered that learning could be a joy," and "I was absolutely happy," according to the February 27 *New York Times* article.

Sulzberger was also well known for her family's role as publishers of the *New York Times* newspaper. In 1896, her father Adolph S. Ochs acquired control of the *Times*. Succeeding her father as publisher was her husband, Arthur Hays Sulzberger; her son-in-law Orvil E. Dryfoos, and her son, Arthur Ochs Sulzberger.

Sulzberger was a board member of Barnard College from 1937 until 1968, at which time she was made a trustee. During her time on the board and as a trustee, Sulzberger was actively involved with Barnard's affairs. According to the *New York Times*' February 27 article, her happiest achievement as a trustee at Barnard was her fundraising work for the Adele Lehman Hall Wollman Library. The library cost \$2.5 million and was dedicated in 1960.

She was awarded a Doctor of Laws degree from Columbia University in 1951 and received Barnard's Distinguished Alumna Award in 1972.

According to Barnard College President Ellen V. Futter, Barnard has lost a valued friend and generous supporter. "Iphigene Sulzberger was a remarkable woman—a great lady. She was also an extraordinary friend to this college—a loyal alumna of the first tier who gave of herself in every way, working tirelessly on behalf of her beloved alma mater."

The family requests that in lieu of flowers, contributions be made to the *New York Times*' Neediest Cases Funds or Barnard College.

◆  
—by Moly Bradley

## Dance Marathon to Benefit Street News

Kappa Delta Rho (KDR) fraternity and Delta Gamma sorority will sponsor a charity dance marathon to benefit *Street News* March 10 from 6:30pm-1:30am at the Plex in Ferris Booth Hall. *Street News* is a publication which employs homeless men and women as newspaper salespeople.

Participants in the danceathon will seek sponsors to pledge money for each hour that they dance. Local businesses will donate prizes for those dancers who received the most sponsors.

◆  
—by Anne Fitzgibbon



Courtesy of Barnard's Public Relations Office  
Iphigene Ochs Sulzberger

## Steinem to Speak at Columbia

Gloria Steinem will be the featured speaker at the Columbia University's School of Law during the 11th annual Myra Bradwell Day on Friday, March 9 at a 12:30pm lunch in Columbia's Faculty House on Morningside Drive at West 117th Street.

March 9 is a day devoted to women, and especially honors Myra Bradwell who was denied admission to the Illinois bar in 1869 because she was a woman.

Steinem, who is a well known feminist writer and advocate of women's rights is, appropriately, the keynote speaker.

Steinem is also known for co-founding *Ms. Magazine*.

Topics included in the panel discussions are "Alternative J.D. Careers" and "Feminist Jurisprudence."

Tickets for the luncheon are \$15 for students with Columbia University identification, and \$20 for all others.

For additional information call Gilda Chirafisi at (212) 854-2681.

◆  
—by Molly Bradley

### Notice

#### Demonstration for Human Rights in Tibet

A human rights rally for Tibet will take place Saturday, March 10 at noon at the Chinese consulate, 12th Ave and 42nd Street. March 10 is Tibetan National Day and the demonstration is sponsored by the U.S. Tibet Committee, a nationwide human rights organization that supports the oppressed people of Tibet.

A representative of the Dalai Lama's Tibetan government-in-exile and American supporters will speak.

Speakers at last year's March 10 demonstration included actor Richard Gere, and Columbia Religious Studies Professor Robert Thurman.

## From Playwright to President: Vaclav Havel Honored at Columbia

—by Shelagh Hoeg

Czechoslovakian playwright-turned-president Vaclav Havel received an honorary Doctor of Laws degree at Columbia University on February 22, in the Rotunda of Low Memorial Library.

Honored guests included Columbia College President Michael I. Sovern, and film maker and co-chairman of Columbia University's Film Division Professor Milos Forman. Forman and Havel are also personal friends.

Approximately 900 people attended.

Anne Jamison (BC '90) said, "it's so exciting. Here you go and learn this language [Czechoslovakian] for no other reason except that your favorite playwright happens to be Czech and all of the sudden he becomes president. It's too much."

President Sovern praised the new president and his work. Sovern called Havel "a courageous man of ideas and action" and "a fearless fighter for academic, religious, and political freedom." Sovern continued, "we are especially pleased to award you a degree because as a young man you and many other promising leaders of your generation were deliberately prevented from earning one by the oppressive regime."

During the convocation, Anne Jamison (BC '90) and Tom Bridel (SIA '90), held up a sign written in Czechoslovakian which in translation said "President Havel, wouldn't you rather be having a beer with us?"

After the degree was conferred, Havel took the podium. He recounted, in English, his 1968 visit to Columbia, when students were on strike. "The atmosphere of American universities in the 1960's inspired me, influenced me," he continued. The difference between the sixties

and the eighties is that in that time we protested against establishment structures. Now we must build new ones. This is why I accepted the highest function in my country."

Gala party for Havel at St. John's

After the convocation Havel was escorted to a gala party held in his honor at

Lessons from the United States  
Before arriving in New York, Havel visited Washington D.C. As the February 22 *New York Times* reported, Havel told Congress that the best way the United States could aid his country as well the rest of the countries in Eastern Europe would be to help the Soviet Union "navigate the immensely complicated road to democracy."

Havel also said "we must learn many things from you [the U.S.], from how to educate our offspring, how to elect our representatives, all the way to how to organize our economic life so that it will lead to prosperity and not to poverty."

Havel as Playwright and Politician

The hectic pace of Havel's emotional and inspiring visit parallels both Havel's own life as well as the recent dramatic political changes in Czechoslovakia.

The 53 year old president has been a playwright since the early sixties. Among his plays are *The Memorandum*, *The Garden Party*, and *The Increased Difficulty of Concentration*. These last two plays were banned in 1968.

In January 1977, Havel was a spokesman for Charter 77, a manifesto protesting the Czechoslovakian government's denial of civil and political rights. He was arrested both for his participation in this movement, and later for his participation in an offshoot movement called the Committee for the Defense of the Unjustly Persecuted. During the late seventies, he continued to write plays creating *Interview*, *A Private Life*, and *Protest* which were published in the U.S. as well.

In the Fall of 1989, Havel tried to  
*continued on page 8*

◆  
*President Sovern called Havel, 'a courageous man of ideas and action... a fearless fighter for academic, religious, and political freedom.'*  
◆

St. John the Divine, where he received the Spirit of Freedom Award, an award given out by the Cathedral. Guests included thousands of supporters, as well as Paul Newman, Paul Simon, Henry Kissinger, Gregory Peck, and other politicians, artists, and media personalities.

Usher for the event Daphne Prus (BC '92) said, "the emotional high point was when President Havel entered. The mood was very charged, emotionally and spiritually."

# Women Share Cultural Differences

—by Stacey J. Rees

Approximately 20 women of different cultural and ethnic backgrounds met for two hours February 28 to share poetry, stories, and personal experiences.

Involved coordinators of the multicultural evening included members of the Barnard Women's Coop, the Asian Women's Coalition, and the Chicano Caucus. The event represented a first step toward coalition building among women of different ethnic groups.

The writings shared addressed topics such as perceptions and stereotypes of Asian women, women singing the blues, the struggle to reconcile feminism and Judaism, building women's identities, female desire, sexuality, and heterosexism.

The idea behind the gathering was to provide an opportunity for different women to meet. In order for women of different ethnicities to work together, they first must establish a rapport, a friendship, or at least a strong working relationship with each other.

Barnard Women's Coop member Nicole Ellison (BC '90) had initial reservations about the evening. "I went into it thinking it was going to be a little lame and silly, but I was really pleased with the way that people came together," said Ellison.

Ellison added, "I liked the fact that it really achieved what it set out to do in terms of cutting across cultural lines and barriers."

Barnard Organization of Black Women (BOBW) member Kimberly Elaine Parker (BC '92) enjoyed the evening and sug-

gested planning more such events. "The group that I was in was really close," Parker said. "I didn't know anybody, but I met some nice people. There were a lot of personal articles, and I learned things about people that I wouldn't have found out if I hadn't come to the share meeting."

The women present explored issues of different perceptions and cultures, but from very personal perspectives. Parker continued, "Bringing in something to represent yourself worked better than bringing something that represents your culture. You can't find anything that represents an entire culture, there are different religions, your culture is represented throughout the entire world, so how can you bring in just one thing?"

Achayot/Sisters member Tamara Cohen (BC '93) enjoyed hearing other women share their poetry. One woman present read a poem written in Spanish and then translated it for the group.

Cohen said, "It was nice just listening to women's voices in English and in Spanish...speaking from the heart. Realizing that as varied as the places that we come from are, we are still all dealing with the same things...People kept nodding their heads, saying that they understood."

The second women's gathering to share cultural and ethnic experiences will take place on March 29 and will feature a potluck dinner highlighted by ethnic music. ♦

Stacey J. Rees is a Bulletin news editor and Barnard College junior.

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## Soul

—continued from page 4

To me, this makes the Bible a tool for mind-control and, maybe, the writers of the article should state that clearly. I am a part of the Bible discussion groups and I do not apologize for excessively loving people, because that is character I have attained as a result of practicing true Christianity. Jesus loved people excessively, his own family said he was out of his mind and he was killed for it. I expect nothing less. I personally do not target naive students and I make my intentions clear to anyone.

I have invited the president of the university, the provosts, deans, professors, mature graduate students and even some religious leaders on campus to the Bible discussion groups. The way I feel about the article could be summarized, in the words of Saint Paul, as, "Since, then, we know what it is to fear the Lord, we try to persuade men. What we are is plain to God, and I hope it is also plain to your conscience."

I do not apologize for persuading people to check out true Christianity from the Bible instead of listening to people that cannot tell the difference between a priest and a Buddhist monk chanting in the chapel. I will study the Bible with anyone, from students to campus ministers to professors, to show them that the Bible studies are not the problem. The problem is people are being shown the real picture of Jesus Christ and you either hate it or love it.

—Ohene Kwapong

Graduate School of Arts and Sciences



## Smoking

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This decade has seen many significant changes in the public's attitude towards smoking. Public places like museums and restaurants have either provided special sections for smoking patrons or banned the activity altogether. Congress has adopted strict limitations on smoking in airplanes. Some towns have banned cigarette machines.

On the other hand, throughout the eighties, the tobacco industry has been busy trying to counteract the negative publicity towards smoking. One strategy the industry uses to survive is to purchase food companies. Philip Morris bought Kraft and General Foods and added them to a long list of other companies, such as Miller Brewing, which it already owned. The other major American tobacco company, RJR, owns Nabisco.

In addition, tobacco companies have associated themselves with charitable institutions and even patriotic symbols to repair their reputations. Philip Morris is sponsoring a promotion of the 200th birthday of the Bill of Rights through the National Archives and has donated \$600,000 to the National Archives in exchange for the right to publish or broadcast promotional materials concerning the Bill of Rights. Although the ads won't mention cigarettes or smoking, they will put Philip Morris' name on television for the first time since cigarette ads were banned from television in 1971. The ultimate objective of the campaign appears to be to label smoking as one of those inalienable rights all Americans possess.

All the evidence seems to say that, as Americans, we can count on the tobacco industry to fight for our right to smoke. We just can't count on them to help with our hospital bills. ◆

*Gretchen Crary is a Barnard College sophomore.*

## Political Correctness

—continued from page 9

dent blurted out that certain members of the group had not yet volunteered to do anything and should assume some responsibility. This woman identifies herself as a feminist, and to be sure, she has made substantial contributions to the community. Yet, while she chose to advance the group's goals by urging other students to become active, others might perceive her tactics as overbearing and consider a less forceful style as more congruously "feminist." Certainly, some feminists resemble, to an extent, my aggressive model of The Feminist, but others move more painstakingly and encourage individuals to become active at their own pace.

Feminism—or any politics, for that matter—should not be intimidating. If we brandish the term "politically correct" or create illusions that there is a single model of Absolute Feminism, we risk alienating people who fear they cannot conform to a cliquish ideology. In doing so, we abolish the possibility of dialogue—the very sort of interaction we should try to sustain as we explore our personal and societal complexities. ◆

*Hilary Steinitz is a Bulletin women's issues editor and a Barnard College senior.*

## Rap

—continued from page 13

ter Place For You and Me." Today it's potential to empower and inspire hope is as strong as ever. But if empowerment for some implies disempowerment for others, we as consumers must use our power to draw the line. ◆

*Tamara Cohen is a Bulletin arts editor and a Barnard College first-year student.*

## Havel

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commemorate the violent suicide of Jan Palach, a student who burned himself to death during the 1968 invasion, but was arrested on October 27, 1988. He remained incarcerated until May 17, 1989, just prior to Czechoslovakia's "peaceful revolution."

### Havel becomes President

Havel's rise to the presidency began in November, 1989. After a series of student protests, demonstrations, and a work strike by millions which brought the country to a standstill, Havel created the Civic Forum.

The Civic Forum was created as a major political opposition party to the Communist Party. The Forum pressed for and achieved the resignation of President Gustav Husak on December 10, 1989.

On this same day, for the first time in 41 years, a congress without a communist majority was sworn in.

Despite Havel's doubt that he would be elected by a communist dominated Parliament, he accepted a nomination for president by the Civic Forum. He was overwhelmingly backed and on December 29 was elected president. ◆

*Shelagh Hoeg is a Barnard College sophomore.*



## Dissent Among Feminists Illuminates the Fallacy of "Political Correctness"

—by Hilary Steinitz

For a while, the word "feminism" frightened me. The Feminist, I thought, necessarily detested women who wore make-up and scorned women's timidity as a sign of their victimization by the capitalist patriarchy. In short, The Feminist unconditionally rejected all the trappings of traditional "femininity." More importantly, she tolerated nothing less than absolute independence, self-confidence, and assertiveness in other women.

I've since learned that "feminism" must be defined individually. Anyone may identify herself as a "feminist"—even if she is shy and wears red lipstick. Yet certain concerns expressed on campus reveal the need to examine the notion that there exists a single "correct" body of political theory and action. Recently, students have voiced concern that campus women's groups operate under rigid codes of feminist thought and behavior. In addition, some question the meanings of "liberal" and "feminist" at a time when students in progressive organizations join elitist secret societies.

Many people use the term "politically correct" (or "p.c.") as a joke, feigning contempt for anyone who fails to recycle a plastic bag or two. Yet more serious uses of the term generate connotations that deserve examination.

First, "political correctness" implies that people with leftist bents have a monopoly on Absolute Wisdom. But more than that, the term suggests a consensus within liberal politics and conjures up an image of a clique denouncing the indisputably evil ways of "outsiders." The image is indeed a potentially scary one. Members of the "correct" clique do not seek to uncover societal problems and to decide upon appropriate methods for change. Instead, they wish to bask in their own exclusive "hipness."

However, unquestioning agreement among feminists does not, and indeed should not, exist. The issue of pornography, for example, has sparked much feminist debate. Some contend that pornography necessarily objectifies women by reducing them to a visual stimulus for a largely male audience. Others believe,

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*The term 'political correctness'... suggests a consensus within liberal politics and conjures up an image of a clique denouncing the indisputably evil ways of 'outsiders.'*

◆

however, that objection to pornography indicates a fear of sexuality, particularly of women's sexual freedom; the hidden message, some argue, is that women must act like "ladies" by keeping themselves covered. Though most feminists would deplore pornography that eroticizes violence against women, the differing perspectives on the issue reveal that there is no one "correct" feminist response.

Additionally, some argue that traditional manifestations of "femininity" oppress women. According to this view, when we wear make-up or high heels, we

cater to cultural demands for visual pleasure at the expense of our own freedom; putting on make-up consumes our time, while high heels obstruct our physical movement. Yet other feminists protest the condemnation of accoutrements such as high heels and make-up. This perspective holds that if we censor our attire, we limit our freedom and ignore our power to redefine "femininity." When we accept certain trappings of traditional "femininity," we needn't automatically assume the traditionally "feminine" subservient role. Instead, this view holds, we may reclaim these adornments by wearing them for our own pleasure and on our own terms.

Subtleties that surround issues of women's oppression and empowerment complicate attempts to find easy answers. As we explore matters of feminist concern, we might ask the following questions: How do we define oppression? Do we in all cases accept a woman's representation of her own position in society, relying upon her statement as to whether pornography or high heels, for example, demeans her? Is it necessarily domineering to suggest to her that she is in an oppressive situation? If not, under what circumstances might feminists step in and decide that change for other women is constructive? No perspective completely invalidates the others; all questions merit attention as we strive to confront the issues meaningfully.

There are not only many varying feminist theories concerning social issues but many different feminist methods for inspiring action as well. An incident about a year ago illustrated, to a degree, the range of feminist approaches. During a meeting at a campus women's organization, one particularly active stu-

*continued on page 8*

## As Health Awareness Increases, Tobacco Companies Fight For Survival

—by Grethen Crary

In a decade when smoking cigarettes gave way to eating oat bran, the tobacco industry stepped up its fight for survival. According to the Surgeon General's report of 1989, the number of cigarettes consumed by Americans declined by about 2% each year in the 1980s. Every group saw a decrease of smokers but some groups saw smaller decreases than others. Blacks, women, and teenagers are among the groups noted as slower to quit smoking.

The Surgeon General reports that between 1965 and 1987, while smoking among males declined 37% and 32% among college graduates, the decline was less significant among females (about 16%) and high school dropouts (2%). As for racial groups, the number of black smokers declined at 21% while white smokers declined at 28%. The easiest targets for the tobacco companies seem to be these groups that are slowest to quit. Virginia Slims, introduced by Philip Morris in the sixties, is marketed towards women. According to John C. Maxwell, a tobacco analyst with First Wheat Securities, Virginia Slims is the predominant brand among female smokers. Another strong brand is Marlboro.

Every tobacco company saw a decline in the number of cigarettes consumed from 1988 to 1989 except Philip Morris, the producer of Marlboro. Consumption of Marlboros, which constituted 24.9% of all cigarettes consumed in the U.S. in 1988, rose to 26.5% in 1989. Some theories state that Marlboro is marketed to blue-collar smokers and even young smokers who are just taking up the habit, but the tobacco companies do not disclose their marketing strategies.

Still, some tobacco marketing strategies are altogether too obvious. For in-

stance, R.J. Reynolds abandoned their attempt to market the first cigarettes expressly for blacks, called Uptown. The brand was menthol and was packaged upside down because researchers discovered that many black smokers smoke menthol and open their packs from the bottom. R.J. Reynolds withdrew Uptown

◆  
*We can count on  
the tobacco industry  
to fight for our right  
to smoke. We just  
can't count on them  
to pay our hospital  
bills.*  
◆

because of sharp criticism from civil rights groups and from the Secretary of Health and Human Services. Uptown was withheld from the market because it blatantly targeted blacks. But what about brands that target women or even young people?

The Supreme Court of Massachusetts heard an argument in December regarding a case involving the illegal sale of cigarettes to minors. The plaintiffs, Theresa Kyte and Sean Cann, say that they became addicted to Marlboro cigarettes, which they bought at a chain of stores called Store 24 while they were minors. They claim that both companies, Philip Morris, and Store 24, were aware of the illegal sales, yet did nothing to prevent them. Now the plaintiffs, Kyte and

Cann, are seeking damages from Philip Morris for the cost of attending a smoking cessation clinic and liability for any smoking-related diseases they may develop in the future.

Tobacco companies have been brought to trial on liability charges in the past. Only those who started smoking before the warning labels were placed on cigarette packages have so far been able to claim any sort of reparation. The warning message on the package is intended to warn consumers of the health risks of smoking, yet has turned out to be a protection for the tobacco industry, fearing suits by consumers who may develop fatal diseases by using tobacco products.

The "Kyte case" poses a copy of Philip Morris' U.S.A. Five Year Plan, which outlines specific "age profiles" for each of its brands of cigarettes. The plan not only indicates that the "new smoker age group" is between 15 and 19 years old, but that Marlboro has the lowest age profile of any brand. This means that Marlboro is, in fact, a "training cigarette" of sorts.

Most people who smoke now became addicted at a young age. According to the Surgeon General, most adult smokers started smoking between the ages of 12 and 20. Therefore, if you haven't started smoking by the time you're 20, you'll probably never start.

I started smoking when I was 13. At first it was a mischievous activity my friends and I performed behind school on Friday afternoons. Over the years, to the absolute horror of the PTA, my friends and I moved our hangout to the front of school, no longer concealing our coolness.

*continued to page 8*

# Rap Music Sounds Universal Messages

—by Amanda Brooks

My collection of rap music began only a few months ago. Spending the summer in New York City instead of at home in San Francisco broadened my range of music. In the course of three months I went from listening to the apathetic lyrics of *The Cure*'s Robert Smith to the empowering lyrics of Neneh Cherry (her album *Raw Like Sushi* was voted this year in *The Voice*'s Rock and Roll Critics Poll as fifth best album of 1989). I thought I had found a hidden secret that only New Yorkers knew about, but was thoroughly disillusioned when I returned home to my parent's house (equipped with cable TV) to find that MTV now had a thirty minute show, twice a day solely devoted to rap — "YO! MTV Raps."

Alas, I had bought into a trend, but at least this wasn't expensive or embarrassing like some of the previous trends I indulged in. I didn't have to buy any special clothes or wear bright colors, I just had to sit back and listen.

Rap music is a relatively new phenomenon, emerging in the early eighties with Sugarhill's Gang "Rapper's Delight." As Robert Christgau said in the February 27 issue of *The Voice*, "It's the story of a new beat, a new sound, a new aesthetic. It's the story of racial nightmares, and crossover dreams—of dysfunctional prejudice, resurgent Afrocentrism, cultural desegregation."

While I do agree with Christgau that rap is a "new beat" and full of "racial nightmares" and "crossover dreams" rap music does not in anyway portray Afrocentrism.

The group Soul II Soul, whose debut album was released this year, represents but one example of rap's lack of Afrocentrism. They sing about their dreams of a world "living in unity" who will "tell the story to the young and old/both children who grow together in school oh I wish the time will come that dream I've

dreamed will last for a long time." ("Holding On" from the album *Keep On Movin'*.) Their creation of this world persists throughout their music filling the listener with self-confidence and euphoria. It is this quality, as well as their inclusion of all people in their dream that creates a world that makes them appealing to anyone, black, white, red, yellow, or green.

On the other side of the spectrum, however, is the group *Public Enemy*. Often cited by the PMRC (Parent's Music

◆  
*Rap music seems to  
be taking a turn  
towards  
universality.*  
◆

Research Center) as being obscene and by others as racist and sexist, the group appears on *Rolling Stone*'s "Critic's Picks" list as having the best single of the year. The song, "Fight the Power," is the title track to Spike Lee's film, *Do the Right Thing*. The song exemplifies the power and anger *Public Enemy* unleash in their music. Chuck D. sings "From the heart it's a start a work of art/to revolutionize/break the chains of constraints...what we need is awareness we can't be careless...mental self-defense or fitness," calling for heightened awareness and action without mincing words. The group's style, brazen and bold makes them a target for controversy, but their ability to describe reality in vivid terms gives them a voice that has not been heard from many in the public eye.

Many critics of rap feel that the music is inherently sexist. One woman who is turning the tables on this idea is Neneh Cherry. Her debut album *Raw Like Sushi*,

is a powerful and empowering expression of a woman's thoughts. She speaks of children in her song "Next Generation," "Children are the chosen ones, society's got it's priorities wrong/The schools are closing down/Don't be messing with our future black babies, white babies...any combination you can possibly imagine are just as important as the ground that we walk/ People are people, you know what I mean?" Throughout her album, she shows different types of people in situations that could happen to anyone. Like *Soul II Soul*, her album seems to have the implicit meaning that "people are people."

Rap music seems to be taking a turn towards universality. As one man polled by *The Voice* said of *Soul II Soul*, it "crosses race and gender." This is not just indicative of *Soul II Soul*, but also can be seen with other groups *Boogie Down Productions*, *Jungle Brothers*, and *KRS-1* and with singers like Neneh Cherry and Queen Latifah. They speak of human nature, while surpassing race boundaries. But we can't forget other artists: *Public Enemy*, *NWA*, *2 Live Crew* who have just as valid a message. It doesn't mean we have to agree with their message, but it's important for us to hear it and be educated.

As Professor Prettyman said Tuesday night in her introduction to Maya Angelou, "she [Angelou] tells of but does not dwell in the past. She deals in futures." It's important that each message, each story be told, so as to mold a future where color no longer matters.

As a white woman from San Francisco, I first picked up rap music because it sounded good. I continued to listen because I was curious, and I remain listening to it to be educated and to dance.

◆  
Amanda Brooks is a Bulletin commentary editor and a Barnard College sophomore.

## The Power and Politics of Rap

—by Tamara Cohen

*"Niggers and faggots get outta my way, don't need to buy none of your gold chains today, Immigrants and faggots they make no sense to me, they come to this country and think they'll do as they please, like start some mini-Iran or spread some fucking disease..." -Guns 'N Roses, "One in a Million"*

*"Told the rab, get off the rag, Crucifixion ain't no fiction So-called chosen, frozen apology made to whoever pleases Still they got me just like Jesus." - Public Enemy, "Welcome to the Terrordome"*

It is time to listen to what we are hearing. Every radio station tuned into and every record purchased represents another message being filtered into the brains and hearts of America's youth. It may be argued that these messages are simply a reflection of what already exists in society. Nonetheless, it is a reflection not to be ignored.

Contemporary American society consumes information at a faster pace than ever before. Segments of the community which have previously been denied access to vital sources of information are gaining a place in the mainstream to express themselves. But the dangers of misunderstanding, misinterpretation and miseducation increase dramatically with the eagerness to accept, without question, the validity of current trends.

This isn't an article about Professor Griff. It certainly isn't an article about BSO, CJO or any other Columbia group and their rights as autonomous organizations. This is simply the beginning of asking questions out in the open. These are questions that have been raised recently in the worlds of art and literature with the fury over Satanic Verses and the controversies surrounding the

Helms' amendment. Music, which has always served as another key form of communication and artistic expression, is now finding its place within the debate.

Ten years ago, Sugarhill Gang came out with a single called "Rapper's Delight." People thought it was a passing phenomenon, ignored or disparaged by the pop establishment. But the song quickly rose to become the first rap single to hit the national Top 20. And slowly others followed. A new mode of musical communication was born, screaming and kicking from the start.

Today, the explosion of energy and imagination of rap has caught on around the country, claiming a place for itself as perhaps the most important music to hit America's inner-city streets since the birth of rock-and-roll.

In its purest and most compelling form, rap is a vital, grass-roots expression of the aspirations and frustrations of Black America which draws from a long oral tradition, dating back to the slave days. But much of rap's power also derives from its crudeness, its down to earth language and its unabashed honesty in reflecting the pulse of African-American youth.

Chuck D., the leader of Public Enemy, said in the February 4 issue of the Los Angeles Times, "rappers are communicators" of a message that not all of America is ready to listen to, "that's why a lot of people react strongly against us."

Though white rappers like 3rd Bass and female rappers, like Queen Latifah, are gaining popularity on the rap scene of the nineties, for most people, including rap's top impresario, Russell Simmons, "rap represents something exclusively black." This fact is the source of rap's power as well as the source of the

fear surrounding it. Chuck D. states, "rappers can do a lot of good because we have control of the media and that's why we're not liked...never before has the black man or so many black males spoken their opinions on so many things."

No rap group has stirred as much pride, anger and controversy as Public Enemy. Headed by Chuck D., Public Enemy has added a new dimension to rap, imbuing it with a critical credibility and a self-help consciousness reminiscent of 1960's black militancy.

Public Enemy creates music that serves as an inspirational force, challenging inner-city youth to "Fight the Power", to stand up against almost unconquerable economic and social problems, to stay in school and away from drugs. Spike Lee recognized the group's importance, and highlighted their hit, "Fight the Power," in his film *Do The Right Thing*. Public Enemy's message was strong and its audience was expansive. In a poll published by *The Village Voice*, the group's album, *It Takes a Nation of Millions to Hold Us Back*, was chosen as the best album of 1988 by leading pop critics around the nation. Chuck D. said the album confronted "the challenge" of "working against the people who want to hold us back." Public Enemy was quickly emerging as both a popular music group and a critical voice against social injustices. And then came the interview.

Griff's statements are well known. Anti-Semitism doesn't speak softly. Since the controversy that ensued, Griff has been quoted in various publications as saying, "Everything I said was 100% pure," and in other interviews as admitting, "In a way I erred, there needs to be some correction made." Chuck D., who dismissed Griff as "minister of information" for the band has stated that Griff

"didn't have his facts down to a T." More telling was Chuck D.'s comment that "you don't remove an issue by getting rid of Griff."

For some, that "issue" is plain and simple. No matter how it is packaged, bigotry cannot be ignored. Whatever the source of the rhetoric, bigotry has to be taken seriously.

According to Rabbi Abraham Cooper, associate dean of the Simon Wiesenthal Center for Holocaust Studies, "we have to deal with incidents of bigotry before it becomes a trend, because once it becomes a trend in such a powerful force like pop music, then there's no way to stop it."

He has decided that the way to deal with the issue is twofold. Aside from inviting Chuck D. to the Simon Wiesenthal Center for an educational tour, the Rabbi has been in close contact with record companies responsible for producing music that he has termed anti-Semitic and racist. Responding to allegations that racism in popular music extends far beyond Black rap music, the Wiesenthal campaign expanded to include the producer of Guns n' Roses as well as CBS records which is responsible for the distribution of Public Enemy.

While insisting on the right of a musician to use art as a vent for personal feelings, CBS has responded to Cooper's complaints by circulating a memo to its 7000 employers requesting input about creating a company policy of "making sure that none of our recordings promote bigotry."

For Rabbi Cooper and many others, this is only the first step. At a February 26 discussion of rock music sponsored by the Simon Wiesenthal New Leadership Society, the Rabbi compared offensive lyrics to Holocaust denial material. He explained that just as Random House or Macmillan would never publish such slander, CBS records must understand that their company is not the place for the "marketing of racism."

The problem isn't so much the existence of bigotry, but the popularity of these groups in the mainstream. Guns 'n Roses and Public Enemy are going to continue to exist but Rabbi Cooper hopes to relegate them to the place where they belong, "on the periphery of music."

For some, the primary issue is the First Amendment and its guarantee of the freedom of expression for all. While many urge self-censorship as an important responsibility of artists who wield extreme power over the nation's youth, others, like Tipper Gore of the Parents Music Resource Center have suggested legislative regulations and have lobbied music companies to put warning stickers on records with potentially offensive lyrics. Rabbi Cooper does not advocate such measures. He simply wants to convince the music industry to "roll up their sleeves and challenge racism the way they [have] challenged world hunger and AIDS and political oppression." While he applauds the decision of MuchMusic, the Canadian equivalent of MTV, to stop showing Public Enemy videos, he clearly states that he is "absolutely not trying to act as some kind of moral police."

The real problem, according to Michael Enkin, Entertainment editor of *The Jewish Exponent*, is that "hate sells." There will always be a certain safety in being "together against them." Voicing an opinion strongly against all forms of censorship, he suggests that the media accept its responsibility not to overhype the issue, that public performers accept their responsibility to always watch what they say, and that the public accept its responsibility to use its consumer power to let music producers know when they feel the line has been crossed.

Last December, after much of the criticism of Public Enemy had subsided, the group released a new single, "Welcome to Terrordome". All at once, new sparks started to fly. While Jewish groups once again raised their voices in anger,

Chuck D. denied accusations of anti-Semitism, claiming that he was simply referring to his crucifixion by the media and holding steadfast to his conviction that "you can't let your artistry be intimidated by the fear that people are going to misinterpret you." Many, though, like Alan Light of *Rolling Stone* magazine, feel that while "Public Enemy may still be rap's greatest talent..the band is becoming increasingly impossible to defend."

Public Enemy's newest album, "Fear of a Black Planet," is an important indicator of where the group is headed and with what level of sensitivity it has chosen to respond to its shady past. The album will be released this month from CBS-distributor Def Jam Record. According to the band's leader, the album's theme centers around the question, "Is white America ready to deal with the rise of black male intellectualism and black male capitalism?" Chuck D. says that he has learned "...what happens when you rock the boat," but firmly believes that if "we sit in the boat, we ain't going to get nowhere."

Though he denies that his record contains anti-Semitic lyrics, he is quick to accept that, "if you are speaking to the black community, you are going to always run into problems with the white world." Chuck D. continues, "I'm not a racist, but I am inquisitive and I hope that when I keep asking questions, people don't respond to them by saying it's a racist question because there is no such thing as a racist question. There are only racist answers."

That White America is going to be hostile to the expressions of Black America is an old problem which we need to continue to break down. But the problem of anti-Semitism, bigotry, sexism and homophobia in the music industry is another. Twenty years ago, music told us "To Give Peace a Chance." Less than a decade ago, it promised to "Make a Bet-

*continued on page 8*

## Dance Is Happening

—by Diane Webber

February was a fast and furious month with plenty to offer both the dance enthusiast and student. Below is a partial listing of what has been happening and what to look forward to for the rest of the semester.

### Dance Majors Perform

Every year the dance department produces a series of concerts featuring Barnard dance majors. This year the four junior dance majors, Majorie Folkman, Yael Lewin, Marnie Katzman and Christine Palmieri, collaborated to present a concert entitled "Junior Jig". The jig included works choreographed by all four students and culminated in a work created for the ensemble by the newest dance faculty member, Ellen Graff. The concert was performed in the Marion Streng Studio February 11 and 12.

Mary Jane Aldrich-Moodie (BC '90) presented her Senior Dance Concert, "Signs and City Streets February 16 and 17." Thoughtful and thought-provoking, the concert reflected Aldrich-Moodie's personal concerns and convictions about feminism and other issues. Works choreographed by Aldrich-Moodie included a solo dance with a picture frame, a duet in which each dancer wore only one pointe shoe, and a dance in two sections based on characters seen in a subway.

Two other dances, "Escape", choreographed by professional choreographer Anna Sokolow, and "A Mock Interrogation," performed to the words of a poem by Judy Grahn, featured Aldrich-Moodie's poignant sense of drama.

### Past Events

—Beatriz Rodriguez of the Joffrey Ballet taught "The Chosen One" solo from the famous Diaghilev ballet *The Rite of Spring* in a master class given February 1.

—Pauline Koner, dancer and author of the book, *Solitary Song*, gave a lecture



Photographer: Paul Kolnik

Pictured are: Ora Pearlstein (BC '90), Eileen Loeb (BC '90), Marjorie Folkman (BC '91), Jaqueline Schatz (BC '90) performing Janet Soares' "Accumulative View."

dance performance techniques on February 9.

—Richard Bull, dance improvisation innovator, gave a Winterfest master class February 13.

—Bolshoi dancer, Konstantine Ural-sky, gave a master class in Russian ballet technique February 16.

—Choreographer, Sally Hess, gave an audition class February 22 for a dance to be performed in the spring.

### Upcoming Events

—There will be a prospective dance major's meeting Wednesday, March 7 in the Marion Streng Studio at 5:45 pm. Turn out to meet dance faculty, majors and minors. Learn about major requirements and enjoy refreshments with the dance department. Orchesis meeting will follow.

—A Jazz Audition/Master Class with Karl Kubic of the Pennsylvania Dance Theatre will be held in early March. The group will perform a jazz dance in the

Orchesis April Concert.

—The Spring Fling/Orchesis Dance Concert will be held on April 6 and 7 in the Marion Streng Studio. Auditions for works to be presented in the concert will be on March 28 at 6 pm in the Streng Studio.

—The Dance Department will sponsor a Spring Dance Concert April 19 at 5:30 pm and April 20 and 21 at 7:30 pm at the Minor Latham Playhouse. Auditions for the concert will be held at the Dance Workshop April 3 at 6:30 pm in the Marion Streng Studio.

—Projects still in the planning stages include an African dance master class given by the Forces of Nature Dance Troupe, a workshop co-sponsored with STAB (Student Theatre at Barnard), and a dance improvisation event on the Low Library Steps. ♦

Diane Webber is a Barnard College senior.



# Women Poets Read On: Second Presentation in Poetry Series

—by Jessica Shaw

The second poetry reading in this year's New Women Poets Series will take place Thursday, March 8 at 8pm in Barnard Hall.

The New Women Poets Series is an open competition for unpublished women poets. The grand prize is a \$1500 award and publication of the author's first book in a Barnard New Women Poets Series published by Beacon Press.

The New Women Poets Series originated in 1985. "In the fall of 1984 my Freshman English class was not going as well as I had hoped," said Assistant Professor of English Christopher Baswell in an article describing the beginnings of the Women Poets at Barnard project. Baswell decided that his class needed some "shaking up" so he invited a friend of his, a New York poet, to speak to the class. Baswell said that his class realized that "poetry is not what you do three times a week in a closed room in Barnard Hall, but rather an activity that extends to the grittiest corners and toughest aspects of daily life, as well as to its most elevated and rarest experiences." Baswell and Assistant Professor of English Celeste Schenck, with the support of Barnard College, established a way of "making this kind of excitement available to more students more often," while enabling "young poets especially... women, to find an audience for their work," said Baswell.

Marilyn Hacker, an accomplished poet, will be reading from her new publication, *Going Back to the River*. Baswell said that Hacker's poetry utilizes "...traditionally set forms largely inherited from a male canon of literature...to

voice feminine sexuality."

Akua Lezli Hope, a grand prize finalist, will follow Hacker with her own poetry. She is thrilled to be reading with Marilyn Hacker because, as she explained, "when I was a younger poet, three people were nice to me—one was Marilyn Hacker...she's my personal saint."

Hope writes poetry about the "urban technical-peasant mythos." She explained, "I grew up in a culture that has consistent and definite beliefs, approaches to life, and sayings."

Hope described her poetry as a sociological, and psychological statement about New York City. She said her poetry is "concerned with passion, immediacy, and joy...reflective, but not ever mournful."

When asked to describe how being an African-American woman has affected her poetry, Hope quickly replied, "It's like asking the leopard to describe its spots...What would I be if I weren't me?"

Hope feels that returning to Barnard College is like coming full circle. She was raised in New York City, attended Williams College (as a member of the first co-ed class), returned to the Columbia University School of Journalism and Business School, and now lives in the suburbs of New York State. ◆

Jessica Shaw is a Barnard College first-year student.

## Muse News

The Muse has found a new Shero.

Maya, Maya, Maya. The Muse wants to take you home. The Muse wants to know how a high school could get away with a four year English program without you.

The Muse wept when she realized that she could take every McMinnie-class offered this semester and next and still fail to emerge as half the woman you are.

In a stunning conclusion to Black History Month, Maya Angelou spoke/read/sang/danced/strut/taught/signified/performed/inspired/was excellent. It was a dark and stormy night in Wollman auditorium. The lines stretched past the dolphin-meat sandwiches and weird-new-ot-bran-pita-chip-treats of FBH Cafe, as the Bradys, Jennifer Nadelson (sporting a nifty azure beret) and the rest of the world queued up hours in advance. Two dollars won't even buy you a round trip ticket on the subway, but it was the Muse's ticket to Rise. Why isn't there an African-American studies major at Barnard?

Why is funding being taken away from the Barnard Center for Research on Women? Why isn't Langston Hughes part of the Core? In the words of the powerful Angelou, there is a difference between educated and trained.

The Muse was already aware of the joys of self-love. Yet Maya's message was uplifting all the same. The Muse will never accept a shirt from a naked man.

The Muse laughed. The Muse cried. Maya was better than "CATS." The Muse would see her again and again.



# ré • su • mé

A short account of one's career and qualifications prepared typically by an applicant for a position.



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I surveyed a national park.  
I taught school.  
I coached track.  
I learned French.

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