



Volume XCVII Number 9

October 29, 1990

# BARNARD BULLETIN

**Career Services  
Will Project You  
Into the Future**



Insecure About Security

An Interview With  
Filmmaker Mayra Ortiz

Fair Barnard: All  
Gowned Up and No  
Place to Go

# BEAR ESSENTIALS

DON'T FORGET PROGRAM PLANNING PERIOD FOR SPRING '91 IS NOV. 8-29. Now is the time to focus and take early action on selecting courses for the semester ahead. Check your mailbox and department bulletin boards for the dates and times of required program-planning meetings, and do read on. **FIRST-YEAR STUDENTS:** Required meetings, WED., NOV. 7, 5:30pm, OR MON., NOV. 12, 12:15pm, in 202 Altschul. Required meetings for **SOPHOMORES:** MON., NOV. 12, 5:30pm, OR WED., NOV. 14, 12:15pm, also in 202 Altschul. **JUNIORS and SENIORS:** look for announcements of majors' meetings—also open to interested **FIRST-YEAR and SOPHOMORE** students. Majors in **AMERICAN STUDIES:** FRI., NOV. 9, 9:30-10:30am, or schedule a conference with Professor Beth Bailey, in 414 Lehman; **BIOLOGICAL SCIENCES:** MON., NOV. 12, 12:15pm, in 903 Altschul; **ENGLISH:** WED., NOV. 7, 4:10-5pm, in Sulzberger Parlor; **ENVIRONMENTAL SCIENCE:** FRI., NOV. 9, 5pm, in 333 Milbank; **FRENCH:** THURS., NOV. 8, 3pm, in 306 Milbank; **MATHEMATICS:** TUES., NOV. 13, 12pm, at a location to be announced; **MUSIC:** THURS., NOV. 8, 3pm, in 409 Milbank; **PSYCHOLOGY:** MON., NOV. 12, 12:15pm, in 415 Milbank. **CHEMISTRY and CLASSICS** majors should schedule individual conferences with

their advisers. If you need information on courses check the Catalogue and peruse the Course Resource File in 105 Milbank. Then see your adviser, discuss your program, and don't miss limited enrollment deadlines.

**COURSES WITH LIMITED ENROLLMENT:** Sign up as soon as possible to minimize disappointment. (A list of such courses should be in your mailbox by NOV. 12.) The lottery dates for **PSYCHOLOGY COURSES,** BC1101, BC1117, BC1123, BC1127, BC1130, BC1136, and BC3152: NOV. 13, 14, 15; 9am - 5pm; 415 Milbank. The lottery dates for all Barnard **BIOL-OGY COURSES** are as follows: **TUES., NOV. 27: SENIORS A-K,** 8:45-11:45am; **SENIORS L-Z,** 12:45-3:45pm; and **WED., NOV. 28: NON-SENIORS L-Z,** 8:45-11:45am, **NON-SENIORS A-K,** 12:45-3:45pm in 1203 Altschul.

**DEADLINE FOR FILING TENTATIVE SPRING '91 PROGRAM WITH REGISTRAR (CLASSES OF '93 and '94 ONLY):** THURS., NOV. 29. (Everyone files a final program at 105 Milbank at the beginning of next term by JAN. 29.)

**PROBLEMS DON'T JUST GO AWAY.** If you have received a note in your mailbox requesting that you see your adviser or class dean, act swiftly. It is in your best interest to take care of these matters.

**SENIORS (FULL-TIME): IF YOU**

**WOULD LIKE TO COMPETE FOR THE ELIE WIESEL PRIZE IN ETHICS,** submit a 3,000- to 4,000-word essay on one of the following themes: "Creating an Ethical Society: Concepts of the Common Good" or "The Meaning of Ethics Today." For further details, see Dean King, 105 Milbank, x42024, by THURS., NOV. 15. **PRIZES:** \$5,000; \$3,000; \$2,000; and three honorable mentions.

**ARTS FORUM AT BARNARD:** Photographer, Aura Rosenberg, MON., OCT. 29; Visual Artist, John Newman, MON., NOV. 12; Visual Artist, Louise McCagg BC'59, MON., NOV. 19. **TIME:** 6pm. **PLACE:** Barnard Annex Studio.

**GRE WORKSHOP FOR AFRICAN AMERICAN, U.S. HISPANIC,** and other "underrepresented" minority students, sponsored by Project 1000: Get free, professional advice from the expert staff of the Educational Testing Service, designers of the Graduate Record Exam, on FRI., NOV. 2, 8:30am-4:30pm, 118 Science Building at Jersey City State College. Any non-minority students are also welcome. Call 1-800-327-4893 for details.

**PRE-MEDICAL STUDENTS:** Interview workshops on videotape will be held on Fridays, 2-4pm, on NOV. 2, 16. Advance sign-ups only. See pre-professional secretary, Dean of Studies Office (x42024).

<p><b>Rose P. Sheik, D.D.S.</b> and Specialty Associates providing Dental Services to Columbia University and community for over 20 years</p> <ul style="list-style-type: none"><li>*General Dentistry</li><li>*Cosmetic Bonding</li><li>*Endodontics-toot canal treatment</li><li>*Prosthodontics-caps, bridges</li></ul> <p>Emergency Treatment <b>STUDENT RATES</b> 549 W. 123rd St. (corner Broadway) Suite MG Morningside Gardens New York, NY 10027 (212) 865- 3157</p>	<p><b>\$15.00 to \$20.00 PER HOUR</b> Part time campus sales rep. Call collect (401) 438 - 4683. 6pm to 9pm Tuesday - Wednesday - Thursday 8am to 5pm Monday or Friday (Eastern Time) Graduate Services E. Prov. R.I. 02914 - 4249</p> <hr/> <p><b>WAKE N' BAKE !!</b> <b>Spring Break in Jamaica/Cancun</b> from \$429 Organized Group Travel Free Early Birds Get Free T-shirt 800 - 426 - 7710</p>
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## BARNARD BULLETIN

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

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The Federalist Paper's recent attack on Barnard women, last year's infamous Fiji song, (the explicit lyrics of which praised rape and other violence against women), and other instances of sexist harassment on the Barnard campus in the form of obscene phone calls and threats of violence, all serve to remind us that there are no safe spaces. Not even here behind our big black gates. Gays and lesbians were brutally reminded of this as well by the recent bashing which occurred with the passive consent of a Barnard Security guard.

Of course all of this is nothing new. Neither is the question, What can we do now? Plan a rally? Familiar as well is the skepticism and cynicism with which people respond to rallies. What effect do they really have?

Despite these attitudes rallies happen, as well they should, and they give people a chance to say that things are not the way they should be. They also serve as a reminder that, if nothing else, we can at least

talk about what we would like to change. The Law School students who were attacked organized a rally to protest anti-gay and lesbian violence and to question the conduct of the Barnard security guard. The Columbia College Women's Center is considering protesting sexism with either a rally or a poster campaign.

Some response to this seeming escalation of harassment is necessary. On a practical level we need to know exactly what the responsibilities of the security guards are, and what kind of training they receive. We can also report all incidents of harassment to Barnard and pressure the security office to issue a monthly report of harassment on campus.

On a more theoretical level we need to talk about harassment and violence, and confront the attitudes which create such actions. At the very least we can support each other and share our indignation. That is activism as well.

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### Contributors

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writer

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writer

To the Editor:

## Write to Life

As the co-coordinator of Barnard-Columbia Amnesty International, I feel it necessary to inform you of an important development within our organization and the larger community.

Let me state that Amnesty International is an independent world-wide movement working for the international protection of human rights. It seeks the release of men and women detained anywhere because of their beliefs, color, sex, ethnic origin, language, or religious creed, *provided they have not used nor advocated violence.*

Less than a month ago, our campus organization received an Urgent Action from Amnesty's office in Colorado. Urgent Actions are specific cases of individuals whose lives are in immediate danger and on whose behalf Amnesty would like our campus group to write. B-C Amnesty receives Urgent Actions every week, and a large part of our meetings each week are devoted to writing letters on behalf of these specific cases.

The prisoner whose case came before us last month, Christinah Boikhutso, is a married woman, aged fifty. Amnesty International was concerned that Ms. Boikhutso was a prisoner of conscience, detained on account of non-violent political activities. She was detained on August 25, 1990, during a period of frequent detentions and restrictions on public meetings. As of August 29, 1990, thirty three people had been reported to be held under state of emergency legislation to detain political activists.

Christinah Boikhutso was one of those prisoners. Although she was not charged with a recognizable criminal offense, Amnesty had reason to believe that her health and physical safety were in danger, especially in view of reports that another state of emergency detainee was severely assaulted while in custody. This information is consistent with past reports of violent conduct by the Bophuthatswana security forces, and thus Amnesty International feared that Christinah Boikhutso's life was in danger.

Our campus chapter of Amnesty International took a particular interest in this case. Not only did we write letters on Ms. Boikhutso's behalf, but we enlisted the help of various other organizations, such as the Women's Co-op, W.O.W., and some of our classmates from Barnard and Columbia. At last count, approximately fifty-five letters had been written to the South African government, including the president of the government offices of Bophuthatswana, President F.W. De Klerk, and other government officials.

I am happy to report that I learned of Christinah Boikhutso's release on October 13, 1990.

On behalf of Barnard-Columbia Amnesty International, Ms. Boikhutso, her friends and relatives, I want to thank everyone who campaigned for her release. This is one example, along with the other thirty-three cases of prisoners that we helped to release during the 1989-90 academic school year, that individuals *can* make a difference in the world.

If you are interested in joining the 750,000 worldwide members of Amnesty International, please join us Sundays at 8pm in the Schiff Room of Earl Hall for regular meetings.

Write a letter, save a life.

—Susan Wendi Leff

## **IT'S A BOY!**

CONGRATULATIONS TO  
MATTHEW BARRETT  
LOPARCO ON HIS  
SUCCESSFUL  
EMERGENCE FROM THE  
WOMB!

A WHOPPING 7lbs., 1 oz.  
... AND HE'S A  
SCORPIO!!!

GOOD LUCK TO LISA  
LOPARCO (ABSENTEE  
DIRECTOR OF COLLEGE  
ACTIVITIES... AND,  
INCIDENTLY, MATT'S  
MOM) AND TO PA, STEVE.

To the Editor:

### Hating Hate-Motivated Crime

Ian Kramer, Lisa Martinez, Fred Madsen, and Day Levine have this in common: they have each been recent visible targets of bias-motivated crime here on campus. Be it harassment or physical assault, bias-motivated crime (as delineated in the Hate Crimes Bill, which failed to make it to the NY State Senate floor this summer) does not only include race, sexual preference, religion, ability, and age, but it also includes gender.

The piece in *The Federalist* was anti-woman: it was a bias-motivated verbal assault which denigrated all women at Barnard College. The attack on Day Levine is anti-woman in that it alleges that her involvement in Student Government is only for the purpose of "getting fucked" and uses the derogatory term "bitch," which is used specifically against women. The attack on the night of October 5, against Martinez, her lover, Kramer and Madsen, was a bias-motivated assault on two gay men and two lesbians.

For Scacalossi to state that he does not believe Levine to be in any physical danger (*Spectator*, 10/24/90) is a negligent statement. This statement dangerously underscores the serious nature of bias-motivated crimes both here on campus, and beyond. While he may believe that Levine has no reason to fear physical attack, neither did Julio Rivera have any reason to fear the physical assault which left him dead in a school yard in Jackson Heights, Queens on July 2, 1990. Rivera, 29, was repeatedly beaten in the back of the head with the claw end of a hammer and stabbed to the body with a knife, because he was a Latino gay man. For Scacalossi or any authority to fail to respond with immediate action and complete support for any individual victim of "hate crimes," encourages the continued harassment and possible escalation of bias-motivated violence.

I would ask of Mr. Scacalossi, "What constitutes a [personal] threat?" Is not verbal/written assault just as damaging to a person as a physical attack? Does the absence of bruises and lacerations erase the emotional impact of a letter like that which Levine received? Until we can see the connections between verbal and physical violence, we cannot begin to combat hate-motivated violence towards any group.

—Eliza P. Randall (BC '91)

*Guess Who's Having a Birthday?*

...sounds like SCHMULLEFIN

THE OFFICE OF STUDENT LIFE  
IS PROUD TO ANNOUNCE THE  
RESIDENCE HALL OFFICERS  
FOR 1990-91

PLIMPTON HALL

PRESIDENT	NEIL HAGGARD
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49 CLAREMONT

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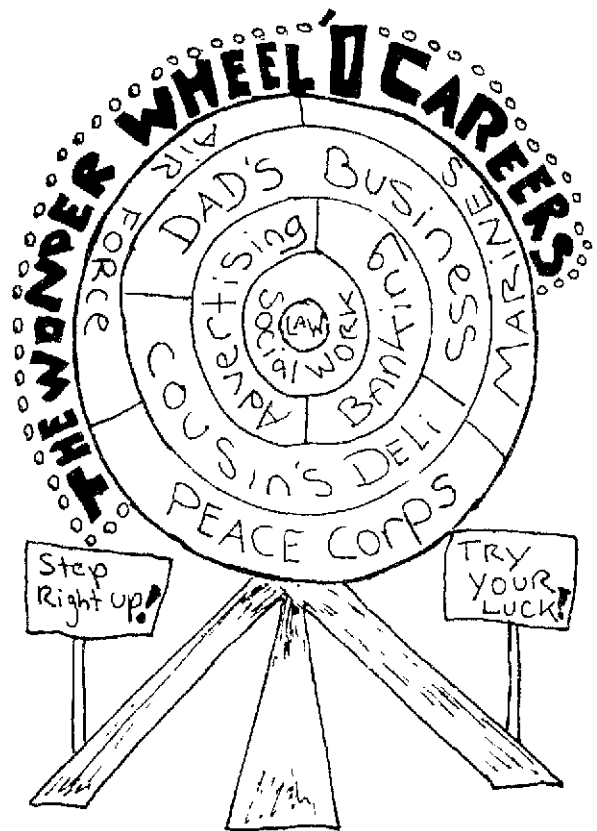
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616

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620

PRESIDENT	MARY BEACH
PROGRAM COORDINATOR	DOJ McCANN
TREASURER	ROSALIE STEINBERG
COMMUNICATIONS COORDINATOR	DULIO DENIS



Eliana.

Not a very good decision maker, Brenda decided to let Dart #3 determine her future.

# Translating the Other

SEVENTH INTERNATIONAL CONFERENCE ON TRANSLATION • NOVEMBER 16-17, 1990

## FRIDAY, NOVEMBER 16TH

SESSION I 4:30 - 6:00 p.m.  
James Room

### *Women in the Antilles*

*Moderator:* Serge Gavronsky

MADELEINE GARDINER Haitian novelist and critic  
DANY BEBEL, GISLER professor of sociology,  
Université des Antilles et Guyanne  
LÉON-FRANÇOIS HOFFMANN professor of  
French and chair, South American studies,  
Princeton University  
ELIZABETH DETAR Barnard student

RECEPTION 6:15 - 7:30 p.m.  
Sulzberger Parlor

SESSION II 7:45 - 9:30 p.m.  
Sulzberger Parlor

### *Tales of Coyote: Native American Oral Traditions*

SUSAN STRAUSS storyteller specializing in  
the translation of oral traditions

## SATURDAY, NOVEMBER 17TH

GREETINGS 9:50 a.m.  
Sulzberger Parlor

SESSION III 10:00 a.m. - noon  
James Room

### *Anthropologists as Translators of Culture*

*Moderator:* Joel Sherzer

ANNETTE WEINER professor of anthropology,  
New York University, "Translating the  
Trobrianders: From B. Malinowski to  
A. Weiner"

STEVEN FELD professor of anthropology,  
University of Texas at Austin,  
"How We Translate the Kaluli"

BAMBI SCHIEFFELIN professor of anthropology,  
New York University, "How the Kaluli  
Translate Others"

JOEL SHERZER professor and chair, department of  
anthropology, University of Texas at Austin,  
"Issues in the Translational Representation of  
Kuna Discourse/Culture"

#### *Discussants:*

MICHEL BEALJOUR professor of French,  
New York University

VINCENT CRAPANZANO professor of comparative  
literature and anthropology, The Graduate  
Center of the City University of New York

LUNCH

SESSION IV 12:30 - 1:30 p.m.  
(rooms to be announced)

### *Translation Workshops*

FRENCH Emmanuel Hocquard  
GERMAN Gertrud Sakrawa  
ITALIAN Stephen Sartarelli  
PORTUGUESE Alexis Levitin  
RUSSIAN Catharine Nepomnyashchy  
& Carol Ueland  
SPANISH Agueda Rayo

SESSION V 1:45 - 2:30 p.m.  
James Room

### *The Self, The Other*

*Moderator:* Serge Gavronsky

EVA HOFFMAN editor, *The New York Times Book  
Review* and author of *Last in Translation:  
A Life in a New Language*

ANNIE COHEN SALAM cultural counselor, French  
Embassy, and author of *Jean-Paul Sartre*

SESSION VI 2:45 - 3:30 p.m.  
James Room

### *Poetry in Translation*

*Moderator:* Serge Gavronsky

MICHEL DEGUY poet, critic, translator, and  
president, Collège international de philosophie  
CLAYTON ESHLEMAN poet, critic, editor of *Sulfur*  
and translator of works by Aimé Césaire,  
Antonin Artaud and Michel Deguy

SESSION VII 3:45 - 4:30 p.m.  
James Room

### *Translating Form or Content?*

*Moderator:* Serge Gavronsky

WILLARD G. ONTOBY professor of religion,  
Trinity College, University of Toronto,  
"The Qu'ran's Use of the Hebrew Bible"

ALAN SEGAL professor of religion,  
Barnard College, "The New Testament's  
Use of the Hebrew Bible"

SESSION VIII 4:45 - 5:30 p.m.  
James Room

### *Translating French Feminism*

*Moderator:* Natalie Kampen

CLAUDINE HERRMANN critic, professor and  
author of *The Tongue Snatchers*  
NANCY PIORE assistant professor of French and  
English, Barnard College, novelist and  
translator of *The Tongue Snatchers*

SESSION IX 5:45 - 6:30  
James Room

### *Translating Baudelaire*

*Moderator:* Anne Boyman

EDWARD KAPLAN Professor of French,  
Brandeis University and translator of  
Baudelaire's *The Parisian Prowler*

DR. FRIEDHELM KEMP Translator of  
Baudelaire's complete works in German

RICHARD HOWARD poet, translator, critic,  
and university professor of comparative  
literature, University of Houston

RECEPTION 6:45 - 7:30  
Sulzberger Parlor

SESSION X 8:00 - 9:30 p.m.  
Theater at the Casa Italiana,  
Amsterdam Avenue  
and 117th Street

### *La Dernière Bande (Krapp's Last Tape)*

PIERRE CHABERT noted French theater director,  
actor, and friend of Samuel Beckett will  
perform in Beckett's one-man play.  
After the performance, Mr. Chabert will  
answer questions in English on  
Beckett and his theater.

Program is subject to change.

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# Career Services: An Office for All Seasons

—by Gigi Toussie

The Office of Career Services (OCS) consistently receives official acclaim. Last year, Career Services was awarded the Office of the Year Award, and (in an unofficial poll) is reputed by students to be the office with the most excitement and success.

Directed by Jane Celwyn, and run in conjunction with the Office of the Vice President of Student Affairs, OCS aids Barnard students in making the transition from school to the workplace, or from one workplace to another.

In 1978, Barnard's Placement Office became the Office of Career Services. There was a need to emphasize that a job was not a permanent "place" but rather just one phase in a lifelong career. Barnard students and alumnae are always welcome to return to Barnard Career Services at any stage in their lives. Celwyn, who's been with Career Services for almost eight years, emphatically said, "career and work planning is a process. It doesn't do any good to just hand a student a job as if she were just a number. We try to help Barnard women to understand their individual needs which will enable them to learn a method to making occupational decisions throughout their lives."

OCS offers numerous career workshops: the Internship Program, the Recruitment Program, Individual Counseling, and various other employment and career information. The Office also sponsors panel discussions and career conferences. This semester, Banker's Trust is sponsoring the Women Leaders in Residence program in conjunction with Career Services.

Career Services, wholly funded by Barnard College operating expenses, is represented by twelve employees of varying backgrounds, all of whom strongly respect women's education, and are strongly supportive of women's issues.

Celwyn admits that the success of Barnard's Career Services owes a lot to the location of the college itself. "Because of our location, we don't have to set up special programs for students who want to do internships," says Celwyn. "Students can just hop on the subway after class and be at any internship."

Internship Coordinator Sandra Mullin frankly states "many students come to Barnard just because of where it is located." She pointed out that everything is readily acces-

sible in New York. "There is so much to take advantage of," she added.

In addition to the "Jobseeker's Newsletter" for graduates, individual counseling is available to alumnae. Jane Lowenthal, a 74 year-old Barnard alumna recently moved from Washington to reside in New York and sought a part-time job. Lowenthal tried for numerous positions but her age worked to her disadvantage. Career Services found Lowenthal a great job with flexible hours and now she's Barnard's new archivist. "I needed any kind of part-time job, and I called Career Services. They welcomed me with open arms," said Lowenthal. The alumnae/Career Services relationship is one of mutual reciprocation. There is a Contact

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*We try to help Barnard  
women understand  
their individual needs  
to enable them to make  
occupational decisions  
throughout their lives.*

*—Director of OCS  
Jane Celwyn*

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File listing Barnard alumnae in various fields who are willing to be contacted for information interviews.

For job information or career counseling, call OCS x42033. ♦

*Gigi Toussie is a Barnard College senior.*

# Senior? In Search of a Job? Helen LaFave Could Be Your Best Bet Yet

—by Jen Sundick

"Every Barnard senior should come and consult with us. All are going off on different paths and we can help," explains Barnard Career Services Program Coordinator Helen LaFave. LaFave plays a double role in the Office of Career Services. She prepares students who want to apply for jobs and she encourages potential employers to consider Barnard students. LaFave says her primary goal is "to help Barnard students."

In Coon '80-'91, team leader for recruitment at Goldman Sachs, knows first-hand about LaFave's strength in her job. "She'll help you go about getting the job you want even though it may be hard to find." In fact, LaFave helped Coon find her position at Goldman Sachs. Now, Coon oversees applications to Goldman Sachs from Barnard students.

Businesses also respond very positively to LaFave's efforts and the recruitment program in general. She has regular contact with such employers as Simon and Schuster, McKinsey, a consulting firm, Bloomingdale's, the New York Times, the Peace Corps, and Victim's Services Agency. LaFave feels that once they see Barnard's credentials, they are very enthused.

According to Vice President of Banker's Trust, Robin Scheman, "Barnard is a school we will always consider a good source for employees. Banker's Trust will always look to have a close relationship with Barnard."

The recruitment program offers two ways to find out about employers: on-

campus job fairs and individual guidance. For individual guidance, LaFave directs students and alumnae to the listing of employers that she compiles every November. Once a student or alumnae identifies several positions of interest, she submits her resume to Career Services, before this year's deadline of November 30. Career Services then critiques the resume and sends it to the employers the student or alumnae has chosen. Usually, employers contact the applicants directly.

LaFave maintains a large collection of contacts, including many Barnard graduates in the job force. She is also willing to approach new businesses if someone is interested in an area for which she does not have a listing. She constantly updates and expands her files and even receives calls from employers seeking Barnard graduates.

A graduate of Smith College and William and Mary University, LaFave enjoys working at Barnard. She says the positive interaction between everyone at Career Services and her exposure to students make her own job enjoyable. "I like working with the students. Every student I deal with is very bright. It's very challenging." ♦

*Jen Sundick is a Barnard College first-year student.*

When you party,  
remember to...



It's as easy as counting  
from 1 to 10.

Guests:

1. Know your limit — stay within it
2. Know what you're drinking
3. Designate a non-drinking driver
4. Don't let a friend drive drunk
5. Call a cab if you're not sober — or not sure

Hosts:

1. Serve plenty of food
2. Be responsible for friends' safety
3. Stop serving alcohol as the party winds down
4. Help a problem drinker by offering your support
5. Set a good example



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# Internships: A Useful "Stepping Stone" According to Alumnae

—by Shira Roffman

According to Barnard Internship Coordinator Sandra Mullin, approximately 75-80% of the student body inquires about internships at the Office of Career Services.

Barnard's Internship Program, now celebrating its twentieth year, solicits internships from over 1000 sponsors every year. "We have our large mailing once a year," said Mullin. "Then we do individual solicitation when we hear of new businesses or if there's an area we've left uncovered." Over two-thirds of the requests for internships are returned to Career Services after each mailing.

However, not every internship is worth the time and effort. Some internships are just jobs without pay or volunteer work. Mullin tries to discourage internships which don't seem worthwhile. "A major airline was looking for an intern to work a few days out at the airport as a sort-of passenger liaison," explained Mullin. "Sure the student might have made some connections, but an internship like that is a 'real job'."

Mullin suggests that sponsors try to "assign well-defined projects for students to see through from beginning to end."

Though students may be poorer monetarily for taking on an internship instead of a paying job during the school year or summer, they will usually gain

valuable hands-on experience.

Some students feel pressured to do an internship even though they may not have the time. Mullin explained that, while an internship helps you build a resume and gives you something to talk about in an interview, there shouldn't be pressure to do one.

"An internship helps clarify your own aspirations because it gives you an idea of what you're interested in," explained Mullin.

Barnard has two programs which make non-paying internships more accessible to students on financial aid through the Dana Internship Program or by "Barnard College Job." The Charles A. Dana Foundation awarded Barnard a \$200,000 grant to allow students on financial aid to be able to do non-paying internships. Since then, 38 students have completed internships in fields such as media, entertainment, politics, medicine, law, and environment. "Barnard College Job" pays interns and has the employer reimburse Barnard for around 40% of the cost, according to Mullin.

Laurie Gottlieb (BC '89) completed two internships while at Barnard. "I was a medieval lit major, but I knew I wanted a job in the financial world," said Gottlieb. "My internships, one with Paine Webber and one with Prudential, were integral stepping stones for me." Gottlieb echoed Mullin in saying that her internships gave her confidence in her resume while helping her gain access in to the financial world. Gottlieb, along with Karen Wells

(BC '89), have now started an internship program through Barnard called BANC (Barnard Alumnae Network Career Service). BANC allows one student per summer to do a non-paying internship in the financial area. The program is funded by alumnae interested in finance from the class of 1989, and now 1990, with funds matched by various financial corporations.

Jaina Clough (BC '93) found her internship at a small editorial and graphics firm, Jones and Janello, through the Barnard Office of Career Services. Clough points out that "an internship can be a whole new kind of learning experience." She feels that through her internship she has greatly improved her research skills.

This semester Maria Ho (BC '92) is doing her third internship at the Gersch Agency. When asked about some of the pros and cons of being an intern she replied, "at times it's a lot of the dirty work, but you make good connections with people who really appreciate you for what you're doing." Ho definitely recommends that other Barnard students should get involved in the internship program and that they "should find an internship in a field they are really interested in so that they will gain the most from the whole experience." ♦

*Shira Roffman is a Barnard College first-year student.*

# How Secure is Security?

—by Aimee Wielechowski

Recent crimes at Barnard and Columbia have caused students and faculty to question the function and purpose of campus security guards. In response to allegations that security is not meeting the expectations of the community, a university wide statement clarifying the duties of the guard will soon be issued, said Director of Barnard Security John Scalossi.

SGA and the Office of Student Life are also planning events to help students take more responsibility for their own safety.

## What is Security's Duty?

According to an official job description distributed to Barnard security guards in 1987, the function of a guard is "to prevent fire, theft, vandalism, illegal entry and harm to the persons of the college." Job responsibilities include, "Confronting unauthorized persons for questioning... or detaining them or telephoning for assistance from security office or police, according to the circumstances." Additionally, in order to be hired for a position, one "Must be physically capable of detaining or apprehending unauthorized persons."

These official responsibilities have been challenged in two separate events in which security guards witnessed a crime but failed to intervene. The October 5 bias-crime against three Columbia Law students and another women, in which a nearby Barnard guard allegedly failed to intervene or call for help, prompted the guard's supervisor to say, "he is here only to observe and report, not to intervene."

More recently, Shanna Rosen (CC '91) reported that a Columbia University-hired Summit security guard watched her on a monitor as she was mugged outside of River on 114th Street on Sunday, October 21. According to

Rosen, when she confronted the guard, he said, "What are you crazy? I'm not about to get myself hurt." His supervisor responded, "The security guard acted in the correct manner," said Rosen.

Three Barnard faculty members, responding to the bias incident, sent form letters last week to all faculty and administration to be signed and sent to security. The letter questioned the Barnard Handbook description of security

guards as "empowered to detain an apprehend suspects and maintain order on campus grounds." The letter concluded by stating, "If indeed campus security is not equipped to protect members of the campus community, we need to begin immediate discussion among ourselves about how to share the burden of this responsibility." Scalossi said he had received about 12 letters as of last Thursday.

One of the authors of the letter, Catherine A. Franke of the French Department, said, "I think guards should be capable of doing what is described in the handbook. I'm definitely against arming the guards, but I think having them trained in self-defense or martial

arts would make them prepared to take on the responsibility [as described] in the handbook."

But, Columbia Security Operations Manager James Conlon pointed out that victims may be in more danger if guards physically intervene. "The guard must assess the situation carefully. Guards must feel confident that their actions won't cause further harm to the victim. If the attacker has a knife there is real potential for a dangerous situation."

Currently, the Barnard security force receives no formal, on-going self-defense training. According to Scalossi,

*According to the Barnard Handbook, security guards are "empowered to detain and apprehend suspects and maintain order on campus grounds." In light of recent bias attacks against students, the function of security guards is being challenged.*

guards learn to use a nightstick and are taught some self-defense tips when they are initially hired. But in light of recent complaints, Scacalossi said that he is planning sensitivity training workshops for over the Thanksgiving and Christmas breaks.

Scacalossi also noted that since security guards are citizens in uniform who must comply with the law, the college could be sued if any person is seriously injured as a result of a guard's intervention.

### What is Our Duty?

According to Barnard Vice President of Student Affairs Barbara Schmitter, a security consultant will evaluate the security department and suggest improvements. Several years ago a consultant was called in and suggested the yellow emergency boxes that dot the campus and panic buttons like those found in the Barnard locker rooms. "Everybody is very concerned right now and we want to make sure we are doing the right things to keep everyone safe," said Schmitter.

Barnard Dean of Student Life Georgie Gatch said there are several programs being designed to help students become more responsible for their own security. Gatch said she was considering making security an important theme for First-year Focus, a year-long program to help new students acclimate to college life. "The issue is not just telling people what to do. We'd like students to discuss

their safety habits and their experiences. There's a lot we can learn by sharing information. This type of program could be done through the RA's," said Gatch.

Resident Director for Claremont Angela Conley is working with the Office of Student Life to organize sensitivity workshops for both guards and students. "A lot of bias crimes go unreported. Bias could be decreased if people were more aware," said Conley.

SGA discussed the possibility of distributing whistles to every Barnard student. "I think whistles would be beneficial as a personal alarm system and simply by distributing them we will increase awareness among students," said Vice President of SGA Sara Bucholtz (BC '91).

But, according to Associate Director of Barnard Security Betty Weems, "people just don't show up" to security forums and workshops.

Said Conley, "community was the theme of Orientation [this year], but people just aren't concerned until something happens to them."

And Franke, talking about the faculty letter she drafted, stated, "We're not saying we want to pay money and have someone take care of us. The community has to come together and be actively responsible instead of passively concerned... and we have to do this without hysteria." *Aimee Wielechowski is a Bulletin editor in chief and a Barnard College senior.*

## Security Forum Focuses On Gay Bashing

—by Rhea Suh

The Lesbian, Bisexual, Gay Coalition (LBGC) held a forum on October 16, in John Jay lounge for students and administrators to discuss growing concerns over campus safety.

Director of Barnard Security John Scacalossi, Director of Columbia University Security Dominick Moro, Barnard Dean of Student Life Georgie Gatch, Columbia Vice President of Personal Management and Human Resources Robert Early, and Associate Dean of Student Affairs at Columbia College Karen Blank were present at the forum.

The concerns were sparked by a homophobic assault which occurred at 116th Street and Claremont on October 5. In that incident, two couples walking back from a LBGC dance were verbally harassed with homophobic comments and two of them were physically attacked by a group of four young men. According to the victims, the security guard stationed at the 116th

and Claremont booth was approached for help, but did not respond until after the assault occurred and the assailants fled.

Moro began the forum by informing the group that the New York Police Investigative Team working on the October 5 incident had positively identified the automobile used by the assailants and thus "most likely" identified one of the four attackers. In a later interview, Scacalossi added that an Anti-Bias Investigator of the NYPD would conduct an interview on Wednesday, October 24, with the security guard present at the scene, to obtain more information about the assault. According to Scacalossi, an official report of his investigations will be delivered by today, Monday, October 29 to Barnard Vice President of Finance and Administration Sig Ginsburg. Scacalossi would not comment on the results of the investigation.

*continued on page 23*

## City Approves Recycling Sites at Barnard

—by Aileen Chang

On October 24, a city inspector approved dump sites for newspaper recycling here at Barnard. Papers will be left at the sites by Facilities Services for the City Sanitation Department to collect.

"Now that the sites have been approved all we have to do is to wait for the city to give us the bins to put the newspapers in," said Assistant Director of Facilities Services Suzanne Gold. She added that, "the bins should be here [at Barnard] in two weeks."

Newspaper recycling bins will be placed in the Academic areas, the dormitories in the Quad, 49 Claremont, and Plimpton. There will be regular pick-ups by Facilities Services at these locations everyday or on alternate days, according to Gold.

The city originally objected to these sites because they were in violation of city fire codes. However, the city says that because the newspaper is being picked up so often, the locations have been approved.

A separate form of newspaper recycling will take place in the 600 buildings. Residents of these buildings will be provided with twine and expected to bundle up the newspapers themselves. The bundles will be picked up for recycling at curbside by the city. Residents of the other dormitories will drop their newspapers in the recycling bins.

Facilities Services is hoping to inform all Barnard housing residents about these programs. "I will have a meeting with the RAs [Resident Assistants] soon, to inform them about the recycling programs and what they have to do. Also, everyone will be getting specific instructions because each location is different—the sites are different and even the program itself might be different," said Suzanne Gold.

Another obstacle to a recycling program is that tenants in the 600 buildings have objected to the unsightliness of the bins. A prime example of this intolerance is the constant disappearances of the WE CAN boxes in these buildings. These concerns have been raised primarily by non-student residents. "I get calls from tenants complaining that the boxes are [not] safe or sanitary," said Resident Director for the 600 buildings, Kim Hapgood.

On a larger scale, a recent *New York Times* article suggested that recycling efforts in New York might fail, "New York City's recycling program is a costly disappointment that is unlikely to succeed unless residents increase their recycling rate...The department had originally projected

*continued on page 22*

## A GOULISH FEAST FOR ALL

WE'RE HAVING A HALLOWEEN DINNER PARTY AT HEWITT DINING NORTH!

COME IN A COSTUME AND GET A SURPRISE!

WIN A GIFT CERTIFICATE!

JUST COME AND HAVE A GREAT TIME!

WHEN? WED, OCT 31  
WHERE? HEWITT DINING NORTH  
TIME? 5PM

SEE YOU THERE!!!

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# SGA News:

## Debate Ensues Over Student Leaders' Stipends

—by Flora Lutsky

At the October 22 meeting of the Barnard College Student Government Association (SGA), it was decided that the stipends currently given to designated Barnard student leaders would now be the joint responsibility of the SGA and the College Activities Office. According to the approved proposal, "SGA will provide the stipends for the Fall semester and the College Activities Office will provide stipends for the Spring semester."

Currently the stipends are given to eight student leaders including the five Executive members of the SGA Board, editors-in-chief of the Barnard *Bulletin*, and the editor-in-chief of the *Mortarboard*.

Before the proposal was approved there was an open discussion. One of the points debated was whether or not the stipends should be given to Barnard College students only. Day Levine (BC '92) brought up the question that if "hypothetically" a Columbia student was an editor of the *Bulletin*, could that student receive the stipend. Also, if as in the case this year, a Barnard student is editor-in-chief of the *Spectator*, can she receive the stipend as well. It was decided that only student leaders in charge of Barnard organizations and publications could receive the stipend.

There was some disagreement when both the SGA liaison to the School of Engineering and Applied Science Aimee Saginaw (BC '93) and the Representative-at-large Jennifer McQuade (BC '91) made the point that since most students in some way contribute to the Barnard community and put in a lot of time, these stipends should not be given to only those eight people.

After a lengthy discussion an addition was made to the proposal stating that the enormous amounts of time these student offices demand make it "extremely difficult for the students in these positions to hold part time jobs during their terms during the academic year."

SGA also resolved to publicize these stipends to the entire student body during the sign-up period before elec-

tions. Because the *Bulletin* and *Mortarboard* positions are appointed, the existing leaders of these organizations will relay the information to the eligible applicants.

Also at the meeting, the Latino organization, which wants to designate November as Latino Heritage month, asked the SGA for funding. The Latino organization, which is three years old, explained that all events, with the exception of the party at the Plex, will be free and open to everyone. The organization is asking for \$1500, but expressed their willingness to accept anything SGA could give.

Decisions on this funding, along with a decision on funding for the Architecture Society has been put on hold until it can be discussed with the Columbia College Student Council. It was explained that Columbia University's club allocation system works on a three-to-one ratio which means for each dollar SEAS gives, Barnard gives two dollars and Columbia gives three dollars.

Other general business included the announcement that Gail Freedland is this year's Winterfest Coordinator.

It was also announced that President Futter is working on Barnard's security organization due to the recent influx of crime in New York.

Aimee Saginaw (BC '93) reported that the Engineering Student Council wants to start publicizing Barnard College events as well as having Barnard announce School of Engineering events.

The class of 1991 is planning a Homecoming party. Seniors will be able to get free food and drinks with a "young alum" ticket. More details regarding the party, as well as ticket information for seniors, will be announced at a later date. There is also an "I Love My Thesis" party planned for later in the year.

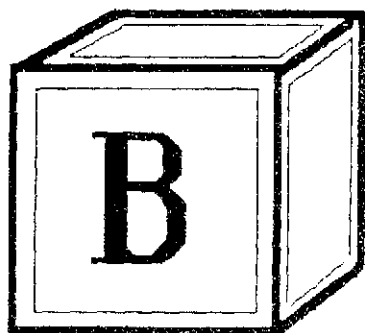
The class of 1994 is offering a free party for first-year students on November 1 in the Plex. Information will be distributed accordingly. ◆

*Flora Lutsky is a Barnard College first-year student.*

Create the Barnard College spirit... Coordinate one of the biggest  
Columbia University events... Continue the tradition...

# BARNARD COLLEGE ORIENTATION COORDINATOR APPLICATIONS AVAILABLE

College Activities Office, 209 McIntosh Center, x42096  
Application deadline Monday, November 12



uild a community  
at  
**ARNARD**

## RESIDENT ASSISTANTS WANTED!

Seeking responsible students to assist in building community in the residence hall. Applications for the '91-'92 year now available in the Student Life Office (210 McIntosh), any Resident Director's Office, or Office of Special Academic Programs, (8 Milbank)

## SUMMER IN NEW YORK

Pre-College Program (PCP) RAs help create a community spirit by providing guidance and supervision with night and weekend activities for talented male and female high school students who live and study at Barnard in July.

Application Deadline: Fri, Dec. 14 1990

(Students going abroad Spring '91 must submit applications by Wed, Nov 21)

## R.A. INFORMATION FAIR

Speak to Resident Directors and reps from the Pre-College program about Resident Assistant Positions and the selection process.

Wednesday, November 15

Noon to 2pm

Lower Level  
McIntosh

## Woman Filmmaker Speaks Out About her Life and Art

—by Janie Iadipaolo

Mayra Ortiz is a young film maker, born in Puerto Rico, whose most recent film *Alba*, was shown at the Works by Women film festival recently held at Barnard. Inspired by Isabel Allende's *The House of the Spirits*, the film explores the thoughts and observations of a beautiful young girl who has inherited mental powers from her grandmother. I spoke with Ortiz minutes before the screening of *Alba*.

I: *When did you decide to become involved in filmmaking?*

O: My interest started in high school. I was involved in the theater department as assistant director. Then my father bought me a video camera and I just went crazy making films. I made a short film for the graduating class. That was when I decided that right out of high school I wanted to go on to film school. So it was good because I had that focus really early on in my high school years. I decided to go to UCLA because I thought that was the best school for film. For the first two years, I studied theatre because you weren't allowed to start film until junior standing. After that I applied to film school and they accepted me. In those two years, I made five shorts [brief films] and the one that is going to be shown tonight was the last of my shorts. It was my thesis.

I: Allende's *The House of the Spirits* inspired you to make this film. Tell me about the process of transforming that text into a short film.

O: I fell in love with *House of the Spirits* and specifically the characters in the book. What I wanted to do was work with the characters and not with what happened in the book. I took the characters out of the book and put them in a dinner setting. So it wasn't a situation from the book; it was a situation that I created with those characters with the point of view of the little girl, Alba.

I: *To what extent has your heritage influenced your filmmaking?*

O: I was able to discover [my heritage] as I made my works. When you sit back and you watch your work you realize how much of an influence it has on you. A lot of it comes from my interest in Latin culture—Isabel Allende and Chile.



Courtesy of the Barnard Media Center

Film Director Mayra Ortiz

I: *How do other film professionals or people in general treat you as a woman filmmaker?*

O: I live in Puerto Rico right now and I must say that I've had a really positive experience. It might sound different, but it really has been rewarding. Right now I am working as assistant director and I'm writing a feature screenplay for a film I want to do there. The response, up to now—with people believing in me and making sure that I am going to do the film—has been positive. Maybe it's that there are so few women [filmmakers] that when they see one they really get into it.

I: *How do people in Puerto Rico react to your films? Do they attract a particular crowd?*

O: My films have been shown only once in Puerto Rico and I think they attract more of a Bohemian crowd. ♦

*Janie Iadipaolo is a Bulletin Women's Issues editor and a Barnard College sophomore.*

## Fair Barnard

### Memories from the Heights of Morningside "Of Mortarboard and Gowns..."

—by Rona Wilk

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*This column takes its name, Fair Barnard, from an old Barnard song that was once heard throughout the College's hallowed halls. In these pages, we hope to bring to light (and maybe even to life) aspects of Barnard's past—a past that is rich with tradition, but that has been neglected for some time. Almost everyone has at least heard of the Greek Games, but how many know about the Mysteries ceremony? Or Ivy Day? Many know at least parts of "Roar, Lion, Roar," but how many know about Barnard's own songs: "Morningside," "Fair Barnard," "Squashy Chocolate Eclairs?" Hopefully, after this year, most of you will.*

*It is important to note that the language used in this column reflects the vernacular of the time.*

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"You can tell by my cap and my gown..." began the Senior's verse of the Barnard song, "You Can Tell." (You could also "tell" who was a Freshman, Sophomore, Junior, and Alumna). And you could, for many years, distinguish the Seniors from the rest of the College because Seniors had the privilege of wearing caps and gowns at all times.

For most of us today, caps and gowns signify one thing: Graduation. We wear them once on class day, once at University commencement, and

at Academic Chapel, which took place once a month, and was a time for the Dean to address the College. Members of student council wore them at meetings. Classes wore the academic garb on special occasions, and if you flip through any of the very early issues of the *Mortarboard*, you will notice that all the organizational boards (i.e., the editorial board of the *Bulletin*) are photographed in cap and gown.

Seeing as the wearing of the cap and gown was so great a symbol, one of the biggest prohibitions Sophomores could mete out to the Freshmen at the Mysteries ceremony was restraining Freshmen from wearing the academic dress. 1904 did this to 1905, but they paid for it later, when the Freshmen wreaked their revenge in the Spring: they kidnapped the Sophomore's class president on the day of the "Sophomore Triumph" and would not reveal her whereabouts until the Sophs negotiated with them. After hours of searching did not reveal their beloved president, the Sophs grudgingly sent a delegation to the Freshmen. One of the provisions of the "treaty" was that Freshmen could wear caps in the presence of the Sophs. The Soph president was then pulled from under a pile of

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*For earlier students, academic garb was an important part of the college experience. It was a sign of being part of an academic community and a sign of academic standing.*

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that's about it. For earlier students though, academic garb was an important part of the college experience: it was a sign of being part of an academic community, and for the Seniors especially, it was a sign of academic standing and achievement.

All students wore the cap and gown



linen in a washtub in the laundry, where she had been bound and gagged. (Ah, the good old days! And what an incentive to run for office!)

But it was the Senior class that was most associated with the tradition of wearing the academic dress. They were the ones who had the privilege of wearing such garb at all times, and many people took that charge seriously. Indeed, a letter to the editor of the *Bulletin* in 1913 shows that students took interest in just what the caps and gowns stood for:

"In my opinion the undergraduate rule that only Seniors wear caps and gowns is a good one but our present interpretation is poor. If the privilege were granted to academically registered Seniors, then the gown would stand for something academic, not social. To-day, anyone, whether a special or regular student, may have the privilege if she is affiliated with 1913 [the Senior class]. If only registered Seniors were allowed to wear the gown they would feel it stood for something except showing they are spending their fourth year in college. The few Juniors who expect to receive their degree in June 1913, would not be deprived of the right."

This was not the only letter dealing with the issue of cap and gown; it was an issue throughout the year, with, for some reason, an especial flurry of interest around 1913. (It may pay at this point to mention that the caps and gowns we're talking about here are not the hideous blue-grey-what-exactly-is-this-color-anyway? gowns that we wear today; they wore the more appealing (Barnard) black gowns.)

One example illustrating the seriousness with which wearing the cap and gown was taken can be seen in the Steps Oration speech given on Ivy Day, 1913. The orator, commenting on the lack of respect shown to the Seniors, asked, "When a majestic capped and gowned Senior moves slowly past the



Courtesy of Barnard College Archives

*"You Can Tell": Capped and Gowned Seniors study in the Ella Weed Library. (For midterms?) circa 1913.*

desks [in the library], does all tittering and whispering cease instantly? Just try it next year, you lovers of law and order in '14, and see." (I guess the answer was "no.")

Caps and gowns cropped up again later in the speech: "Perhaps I have created the impression that there is nothing desirable in being in a Senior." [She had just finished saying how Seniors should spend their time cultivating their Senior dignity while the other classes were busy with plays and dances, including in her speech what must be one of the all-time great lines: When walking slowly and with dignity, "Brush gently but firmly aside any under-classman in your path."] But, she continued, "This...is untrue. The Seniors have exclusive privilege of wearing caps and gowns every day in the week."

Of course, she pushes it as she goes on to say, "Did I say privilege? Nay, rather duty. 1914, remember that duty comes before comfort in the wearing of your caps and gowns." Privilege,

indeed.

But I don't mean to be facetious at the orator's expense because I don't believe she meant to come across as overbearing. I think she was just trying to impress upon the College, and especially the incoming Seniors, that the caps and gowns stood for something—something important; they weren't just a license to kick some poor freshman out of one's way. Wearing the costume of academia meant that you had not only achieved a certain level of academics, but of responsibility. Which didn't mean that you had to be dour all the time and never have **any** fun ever (although I suspect they, like us, must have felt that "fun" was a word that had been ejected from the vocabulary until their theses were finished), but rather, you were responsible in some ways for maintaining the image of the College. They were expected to strive for the highest of ideals. This sense of responsibility may be why some people were so concerned

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## Mark Morris Dancers Invited by ArtsForum

—by Christine Palmieri

June Omura (BC '86) and Holly Williams (BC '79) who are currently dancing with the Monnaie Dance Group/Mark Morris, recently spoke at Barnard as part of the ArtsForum series which takes place every Monday at 6 pm in the Marion Streng dance studio, under the direction of Professors Joan Snitzer and Janet Soares.

Both alumnae, who graduated with concentrations in dance, came to New York with the Belgium-based company which has recently performed at the Brooklyn Academy of Music's Next Wave Festival from October 6-14 as part of a US tour.

As students, Omura and Williams were actively involved in the dance community at Barnard. Both were Program in the Arts majors. They performed in and choreographed many Barnard concerts and were also dance critics for WKCR and the *Bulletin*. Omura worked with choreographers Kenneth King and Sally Silvers before meeting Morris at a dance workshop in Seattle (and she graciously thanks Barnard for subsidizing the trip). Williams, originally from Oregon, now lives with her husband in Dallas, Texas when she is not in Brussels. She has been involved with DANCES/Janet Soares, the Young Audiences Program, Jose Limon Company, and Laura Dean Dancers and Musicians. After meeting Morris through her work with Laura Dean, Williams began performing in Morris' works at places such as the Cunningham Studio and Dance Theatre Workshop in the early 1980's for a mere fifty dollars per performance.

At the Artsforum presentation, the dancers focused mainly on their experiences with Mark Morris. Undoubtedly, both have been greatly affected

by him. It seems he has made an everlasting impression on their views toward dance. The extent to which this is true is evident in remarks Williams made at a dinner held in honor of Omura and herself where both dance faculty and majors were present. Williams revealed her plans to "stop" dancing once she is finished working with Morris. She feels that she has reached the pinnacle of her career by dancing in his company, and in her opinion, "it doesn't get any better." One can understand and appreciate the truth of such a strong statement after attending a performance of the Monnaie Dance Group/Mark Morris.

Morris' style of choreography is best described as eclectic. While at BAM, the company performed, among others, a piece entitled "L'Allegro, Il Penseroso ed Il Moderato," a two hour outpouring of emotion, danced to the Handel score of the same title. The oratorio is a setting of two poems by Milton which deals with the temperaments of cheerfulness and pensiveness. Morris added "The Moderator" to reconcile the two extremes. In addition to "L'Allegro," the dancers performed a piece entitled "Wonderland" (music by Schoenberg), which featured Baryshnikov. Omura and Williams explained the recent Morris/Baryshnikov connection as Morris' "way of letting Baryshnikov perform during his last dancing years."

As performers, Omura and Williams are confident and flawless and mesmerizing. The audience becomes completely engulfed in the powerful, liberating and moving experience of Morris' ingenious and witty choreography. The movement is simply beautiful, and the audience responds with



Klaus Lefebvre  
Monnaie Dance Group  
perform "L'Allegro, il  
Penseroso ed il Moderato"

nothing less than standing ovations.

After a brief stay in New York, the dancers will continue their tour by traveling to Canada and then to Vermont and Washington before returning to Brussels. The company then plans to return to the United States permanently in one year, after their contract with the Theatre de la Monnaie in Brussels comes to an end.

What, one wonders, does Mark Morris have in store for the future? The answer remains to be seen though Williams and Omura did offer some exciting clues in alluding to Morris' pointe shoe fascination and his love of the music to *The Nutcracker*...

Christine Palmieri is a Barnard College Senior.

# Documents of the Disease: The AIDS Film Festival at Barnard

—by Katherine Davis

The physical, political, and emotional consequences of the AIDS epidemic were recently highlighted in a film series sponsored by Barnard's Office for Disability Services (ODS) and SPEACH, Students Providing Education and Counseling on HIV. The week of October 22, students, faculty, and staff were encouraged to attend afternoon screenings of dramas and documentaries unveiling the effects of the devastating disease.

Director of ODS Susan Quinby scheduled the film series in observance of October as National AIDS Month, similar to the ODS organized "Women's & Disabilities" film festival in March, commemorating Women's History Month. Quinby's intentions for the film festival were to make use of the growing reservoir of "very good [AIDS] films out there" as a vehicle for AIDS education in the community. In addition to the numerous AIDS student awareness projects in the university area, Quinby envisioned the film series as a further opportunity "to outreach to the entire Barnard-Columbia community, including faculty and staff."

ODS and SPEACH received input from the Columbia Gay Health Advocacy Project and the Gay Men's Health Crisis in selecting the films and the Columbia organizations contributed the various brochures that were available at the festival. According to Naomi Stotland, the student coordinator of SPEACH, each film contributes to the goal of heightened awareness of the illness. Considering the staggering statistic that AIDS is now the leading killer of women between the ages of 25 and 34 in NYC makes the need for this kind of awareness and education desperately clear.

*DiAna's Hair Ego*, a film about "grass roots AIDS education at a beauty parlor," and *Her Giveaway: A Spiritual Journey with AIDS*, which documents the AIDS epidemic among Native Americans, were presented on Monday. Tuesday highlighted a touching documentary, *Living the Last Days*, which takes account of the lives of the residents of Brownlie House, "one small struggle in the large battle-

**"I just decided that I knew that if this was going to be a regular part of my life . . . that I wasn't going to live life that way . . . I just couldn't live life that way."**

**—Resident of the Brownlie House, a hospice featured in *Living the Last Days***

field of AIDS." This AIDS hospice, where patients retreat to, was founded by gay political activist, Chris Brownlie, after enduring the neglect of an LA public hospital during his bout with AIDS.

A report on the impartial virus in Central Africa was featured on Wednesday; *AIDS in Africa* discusses the global impact of the continent's crisis and predicts the death toll to reach several million by the year 2000 if "the poverty, sexual mores and illiteracy that underlie its spread" are not confronted. *This is My Garden*, a narration of "the emotional impact of AIDS", was viewed on Thursday.

Recounting the relationships of five men whose partners died of AIDS, the film exposes the survivors' indirect battle with the disease. On Friday, the festival concluded with a special showing of the 1989 Academy Award winner for Best Documentary Feature, *Common Threads: Stories from the Quilt*. Portraying the "love, fear, and the politics of AIDS", the film profiles five AIDS victims and records their struggles by accompanying their loved ones as they help construct the AIDS Memorial Quilt.

The films shown on Monday, Tuesday, and Wednesday were hosted by Quinby, representing ODS. The last days of the festival were hosted by Naomi Stotland, SPEACH student coordinator, and several other members of SPEACH. Quinby notes that while the festival is now over, those who missed it will continue to have an opportunity to view some of the important works. *Living the Last Days* and *Common Threads* are owned by ODS and "professors, RAs, anyone!" said Quinby are encouraged to borrow these films at any time for a private screening. If a particular film is in great demand, Media Services may also decide to purchase it.

Throughout the week, the films attracted about 6 to 10 participants each afternoon, a turnout Quinby remarks she is "very happy with." Much of the audience was composed of faculty and administration. If university

*continued on page 22*

## Rainforest Film Speaks For Itself

—by Dahlia Elsayed

When Bruno Manser was a young boy in Basel, Switzerland he would collect branches, leaves and insects in his room and lie on his bed and dream he was in a jungle. Now, he's 34 and living (in a loincloth) in Borneo's 160 million year-old rainforest, the oldest rainforest in the world. He lives with the Penans, the last tribe of nomadic people in Borneo.

Borneo lies on the equator and is the third largest island in the world. One hectare of its rainforest supports about 300 species of trees, one of which is the sago-palm tree. The Penans use the sago-palm in almost all facets of their existence: the trunks and leaves for their homes, the starchy pulp as a base for their food and the wood for arrows and other tools.

Malaysia's main source of income today is timber. Since 1970 almost half the forests in Malaysian Borneo, called Sarawak, have been cut down. Most is

The first two-thirds of the film introduce us to Manser, the Penans and life in the rainforest. Manser has been living with the Penans for five years after straying away from a cave expedition on the island. He says, "There was no question of being accepted. I learned from them and still learn from them. I live among them and share their lives." Manser helps the Penans set up road blocks of fallen trees to prevent tractors from entering the rainforest. Needless to say, the authorities don't like his presence; currently there are 200 soldiers hunting him for a bounty of \$35,000.

Fortunately, the first part of the film—the story of a European who leaves civilization to live with nature—stops just short of being too romantic, at a point where it is still believable. The film then concentrates on the Penans, their history and their way of life.

idealism. For example, many of the Penans have given up their traditional garb in exchange for t-shirts and shorts.

The shots of nature are visually breathtaking, but sound plays an important role in this film as well. The viewer's ear becomes accustomed to the quiet, soothing sounds of raindrops hitting leaves, the rhythmic chirping of the birds and the controlled voice of the narrator. So comfortable does one get with the delicate sounds of the rainforest that it is almost painful when the loud buzzing of the chainsaws is first heard.

In this final panel of the triptych of *Tong Tana*, the viewer witnesses the insensitivity of the Sarawak government to the issues previously raised in the film. Here we see the skill of subtle inquiry and sharp editing (as in *Roger & Me* and *H-2 Worker*) used to express the film makers message. The directors allow the subjects to speak for themselves. In doing so, the government officials portray themselves in a far worse light than could any propaganda film. For example, James Wong, the Minister of Environment, is shown saying, "It rains far too much in Borneo. It stops me from playing golf. The best way to improve your golf is to cut down the rain forest." He also recites a poem he wrote about his "backwards brothers," the Penans, who "swing from tree to tree."

*Tong Tana* is a journey that takes the viewer deep into the beautiful heart of Borneo's rainforest and bring one face to face with the ugliness of greed. *Tong Tana* opened at Film Forum on October 24 and will be showing until November 6. Call 727-8110 for schedules. ♦

Dahlia Elsayed is a Barnard College junior.

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*"It rains far too much in Borneo. It stops me from playing golf. The best way to improve your golf is to cut down the rain forest."*

—James Wong, Minister of Environment.

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exported to Japan for scaffolding, boxes, sailboats and chopsticks. Sarawak's Minister of Environment also happens to be owner of the biggest logging corporation there.

These three topics—Manser, the Penans, and the logging industry—and their relationship to one another is the story of *Tong Tana: A Journey into the Heart of Borneo*, directed by Jan Roed, Frederik von Krusentsjurna, Bjorn Cederberg and Kristian Petri.

The Penans travel in camps consisting of 20-25 people, living in huts that are built in a few hours. They remain until the supply of sago-palm gruel is used up and then move on to another site. After four years, a site that was inhabited by the Penans is indistinguishable from an untouched sight. They have been living peacefully for generations without any clocks or any form of money. Again, the film makers do a good job of integrating reality and

# Finnish Black Comedy Remains Bittersweet: A Review of *Leningrad Cowboys Go America*

—by David Blacker

Daffy-Ducktail hairdos. Dark suits. Leather elf boots. Accordions, tubas, an electric mandolin. And a black cadillac. This is Aki Kaurismaki's *Leningrad Cowboys Go America*, featuring the Finnish band the Sleepy Sleepers as the "Leningrad Cowboys." Their name is not given until late in the film, when, in the Cafe Zhivago in Galveston, Texas, they sing, "Leningrad Cowboy" (Chorus: He's a Leningrad Cowboy/Raising cattle on the steppes/Won't you get him another vodka/He's trying to forget).

The film begins with the quote: *Somewhere in the tundra, in no-man's land*, and the camera pans across a frozen field. In the middle is the band's bassist, frozen solid from rehearsing all night in the field. In a barn are the Leningrad Cowboys performing for a Siberian talent scout. The insane pompadours and the music—jazzed-up Finnish folk music—combine with the setting to form one of the funniest scenes in recent film. The talent scout tells the band's manager, Vladimir, that the music is "shit" and to try America: "They'll take anything there."

Rejected in their native Finland, the Leningrad Cowboys go to New York City, bringing with them English-Finnish dictionaries, a village idiot, and the dead bassist's coffin with holes cut in the lid allowing his guitar, his pointed shoes and his pointed hair to stick out. In New York, they are again rejected. The band is told by a rock promoter that there is a wedding gig in Mexico. The rest of the movie is the story of the band travelling across the South, from Memphis to New Orleans to Galveston, and finally to Mexico. I hesitate to tell

much more because part of what makes this film great is the element of surprise.

Aki Kaurismaki's other films include *Ariel* (1988) which was shown at the 1989 New York Film Festival, *The Match Factory Girl* (1989), and *I Hired a Contract Killer* (1990).

Kaurismaki obviously identifies with Jim Jarmusch. Jarmusch, director of *Stranger than Paradise* and *Down by Law*, has a cameo role in *Leningrad Cowboys* as a used-car salesman which seems to underscore Kaurismaki's identification with him. With its emphasis on the underbelly of America (what Kaurismaki calls the "hamburger nation")—cars on bricks in front yards, crumbling shacks, seedy nightclubs, and old caddies—*Leningrad Cowboys* reminded me of *Down by Law*, a portrait of the "other side" of New Orleans. Moreover, the zaniness of the Leningrad Cowboys' playing a credible rendition of "Born to be Wild" in a biker bar in Texas smacked of the "I scream, you scream, we all scream for ice cream" jail scene, also in *Down by Law*. This is not to say that Aki Kaurismaki is just another Jim Jarmusch. Kaurismaki takes black humor and absurdism to a different level entirely, creating a picture full of hilariously disturbing images.

You have to be in a certain mood for *Leningrad Cowboys Go America*. Don't expect lots of action or belly laughs from beginning to end. And don't expect to know any of the actors in the film (Matti Pellonpaa, Kari Vaananen, Jaticomatic Ohlstrom) unless you're into Finnish films. As in Jarmusch films, there is a bittersweetness, with rejection and failure playing a major part.

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## Muse News

"I don't consider any idea to be dangerous. I think the use of the phrase dangerous ideas as the title of the show is to provoke those who think an idea can be dangerous. Bombs can be dangerous. Drugs can be dangerous. Ideas are not dangerous. I think ideas can be provocative." —Wickham Boyle, producing director of *Under One Roof* and a member of the NEA solo artist's peer panel.

The Muse spent last weekend under one roof with Barnard College alumna Laurie Anderson and seventeen other performance artists that were recommended for funding by the NEA, four of whom were subsequently denied their grants by the National Council and NEA Chairman John Frohnmayer.

The Muse attended, not only to see her old chums Laurie and Spalding Gray, but to help celebrate the opening of *Under One Roof*, a creative consortium dedicated to producing new, cross-cultural and unique interdisciplinary work. Wearing her diaphanous gown, by now infamous among the NY high fashion scene, she joined the four-day marathon of solo performance in solidarity with her fellow artists.

With her recent problems with Senator Hellms and the *Coke-Futter* scandal, she was proud to be a part of this coalition of artists, arts organizations, and individuals who believe in the inalienable rights of artists and Americans to freedom of expression. As the Muse sees it, it all comes down to a question of choice. And as Anderson noted the other night, "for those than only know how to follow orders, choice can be a terrifying thing." Karen Finley brings the analogy home, asking "if the government can tell me what to do with my body, why isn't my health care better?"

Although the Muse holds Madonna in highest esteem, she understands Anderson when she says, "Americans are great salesmen. In the art world, everything is for sale. In the pop world its the same. Vogue-ing is about selling yourself, not owning yourself."

So, Musettes, express yourself and remember, as Wickham Boyle says: "Look, on this business of obscenity, if you go into the Vatican and start counting breasts and come back and tell your grandmother. "There are 5,000 breasts in the Vatican," she's going to start writing letters. By separating out any element of art from the others, you can turn it into pornography, be it the Raphael nudes or Karen Finley or cooking. I mean, there are an awful lot of breasts in chicken."

### Fair Barnard

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why some people were so concerned with issues concerning the wearing of the garb. For example, in 1914, a flurry of letters printed in the *Bulletin* discussed the fact that many students, especially Seniors, had taken to wearing the gown without the cap. One student found this intolerable, saying, "Does it not look sloppy and careless, this lax regard for the official college cap and gown? The gown is not a coat, nor...a wrap...to be thrown on and off at will, according as the owner is cold or warm. Together with the mortarboard [cap] it is a mark of dignity, and as such let us hold it. Let us be more strict and not lessen its value by deviating from the traditional usage!" Others were glad that people had come to their senses and realized that to wear the mortarboard all the time was both a pain and an inconvenience. As one letter noted, "To wear that cumbersome head-piece for hours at a stretch has always meant headaches, falling

hair and other such ills, besides providing an annoyance to those sitting behind Seniors in class...[and] in class of around college the gown provides the requisite amount of dignity and the desired mark of seniority without inflicting on the poor Senior a penalty for having gotten so far on her collegiate road." A fellow classmate concurred, but one should note, however, that neither of them advocated such informality at academic functions.

Eventually, the tradition of wearing caps and gowns began to wane, though it didn't entirely fade out until much later. In the 1930s, Seniors didn't wear their gowns all the time, but they did don the garb when acting as Senior proctors during exam time, and at most functions during Senior week. Even in the 1950s, students seem to have worn their caps and gowns for Steps singing and Ivy planting, along with commencement. You could tell. ♦

*Rona Wilk is a Bulletin columnist and a Barnard College senior.*

### Recycling

—continued on page 12

that within three years residents would be separating 75 percent of the recyclable material like newspapers, metal and glass from their trash. Now it appears that 30 percent is a more realistic goal" (*The New York Times*, Oct. 12, 1990).

Though Barnard faces this same problem in some areas like the 600 buildings, Suzanne Gold said that "the recycling program we now have with computer paper has been really good. People have been utilizing the [designated] boxes." ♦

*Aileen Chang is a Barnard College first-year student.*

### Leningrad Cowboy

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The film drags at times. But these moments are rare. I found myself forgetting about the crazed situation, accepting the hairdos and the electric mandolin and the Finnish accents on "Tequilla" as somehow normal; and then something - reality? - would hit and I'd burst out laughing. *Leningrad Cowboys Go America* is a wonderfully wierd black comedy, well worth seeing. ♦

*David Blacker is a Columbia College senior.*

### Film Festival

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reception after the film series seems for the most part positive, Quinby hopes to co-sponsor a similar AIDS film showing in the spring.

Other upcoming AIDS related activities on campus include a safer-sex workshop, AIDS 101, conducted by SPEACH. It is designed for university dormitory residents and will be held in Centennial Hall on October 30 at 9 pm. ♦

*Katherine Davis is a Barnard College first-year student.*

**In order to assist students who have failed to comply with the current Immunization Law, Health Services will hold the following immunization clinics:**

Monday, Oct 29 5-8pm

Wednesday, Oct 31 5-8pm

Monday, Nov 12 5-8pm

Thursday, Nov 15 4:30-7:30pm

## Security Forum

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Scalossi emphasized that the basic purpose of security at the three colleges is "to protect the people and property of the entire University."

Early responded that personality and bias profiles were very hard to instigate and determine. "Because we cannot fingerprint (prospective guards) due to the law, we have to rely on previous employers, gaps in their past records and personal interviews to hire guards," Early said. He also added that the "system [of hiring security guards] is not full-proof."

Noting discontent of the students with Early's response, Scalossi then said that the University was of course "not going to hire a convicted rapist as a guard." But, murmured one student, "you already have," referring to last year's rape of a first-year student by a Security guard in McBain Hall.

With regard to the increasing violence against lesbians and gays, one student recommended increased homophobic awareness and sensitivity training for Security guards. Moro admitted that Security guards do not get enough education about bias crimes and Scalossi later added that "in light of the recent incidents, additional sensitivity training is needed." Scalossi is currently working on organizing a lesbian and gay bias training session for all Barnard Security guards.

Moro, wearing a Pink Triangle button on his lapel, reaffirmed the student group of his and the entire University's solidarity with the gay and lesbian community. Said Moro, "I want to demonstrate to the gay community the outrage that we all feel towards the incident...I'm very disappointed in Security's performance." ♦

*Rhea Suh is a Barnard College junior.*

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