

PRETEND YOU'RE NOT

VARY YOUR ROUTINE

LEAVE A LIGHT

LOCK DOORS

PUT UP SHUTTERS

RAPE CURTAINS

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Remember
rapes are
often planned

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next to fire
escapes of
on ground
floor

or blind
on eye
window

BARNARD

BULLETIN

Volume XCIX

Number 9

November 18, 1991



ARRANGE FOR A RIDE
with friends whenever possible

You DO NOT have the right to pressure or force a woman to have sex, even if:

YOU'VE HAD SEX
with her before

TAKE A COURSE IN SELF-DEFENSE

ABOUT RAPE

University Rape Crisis Center Becomes a Reality

OUR ROUTINE

a little
esc d
remember
rapes are
often planned

IF YOU'RE WAITING

for a bus or
ride stand
balanced
keep hands
free

DATE RAPE

Some improvised
"LEGAL" WEAPONS
(use them only to help
you get away)

• **LIGHTED CIGARETTE**

• **PLASTIC LEMON**

• **UMBRELLA**

• **HOT PIN**

• **KEYS**

LOOK ALERT

Stay awake
on buses
or subways. If
you're unsure
of where you're
going, ask the
driver for help.

IF YOU NEED HELP

call my house
at 4-2-1-1
or 4-2-1-1
if you're in
a bind

Advice and Illustrations
Courtesy Channing Bete, 1975.

ALL STUDENTS: Be sure to sign up for **LIMITED ENROLLMENT** courses for the spring. The list of such courses was in your mailbox NOV. 14. The lottery dates for **PSYCHOLOGY COURSES**, BC1101, BC1117, BC1123, BC1127, BC1130, BC1136, and BC3152 are NOV. 18, 19, 20; 10 AM - 4 PM; 415 Milbank. The lottery dates for all **Barnard BIOLOGY COURSES** are as follows: **TUES., DEC. 3: SENIORS A-K**, 8:45-11:45 AM; **SENIORS L-Z**, 12:45-3:45 PM; and **WED., DEC. 4: NON-SENIORS L-Z**, 8:45-11:45 AM, **NON-SENIORS A-K**, 12:45-3:45 PM in 1203 Altschul.

FIRST-YEAR STUDENTS AND FIRST-SEMESTER SOPHOMORES: File your tentative spring program by **THURS., DEC. 5**. Pick up a **PROGRAM FORM** from the Registrar, scan the Catalogue and consult the Course Resource File in 105 Milbank, discuss your choices with your adviser, and file the program—signed by your adviser—with the Registrar. Be aware that the second term of a **FIRST-YEAR FOREIGN LANGUAGE COURSE** is required to receive degree credit for the first. Two semesters of **PHYSICAL EDUCATION** must be passed by the end of the sophomore year, the first of which must be completed by the end of the first Barnard year. **TRANSFERS** are expected to pass one P.E. course by the end of the junior year. Failure to meet the requirement as outlined will result in grades of F.

FIRST-YEAR STUDENTS: If you are not currently in a first-year seminar, please follow the procedures detailed in Dean Denburg's memo of November 8th to sign-up for a first-year seminar in the spring. If you are currently in seminar, please sign up outside the English Department Office, 4th floor, Barnard Hall, for a section of English 1201, first year English, unless you are exempt on the basis of English AP.

SECOND-SEMESTER SOPHOMORES: Check your mailbox for a memo from Dean Denburg and your degree progress audit form. It will establish what remains to be done to achieve graduation from Barnard. See your class adviser to complete your degree progress audit form. Declare your major (complete Registrar's form, leave one copy with the Registrar and the other with your major department)

MAJORS AND INTERESTED SOPHOMORES AND FIRST-YEAR STUDENTS ARE ASKED TO CONSULT DEPARTMENTAL BULLETIN BOARDS

FOR NOTICES OF DEPARTMENTAL MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS. The following have been scheduled: **AMERICAN STUDIES: THURS., NOV. 14, 4 PM, 416 Lehman; ASIAN & MIDDLE EASTERN CULTURES: WED., NOV. 13, 4 PM, 321 Milbank; BIOLOGICAL SCIENCES: THURS., NOV. 14, 12:15 PM, 903 Altschul; CHEMISTRY: FRI., NOV. 15, 12 PM, the Deanery (north end of Hewitt Hall); DANCE: TUES., NOV. 12, 7-9 PM, the Deanery; EDUCATION: WED., NOV. 13, 4 PM; ENGLISH: THURS., NOV. 14, 4:10-5 PM, Sulzberger Parlor; ENVIRONMENTAL SCIENCE: FRI., NOV. 15, 2-5 PM, 331 Milbank; ECONOMICS: WED., NOV. 13, 12 PM, 422 Lehman; FRENCH: THURS., NOV. 14, 4-5 PM, 306 Milbank; GERMAN: WED., NOV. 13, 2-4 PM, 320 Milbank; MUSIC: THURS., NOV. 14, 2:30 PM, 409 Milbank; PHILOSOPHY: WED., NOV. 13, 12 PM, 326 Milbank; PHYSICS: THURS., NOV. 21, 4 PM, 502 Altschul; POLITICAL SCIENCE: THURS., NOV. 21, 1-2 PM, 421 Lehman; PSYCHOLOGY: THURS., NOV. 14, 12:15 PM, 415 Milbank; SPANISH: THURS., NOV. 14, 4 PM, 207 Milbank; STATISTICS: THURS., NOV. 14, 2 PM, 618 Mathematics (Columbia); THEATRE: TUES., NOV. 12, 4 PM, 229 Milbank; URBAN AFFAIRS: THURS., NOV. 21, 1-2 PM, 421 Lehman; WOMEN'S STUDIES: TUES., NOV. 14, 5-6 PM, 101 Barnard. **ARCHITECTURE, ART HISTORY, CLASSICS, COMPUTER SCIENCE, HISTORY, ITALIAN, LINGUISTICS, MATHEMATICS, RELIGION, RUSSIAN, and SOCIOLOGY** majors and those interested in such 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.**

INSTRUMENTAL INSTRUCTION AT MANHATTAN SCHOOL OF MUSIC: Auditions for Spring '92 will be held at MSM on JAN. 3 and 4, 1991. Application deadline: DEC. 1. Application fee: \$35. If you pass the audition and wish to enroll, file Barnard form with Registrar and MSM Admissions Office.

STUDENTS IN AST C1403x AND PHY BC1205x THIS TERM: You may add to your option to complete these sequences with C1404 and BC1206y respectively the following alternative: **PHY BC1754y, Introduction to Astronomy II.** For a parallel laboratory course, take **AST C1904y.** Questions

may be directed to Professor Friedberg or Professor Kay; x43341, x43280 or x47303.

FINAL EXAMINATIONS, FINAL GRADES AND IMCOMPLETES: Dean Bornemann's memo, which will soon be in your campus mailbox, contains vital information regarding these matters.

ALL NEW STUDENTS: Your parents will receive a letter from Dean Bornemann this week informing them of the College's policy on grade reports. If you would like a copy sent to your parents at the end of every term, file a consent card with the Registrar. This is the College's preference, but the Federal Educational Rights and Privacy Act of 1974 allows parents who can establish their daughter's dependency (as defined by the Internal Revenue Code) to receive transcripts of her grades without her permission. You may want to discuss this matter with your parents over the coming holiday weekend. Questions? Call x42024.

WISH TO BE SOMEONE'S THANKSGIVING GUEST? Call the Office of the Dean of Studies, x42024.

LAST DAY TO WITHDRAW FROM A FALL COURSE: (W appears on the record) is **THURS., DEC. 5. DEADLINE ABSOLUTELY FIRM.** Consult your adviser before withdrawing. Bear in mind that 12 points of course work per term is the minimum for financial aid eligibility, and that 12 letter-graded (not P) points per term are needed for Dean's list consideration.

SUMMER IN WASHINGTON: Applications for Barnard's Summer in Washington Program will be available later this week in the Political Science Department (417 Lehman), Special Academic Programs (8 Milbank), and in Career Services (11 Milbank). There will be "rolling admissions" through this semester into the early part of next term until the program is full. Barnard undergraduates from any major may apply. This is a ten-week program that combines internships with Barnard courses in Washington, D.C. Application deadline: FEB. 14.

ARTSFORUM presents Betsy Sussler, playwright, tonight, Monday, 6-7 PM, Streng Studio, Barnard Annex. Upcoming: NOV. 25, Madeline Gins, poet.

BARNARD BULLETIN

Editors-in-Chief
Gretchen Crary
Ali Stone

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Sharon Friedman
Rhea Suh
Tiara Bacal Korn

Features
Janie Iadipaolo
Jen Sundick

Women's Issues
Paulette Song
Julie Lei

The Arts
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Alexa Sita
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Arts Calendar
Dahlia Elsayed

Layout
Emily Chang

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

The Barnard Bulletin
3009 Broadway
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(212) 854-2119

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Responses to Prof. Jeffries

I am writing in reference to the Black Student Organization (BSO) invitation to CUNY Professor Leonard Jeffries to speak at Columbia on Nov. 11. As a Columbia student, a human being, and a Jew, I am deeply offended and disappointed. I have been at Columbia for over two years now, and it seems to me that the BSO is more interested in proliferating hatred and intolerance toward Jews than it is toward promoting multicultural understanding and tolerance.

Since I arrived here in the fall of 1989, my fellow Columbians have brought Professor Griff, Al Sharpton, Lisa Williams, and a parade of other bigoted speakers to campus. The one thing these speakers have in common is hatred and anti-Semitism. Why invite these people time and time again? What do they hope to achieve, other than deeply offending a large number of Columbia students?

What offends me so much is that, by inviting Professor Jeffries to speak, the BSO is disregarding the pain and anguish that previous anti-Semitic speakers have caused Columbia students. A key aspect of Professor Jeffries' view of history and race is that Jews continue to conspire to oppress Blacks. This view is ridiculous, insulting, and cruel. What can Professor Jeffries offer that the other anti-Semites did not? Perspective? I think not. Put simply, The BSO does not care, and that is unfortunate.

I am disturbed because Columbians are the leaders of tomorrow and all I see are future leaders more interested in bigotry than they are in understanding. I wish that, for once, somebody would think about the pain they cause their fellow students when they bring these racists to campus.

Alan M. Freeman, CC'93

This letter was originally printed in the Spectator, but Freeman thought it was important that it run again

I would like to commend the Black [Afro-American] Student Organization (BSO) for bringing distinguished Professor Leonard Jeffries to the Columbia campus as part of Race Relations Week. Dr. Jeffries is a true scholar who has spent his life studying Afro-American culture and history. The fact that Dr. Jeffries is a prominent professor, and has much to teach concerning Afro-American studies can not easily be disputed. Just because Dr. Jeffries spews hatred toward Whites [White-Americans], Jews, and homosexuals is no reason to protest his presence on campus. To the BSO: Congratulations on your progress; you've obviously discovered the way to bridge the gap between Whites and Blacks....Or perhaps not.

David Silverblatt

Speak Up Against Injustices

How many times have you witnessed a verbal display of racism, anti-semitism, homosexism, sexism, etc. and simply walked away in order to avoid confrontation? Did you do so because you were afraid? Did dumbness overtake you as if you were paralyzed?

The other night I was in a food market. I started to yawn but was interrupted by stentorian words coming out of the mouth of a very large woman. In an extremely forceful voice, she began to holler that during her class, a student disagreed with everything that she had stated. She then proceeded to insult his ethnicity by concluding with the words, "I hate him...I hate them all!"

I began to gasp as all of my emotions started to come forth at once. Anger and frustration, coupled with a rapid pulse rate and perspiration began to take control and possess me. I didn't know what to do. She was about six feet tall and looked really intimidating. Was confrontation worth a broken arm?

But, I couldn't think of anything to say. I felt immobilized. On the brink of defeat, I conjured up the remnants of rationale in my mind and delved for anything that would make even the most minute impact on her. I must have been in the store for at least ten minutes and for the entire time she continued to espouse her deeply felt vengeful feelings toward the student and his entire cultural group. Just as I was paying, words of wisdom came from her mouth, "HE IS SO INCREDIBLY NARROW-MINDED!" Well, that was the perfect opportunity for a comeback. My blood was boiling. I quickly veered 180 degrees, stared directly into her piercing eyes and retorted, "Excuse me, look who's talking!"

Ironically, I wanted her to punch me so I could have had a justification to vent my anger.

Silence... She and her friends seemed to be shocked. Again feeling paralyzed, I just stared at them, waiting for them to say or do something.

Finally, I was able to move. Livid with rage, I brushed by her, grabbed the door, whipped it open and let out the loudest scream for the depths of my diaphragm. But, I was still not satisfied with myself. Afterwards, I thought of all of the things that I should have said but did not.

I knew that I had to say something because at least confrontation demonstrates some sort of dissent. Without conflict, words repeated over and over again begin to take upon a truth of their own. Eventually, everyone believes them and the vicious cycle revs up.

Well, what would you have done? Would you have simply ignored the whole thing? Or would your defensive spirit have prevailed? Furthermore, exactly how would you have confronted her?

The scary and horrible fact is that we have all had such irrational, thoughtless ideas. Furthermore, I'm not sure if we will ever be able to eradicate such repulsive thoughts from our minds. Even if we try to do so, someone will come along and destroy all of our noble attempts and thus cause us to snicker behind closed doors. She revealed her animosity in public. Which is worse?

Eastern Europe has witnessed a revivification of anti-semitism. Coupled with nationalism, this could prove to be a disastrous historical recurrence. Each one of us is continually reminded of the pervasive racism, ethnocentrism, sexism, humanism, homosexism, and the rest. In the library at the Graduate School of International Affairs, there is a written debate engraved on a desk. Each person adds his or her feelings of hatred toward the other groups.

We must not ignore passively and should never turn away! Confrontation is the only solution—at least there is some form of communication. Apathy is dangerous!

Dawn Zurhoff, BC'92

Bulletin Applauds the Establishment of a University Rape Crisis Center

After months of deliberation, there will finally be a much-needed rape crisis center at Columbia University. Take Back the Night member, Ilomai Kurrick (BC'93) cited the rally at Low Library last week as the main catalyst for creating the center. She further explained that the center will be open by January and may be housed on the fifth floor of Butler Library.

We feel Butler is an ideal location for the new rape crisis center for many reasons. First of all, Butler is in an extremely accessible location. It is an inconspicuous location which will help confidentiality. Finally, although the center will not be open 24 hours a day at first, Butler can accommodate the center if it eventually does turn into a 24 hour service.

One of the biggest issues surrounding the center will be funding. According to Kurrick, the university has discussed plans to hire an additional full-time staff member for Columbia's mental health services who would divide time between the center and health services. In addition, there would be two part-time coordinators and two work-study students to staff the center. As we go to press, important funding decisions are being discussed by Columbia University Vice President Joseph Mullinix, Deputy Vice President Fred Capatano, and center organizers.

Ideally, Kurrick would not like to see the center associated with Columbia's mental health services because of the stigma it may carry with some students. Victims of assault should not feel they need to seek mental help for an offense they did not commit. A full-time staff member devoted to running the center would eliminate this problem.

But, at this point, we must take what we can get and go on to work from there. There should be no stigma against speaking out against sexual assault. Unfortunately, many women are either too embarrassed or scared to grapple with this problem. The rape crisis center will help legitimize the problem of sexual assault as well as offer a solution.

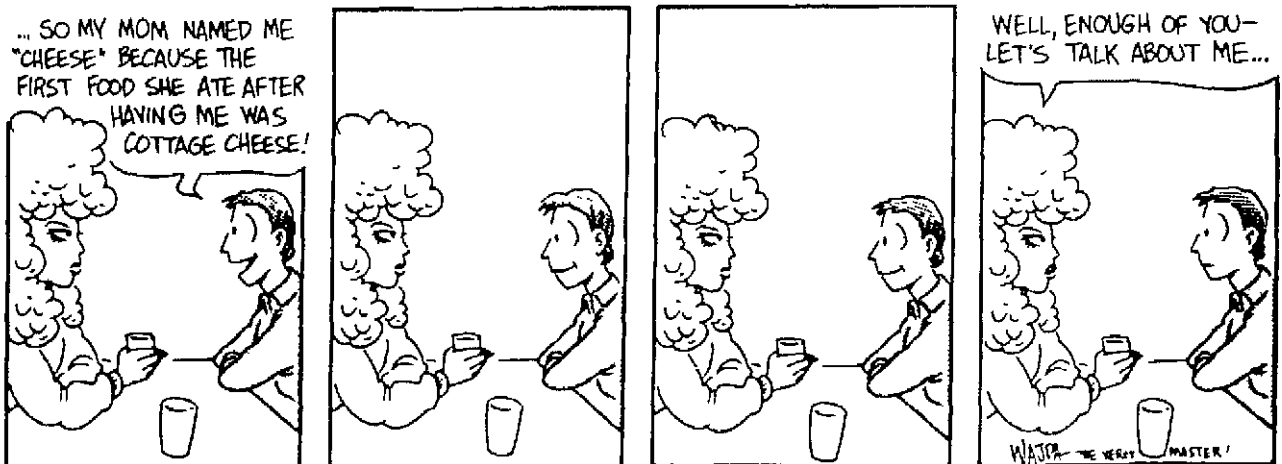
Editorial Policy

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

Signed editorials do not necessarily reflect the views of the Bulletin.

Interested writers, photographers, and artists, contact Ali or Gretchen at x4-2119.

Hider the Cat by Ches Wajda



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Stipend Issue Rages Out of Control

I am hesitant to write another issue-related column because A) It usually turns out to be a personal whine-fest and B) I usually end up getting responses that make me wish as if I had kept my mouth shut. But, as I only have another month as editor and since my motto is 'when in doubt...whine' here goes.

The student leader stipend issue has now gotten to the point where I would deem it out of control. Besides permeating every Rep Council meeting this semester like a sour perfume, it is now causing uncomfortable feelings between members of the stipend committee, rep council members, and those who receive the stipends. A quick background for those of you lucky enough to have missed this issue, basically it boils down to this. In the past, eight student leaders including SGA Executive Board, Mortarboard editor, and Bulletin editor(s) received stipends each semester in order to allow them, financially, to give the amount of time needed to keep the SGA, Mortarboard and Bulletin running smoothly. The reasoning behind this was that unless given these stipends, these student leaders may not have been able to put in the required hours because of financial reasons. At the first Rep council meeting of the semester, a proposal was passed that discontinued the stipends and set up a committee to look into other possibilities of disbursement. In subsequent meetings, Bulletin editors-in-chief appealed and received their stipends, the stipend committee suggested that the eight leaders apply anonymously for their stipends until this was resolved, the anonymous portion was voted down, arguments erupted, sides were drawn, and the result is although the current leaders will receive their stipends if they want them, nothing has been decided.

Confused? Well, so is everyone else. Obviously a decision needs to be made soon. I definitely think that there is a better way to determine stipends. Yet the committee set up to find out exactly that does not seem to be coming up with anything new, except the idea of abolishing stipends all together. The reasoning for this gem of an idea, is that a student activity should remain just that, an activity. What the committee does not seem to realize, is that when you are working in excess of twenty-five hours a week just to produce a news magazine, or a yearbook or whatever, it becomes much more than that.

Cutting the stipends does not help anyone. What this would serve to do is make student activities into an elitist, financially based network. In other words, only people that could afford to do student activities would. The stipends do not take the place of a job. If I was paid by the hour for my Bulletin work I would have well over two thousand dollars now rather than the five hundred I was allotted through the

stipend. But what the stipend does do, is make it possible for someone to be supplemented for the hours they are giving to the school rather than a job. It can be justified along the lines of winter and summer grants. What would happen if the Rep council voted to end the winter grants program? Well, then people who wouldn't normally be able to afford to do a special research project or internship would not be able to do them.

Why, if there is money that can be given to students to supplement their student activities, should this not be used? SGA, Mortarboard and Bulletin are student activities, but these organizations, along with many others, are organized to provide a service that benefits the Barnard community.

So, rather than just whining, I'm going to give my suggestions which can be used as written, or changed to fit the specifics of the situation. I do believe that the stipends should be opened up for everyone to apply. There are many student leaders that have been putting in just as much work, but because it may be for a non-traditional organization, they have been overlooked. By the same token, there are members currently eligible for the stipend that either do not need the money, or else do not deserve the money in terms of work put in and lack commitment to the activity. Through a simple application process, much along the lines of winter and summer grants, students should be allotted stipends. As with the grants, this will not be a strictly need based process, rather it will be based on time commitment, involvement and whatever other categories are deemed appropriate. The decisions can be made by the stipend committee, which should perhaps be opened up for larger membership like a tripartite committee with both students and faculty participating.

I understand that some students are against the idea of stipends for student activities all together. I have a suggestion for them as well. Don't apply for one. The beauty of the proposed stipend system is that not everyone has to receive a stipend. In the same way you can choose not to watch a certain television show if you are not pleased with the content, don't apply for a stipend if you don't like the idea. But why ruin it for the people that need the money in order to participate in the activity of their choice. This is not money that is being taken away from any group or activity. The money is already there and the fund was set up for just this reason. There are already enough elitist aspects to college life. Let's try to keep student leadership positions open to everyone.

Ali Stone is a Bulletin editor-in-chief and a Barnard College senior.

Posters Should Stay Up

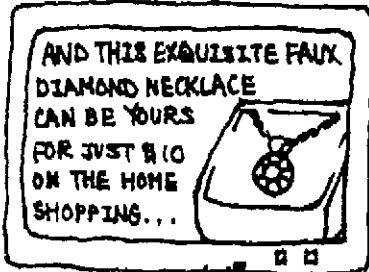
Though in the past we have posterized for the events of the other organizations, we have never been responsible for overseeing the entire posterizing process. In addition to designing and creating a poster, it must be placed all over campus for people to know about the event. Even if one is environmentally conscious, it takes a large amount of paper to effectively publicize. However, the Barnard policy of instructing security guards to rip down all posters which are not in the designated poster areas (which are already full) leads to an unnecessary waste of paper. Since eighty percent

of all posters are ripped down almost immediately after they are put up, we are compelled to make an extraordinary number of copies. If all posters could be stamped by McAC with a designated "rip-down" date set for the day after the event, significantly less paper would be wasted. Barnard should reconsider its policy for the sake of the environment.

Marianne Gortyn, co-president Psychology Club
Anat Reschke, co-president Psychology Club

TV DINNER by Emily Chang

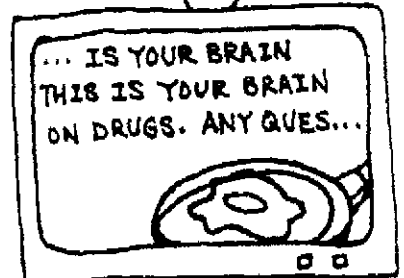
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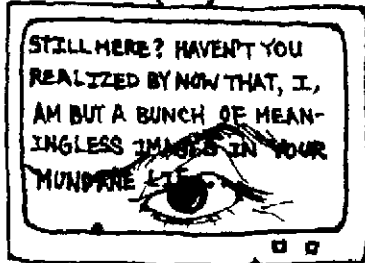
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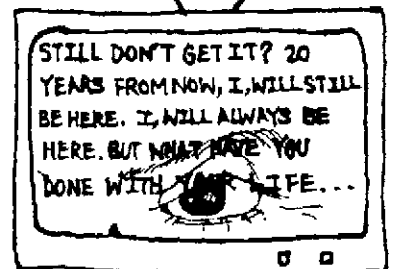
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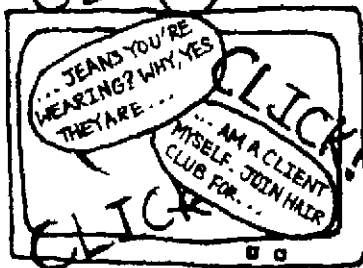
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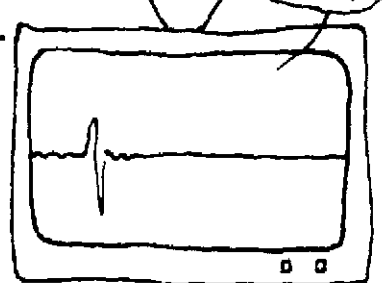
CLICK!



YUM... UGH!



BURP!



The Bulletin is happy to announce the election of the following Barnard students to the Phi Beta Kappa Society.

Kelly S. Diemand
Rachel Ebling
Melissa L. Elstein
Joanna B. Epstein
Miera B. Harris
Suneeta Krishnan
Deborah Major
Diana H. Newman
Susan N. Ortolano
Jessica Story
Georgia S. Vasilakis
Laura G. Yow

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Dance and Culture
Political Science
Psychology
Biology
Biology
Psychology
American Studies
Psychology
Psychology
Biology
English and French



The initiation will take place on Thursday, December 5, 1991 at 4:00pm in the Deanery.

Barnard Bull

This week, the ever-sensitive Bull gauged student opinion on the importance of establishing a rape crisis center at Columbia University.

photos by Ken Kotler



◀ Ed Arsenault SEAS '94

"A rape crisis center would provide counseling and needed support to the victims. From the statistics they give, rape is a big problem on campus and there should be a place for women to turn."



◀ Steve Wolgart School of Journalism

"A crisis center is necessary because it would fill the needs of getting information to students about rape and how to deal with it if a person has been raped and, hopefully, rape and the stigma attached to it would decline."

Peter Smith CC '95 ▶

"It's necessary for people to have a place to go to report something that's happened and talk about the incident. I don't know many people personally who have been raped. I'm sure I know people who just haven't told me. There should definitely be a center for people to turn to."



Dahlia Elsayed BC '92 ▶

"Primarily, a center is important because it has emergency care—somewhere to run right after it's happened. I can't believe we don't have one already. I took it for granted that we did because it's such a big school."



◀ Eric Canin GSAS

"Rape is a definite problem on campus that should be addressed. Counselors that are sympathetic to the needs of the victim and funding from the administration should be provided."



▶ Andrea Coleman BC '94

"I went to Mount Holyoke last year and they had a group of peer counselors on campus. As peer counselors, our purpose was to be supportive and answer any questions anyone would have—concerning even laws that exist. This was a small, isolated, all women's college and there was a great need for a crisis center. I can only imagine that here, in the middle of New York City at a large university, the need would be even greater."

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NATALIE ANGIER BC'78

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Government Relations Committee Tackles Current Issues Involving Funding

In this trying time of state economic belt-tightening, Barnard College needs a strong voice to rally in the school's and students' interests. Lobbying, letter writing campaigns, and the work of the Barnard Government Relations Committee is crucial in maintaining funds not only for Barnard College, but all private institutions.

The Government Relations Committee's charge is to consult with the administration, faculty and students and educate the community on issues arising from governmental legislation and regulation. The main focus of the committee is the state legislature concerning funding and budget cuts to institutions of higher education. "This is a situation so near and dear to Barnard College and its students-in many cases funding becomes an issue as to whether or not a student will attend Barnard," according to Assistant General Counsel to Barnard College Michael Feierman, chair of the committee.

The Government Relations Committee consists of three students, two faculty members and three administrators who work together to tackle the current issues concerning

private colleges in general, and specifically Barnard College. Although the Committee works closely with SGA in voter registration drives, their activity is dominated by New York State budget legislation and regulations affecting the college. "Higher Education has not done well in the past year," said Feierman. "The Regents Scholarship was completely eliminated and the HEOP, SIEP, IAP, Bundy and Liberty programs came under serious threat. But because of heavy lobbying, we were successful in restoring these programs, although Bundy Aid, direct state aid to private colleges, was cut by almost 40%."

In recent years, higher education has been given increasingly lower priority in funding considerations, and the Government Relations Committee works towards developing a strategy to inform and convince the government of the importance of the independent sector to higher education. Statistically, independent colleges like Barnard are critical in the services they provide throughout New York State. These institutions enroll 290,000 New Yorkers, almost 40% of total state postsecondary

enrollment. And independent colleges grant the overwhelming majority of baccalaureate, graduate and professional degrees in our state. Furthermore, 58% of all degrees earned by minority students are conferred by private institutions. Likewise, "higher education institutions are important to the economy in the provision of a trained work force," according to Feierman. "Continued disinvestment by New York State in higher education endangers its most precious, essential resource-knowledge workers," reads one of the Committee's draft messages.

The budget process is beginning now as the Governor is currently preparing the executive budget. This will be forwarded to the legislature for finalization in the spring. Although cutbacks affect all students, they will be felt most strongly by New York State residents. According to another draft message, "drastic, disproportionate cutbacks in State aid to independent colleges and universities are eroding educational access and choice for New York citizens."

Rachel Barere is a Barnard College junior.

CARE Launches Homeless Voucher Program

Columbia Area Resource Exchange (CARE) has decided to carry out its proposals for a Homeless Voucher project. Based on the 'Berkeley Cares' program at University of California at Berkeley, this program enables homeless persons to use vouchers available at campus dining services and off-campus businesses in exchange for food at participating restaurants and food markets. Columbia Dining Services then reimburses the food stores for the received vouchers which are printed on special water proof paper to allow for their reuse.

Presently, CARE has a \$2,000 fund for the project which reflects the financial backing of Student Initiative Fund(\$1,000), Columbia Rep. Council(\$300), Columbia Law School Senate(\$150), Columbia Student Council(\$450), and School of General Studies(\$150). Through letter-writing, CARE has sought political support from University President Michael Sovern and political leaders such as Governor Mario Cuomo and Mayor David Dinkins.

George Kolombatovich (CC'93), director of CARE, says that

so far, all organizations have responded enthusiastically to the proposal. Both Columbia and Barnard Dining Services are involved. He stresses that CARE is working to make this a major joint program which includes the efforts of the entire university. At this time, CARE entertains the participation of Columbia Law School and School of International Affairs.

As another facet, CARE wants to inform new students about the Homeless Voucher Program during the New Student Orientation where speakers will describe the program and provide each new student with a packet of vouchers to hand out to the homeless. CARE met recently with Community Impact who gave suggestions which may result in additional parts to the proposal.

The Homeless Voucher program will most likely go into effect at the beginning of the spring semester of this term. Says Kolombatovich, "We [CARE] hope to have the program begin in the spring, but it's an ongoing process to get businesses to participate."

It's Adrian is a Barnard College sophomore.

Jeffries' Speech Sparks Student Controversy

The speaking engagement of CUNY Professor Leonard Jeffries on November 11 has generated heated controversy over the past few weeks. Jeffries, chair of the African-American studies department at CUNY, is a proponent of radically altering the present New York State curriculum to make it more multicultural. He wants more emphasis placed on African history and African contributions to the world. For the past two years, Jeffries has been nationally accused of making anti-Semitic, homophobic, and misogynistic remarks. He was invited to speak on campus by the Black Student Organization (BSO), and by the Black Law Student Organization in conjunction with Race Relations Week.

The Jewish Student Union (JSU) and the Lesbian Bisexual Gay Coalition (LBGC) co-sponsored a protest of about 22 people on Fernald Lawn, right outside Ferris Booth Hall where Jeffries delivered his speech. The protest consisted of chanted slogans including, "Multiculturalism Does Not Equal Anti-Semitism, Homophobia, or Racism," "My Oppression Will Not Alleviate Yours," and "Hatred Hinders Progress," in addition to a silent protest for over an hour. Tags with the message "Teach Understanding, Not Hatred" were also distributed.

Anticipating controversy, BSO scheduled an open forum on November 8 to discuss the issue of Jeffries'



Prof. Leonard Jeffries

invitation to campus. Approximately 50 people, including students, faculty members, and deans came to the forum to express their views. A panel including BSO members, Director of Earl Hall Rabbi Michael Paley, and Columbia College Assistant Dean of Students William Wiggins led the forum. The issue was hotly debated, and many conflicting voices were heard.

BSO Political Chair Rodney Crump (CC'93) commented that "Some people think it's ironic that Dr. Jeffries is here as part of Race Relations Week. To me that's perfectly logical... Race Relations Week does not mean people live in harmony. It means people try to understand one another."

On the other side, Shana Sippy (BC'93) said that "It becomes very difficult for people to hear the message you're

trying to get across, because we also hear the hate."

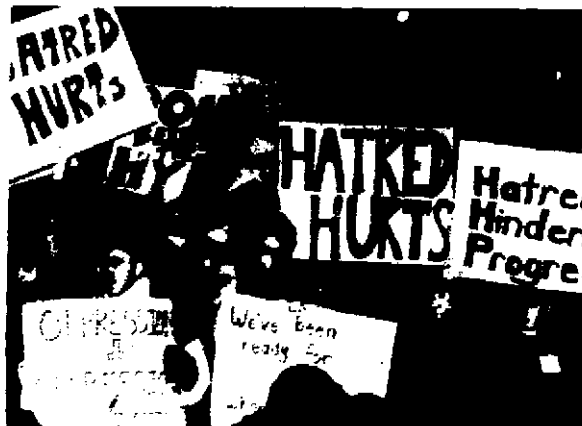
Security was greatly escalated for the event. Although the lecture was not scheduled to begin until 7:30 pm, police officers arrived on campus by 4:30 pm. They congregated in a massive group on the corner of Broadway and 116th Street. Police cars and paddywagons lined 116th Street, Claremont, and Broadway. According to one sergeant, there were over 200 officers present. Officers were later positioned outside FBH, and at various campus gates. Inside Wollman Auditorium, policemen were stationed throughout the room.

In addition to the New York City police officers, Jeffries' personal security guards were dispersed around the room. There were four guards standing in each aisle, five guards sitting in chairs leaning against the stage, and many others in corners of the stage and near all doors. When approached, Jeffries' privately hired guards refused to speak, and only motioned. Jeffries had two guards on either side of him as he delivered his lecture. Additionally, he was wearing a bullet proof vest underneath his clothing. BSO President Stephen Antwi (CC'92) told the audience to "Keep movements to a minimum." No violence of any sort occurred at any time throughout the event, despite the few hundred protestors and overall controversy concerning Jeffries.

An announcement was made at the beginning that it was a "closed event," and that no press was allowed other than that of Columbia University. Yet the *Bulletin* photographer was approached repeatedly and asked not to take pictures. Despite attempts to discuss the issue, no explanation was given.

Antwi delivered an introductory message that included his sentiment that as Columbia University strives to keep with the times and tries to meet new educational challenges, "I would only put to them the test that in order to diversify and indeed enhance the multiculturalism goal it will be interesting to see what they produce in the next few years in the way of culturally oriented majors and departments and also in terms of their need-blind financial aid."

The topic of Jeffries' speech was



Students Protesting Jeffries

"History and Race: An American Dilemma." The speech, approximately three hours long, was almost identical with his July 20, 1991 lecture that was given at the Empire State Black Arts and Cultural Festival in Albany.

Throughout his speech, Jeffries attempted to defend himself, his actions, his beliefs, and his statements for the past two years. Jeffries claimed that his remarks and beliefs have been taken out of context and the media—especially *The Post* and the *New York Times*—has distorted all the facts. Jeffries maintained that "Given the misinformation campaign, we tape everything."

In defense of the allegations hurled at him, Jeffries stated that "There is no record of us being any of these things [anti-Jewish, anti-white, anti-gay]. We've been dealing with the pro-African...The whole Western intellectual tradition is what we're challenging, not a few individuals."

Jeffries made a few-minute-long libation with water in a ceremony to "pay homage to that which came before us." Jeffries exclaimed, "We ask these Africans to be with us and strengthen us and give us a vision."

Dozens of books, documents, and charts accompanied Jeffries. He repeatedly emphasized, "You have at your fingertips the ability to tap into the explosion of knowledge and information...Columbia University, no matter how many thousands of dollars you pay them, will not allow you to do this with the freedom you need. You must form study groups, associations, and hold lectures."

Jeffries, who holds a Masters and a Ph.D degree from Columbia, added, "I graduated from this institution. This institution is the seat and symbol of

white supremacy."

Jeffries, bemoaning his "million-dollar white-boy education," nevertheless chose to attend the then almost-entirely white Lafayette College in Pennsylvania. Jeffries attempted to prove his affection for Jews by stating that he joined Pi Lambda Phi, a Jewish fraternity, and became president. "The president of the fraternity is called the Rex...and so for the last two years of my college life at Lafayette, I was King of the Jews," Jeffries exclaimed proudly to a whistling and applauding audience.

Jeffries explained that as president he had to deal with different personalities and backgrounds among his fraternity brothers. He asserted, therefore, that "no one knows more than I do the diversity of opinion and ideas among people who happen to be Jewish."

Jeffries continued on to tell the audience that even more important than his "multi-million-dollar white-boy education," was his "multi-billion-dollar African education" received from his mother and from his extensive independent research. He reaffirmed, "The truth shall set us free!"

Additionally, Jeffries discussed the history of the enslavement of the African-Americans. He claimed that "slavery was an equal opportunity employer," since almost every group was somehow involved in the oppression of the African people. "We don't want to focus on Jews. The Italians were involved, the Spanish, the

Portuguese, French, Dutch, including Africans themselves," he explained.

He continued, "Slavery was initiated by the Catholic Church...[and later] the Protestant nations wanted to get into the equal opportunity exploitation of Africans."

Jeffries commented that "No one faults the Jews for finding Nazis. We have an obligation to raise the question of what really happened to us."

Jeffries then discussed the faulty way American history is



Jeffries with bodyguards

taught in this country, and he questioned the heroes that students are told to admire: "Thomas Jefferson was amoral, unprincipled, and unethical—while he talked about the 'Declaration of Independence' that all men are created equal, he really meant rich white men with property and power."

"You're told to worship these rich white men...without a critical analysis of who they were, why they did what they did...[They left] a legacy of institutionalized racism so you can't see who are the real enemies," Jeffries continued. He urged the audience to "free your mind of white supremacy."

Another issue that Jeffries raised is that the origin of humanity is African. He referred to many scientific books and journals on the topic, and quoted the *N.Y. Post* headline, "Africa: The Mother of Us All." Jeffries concluded that "everything else is a genetic mutation out of the African gene bank."

Another focus of Jeffries' speech was about Hollywood's negative and distorted images of African-Americans. He cited *Gone With The Wind* as having showed the devastation of Blacks, and described *Tarzan* as a "dumb white man controlling and suppressing" Blacks.

Jeffries ended his speech with the reminder of Frederick Douglass' comment, "If there is no struggle, there is no progress."

After the speech concluded, a question and answer session transpired, despite Jeffries' comment, "I have a problem with questions, because you don't have the data and information." Questions were required to have been scanned by Jeffries' men before they were permitted to be vocalized.

Nara Bacal Kom is a Bulletin news editor and a Barnard College junior.

All photographs by Keri Kotler.



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Barnard Sponsors Essay Contest For Local High School Students

Young women in New York City public high schools have had their minds and pens at work since the middle of October. They were offered an opportunity to enter an essay writing contest that was launched on Thursday, Nov. 14 at a Barnard luncheon. Officials from the New York City Board of Education and from Bantam Books were present.

The essay-writing contest includes contestants from the junior classes who are expected to write about a particular woman that they admire. Barnard College President Ellen Futter said that throughout Barnard's 102-year-history, the College has emphasized and supported the writing skills of its students. "The essay contest gives us a wonderful opportunity to recognize the writing talents of young women being trained in New York City schools," said Futter, "and we are eagerly looking forward to seeing the work the students submit."

According to Director of Public Relation Beverly Solochek, a panel of Barnard alumnae writers and English department faculty, including best-selling novelist Mary Gordon and New York Times columnist and author Anna Quindlen, will judge the students' works. Other judges for the contest include New York Times editorial writer Joyce Punick and Barnard English faculty Professors Elizabeth Dalton and Quandra Prettyman.

The first-place winner will be awarded a \$1,000 cash prize. A \$500 cash prize will be given to the student's school's English department. In addition, \$300, \$200 and \$100 cash prizes will go to the 3 runners-up in the contest. All of the winners will be honored at Barnard College in March, 1992 during Women's History Month.

Barnard College also hosted the launch of The Barnard Biography Book Series in conjunction with Bantam Books on Nov. 14. President Futter was glad to declare that "by a happy coincidence of timing, we are able to launch these 2 important projects together. With their emphasis on literacy and on the development of young women, they each speak to the continuing compelling mission of Barnard College."

Schools Chancellor Joseph A. Fernandez said, "The essay-writing contest will be a further incentive for our young women to hone their writing skills, and the biographies of accomplished women of international renown will be especially welcome as we expand and improve our multicultural curriculum. Perhaps one day, one of our talented writers will author a book for the Barnard Biography Series."

When asked about her expectations from this project, Solochek, responded, "We've been getting very positive feedback from the Board of Education and are hoping for a success that will continue in the future."

Rachel Feiner is a Barnard College sophomore

Consumer Affairs Commissioner Addresses Students

Mark Green, the Consumer Affairs Commissioner for New York spoke on November 13 at FBH about a myriad of issues, including upcoming political elections, capitalism and democracy, and fairness in advertising. The event was co-sponsored by Helvidius: The Columbia Undergraduate Journal of Law and Public Policy, the Undergraduate Pre-Law Society, and the Barnard Law Lecture Society.

Green originally sought Federal office when he ran as the Democratic nominee against Alfonse D'Amato in the 1986 Senate race. Even though he lost the race, Mayor Dinkins offered him the position of Consumer Affairs Commissioner.

As Commissioner, Green attempts to force businesses and corporations to eliminate their discriminatory practices and to be fair to all people despite their race or socioeconomic status.

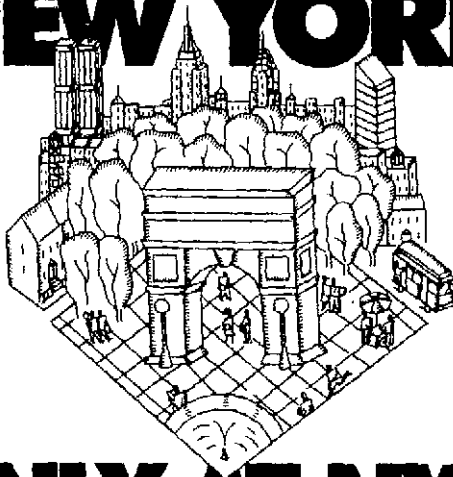
According to a study conducted by Green's commission, magazine advertisements contain much fewer Black and minority figures than do television advertisements. Green stepped in to try to convince advertisers to use more minorities in their advertisements. When talk fails to succeed, Green turns to legal action. Fresh and Squeezed orange juice company was forced to change its label on cartons from "Fresh and Squeezed" to "Florida and Squeezed" when Green's commission proved that their orange juice was not fresh, but rather pasteurized. As a further example of deceptive advertising, Green explained that while a particular diaper company claims that its diapers are biodegradable, the truth is that the diapers are only partially biodegradable in special compost sights which can only be found in five states.

In addition to questions about Green's work, some members of the audience questioned Green on his political views. As the topic switched to politics, Green told the audience that "Now is a great time to be an active Democrat." He explained that recent polls show that if an unnamed Democrat was to oppose President Bush, the outcome might possibly be a tie. Green believes that the country is tired of incumbents, and wants a change. Although he admitted that incumbents usually win against their opponents (because of more money and more free media coverage), he thinks that "this year something different is happening."

Green also discussed the relationship between capitalism and democracy. He said that while capitalism rewards talent, democracy helps provide for those who lose out under the competitive capitalistic system. Green believes that the system works well because of this balance.

Tiara Bacal Korn is a Bulletin news editor and a Barnard College junior

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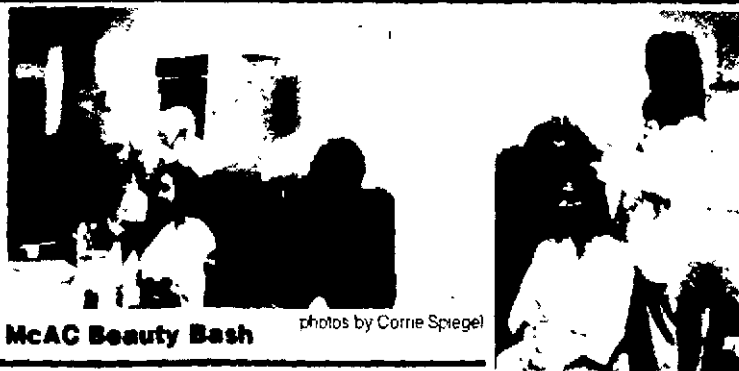
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McAC Beauty Bash

photos by Corrie Spiegel

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McAC DAYTIME SOCIAL COMMITTEE'S BEAUTY BASH A BIG SUCCESS!!!!

On Monday November 11, the Daytime Social committee, which plans events to take place in McIntosh Center during lunchtime hours, sponsored a Beauty Bash. Hundreds of students enjoyed the services of manicurists, a masseuse, Living Well Lady representatives, makeup artists and more. Many people waited for hours in Lower Level McIntosh for free haircuts provided by Jean Louis David trainees. Evaluation forms were distributed after the event. Some of the suggestions we received were "Do this every month!" and "This should be a 2 day event!" Everyone agreed that the prices for services rendered were very reasonable. The event was an obvious hit with the Barnard community.

Upcoming Daytime Social events will include a Stress Management Day. Check our bulletin board for more info. Daytime Social recently co-sponsored the "Diversity in Song" program with CORRE, SGA and College Activities. The Gilbert & Sullivan Society, Pizmon, the Gospel Choir and the Bacchantae performed in McIntosh as part of the program.

IPHIGENE'S COFFEEHOUSE

On Wednesday November 6, Iphigene's Coffeehouse played to a packed house. The Coffeehouse which takes place twice a month on Thursday night in the Quad Cafe, added a special Wednesday night performance to accommodate the busy schedule of Ani Di Franco, a campus favorite. Ani took the campus by storm last Spring when she sang at Fumald Folkfest and McAC's Women's Coffeehouse, in conjunction with Take Back the Night. Her return to Barnard was long overdue, but well worth the wait! Singer Ilene Weiss, and the Metrotones performed as well.

Iphigene's also had a room at last week's REALITYFEST, at FBH. Ted Kessler, a Columbia alum, told stories, sang songs, played his tin whistle and more. (He will be returning to Barnard on November 21 with his jug-band the Metropolecats for Iphigene's Country Bluegrass Night.) The Scrapings, a Columbia band specializing in "thrash Folk" played their special brand of music. David Kurian, a Columbia senior well known for his "shock poetry" and Dan Ricardo, bizarre storyteller extraordinaire appeared as well.

Iphigene's also co-sponsored Saturday night's Coffeehouse with Earth Co. Among those who appeared were Scott Spitzer, Emerald Zoo, Grassfoot, and Scattered Roots.

November 21 will be Iphigene's final Coffeehouse of the semester.

Country Bluegrass Night will feature The Metropolecats, Kate Jacobs and the eclectic Silk City Quartet. Don't miss this down home, no roan good time!

The Coffeehouse Committee is seeking people interested in joining the committee. Chair person position is also available. To join, or for booking info, call Edina at 854-4600.

SOCIAL COMMITTEE'S ROCKY HORROR PICTURE SHOW

On November 30, the Social Committee showed the Rocky Horror Picture Show in Lower Level McIntosh. Admission was free, and nice, melba toast and other items needed for an authentic screening of the film were given out at the door. Over 150 Rocky Horror fans showed up, (some in costume!) to participate in the traditionally non-traditional Rocky Horror antics. The RHPS, which used to be shown every Friday and Saturday nights at midnight at the Eighth Street Playhouse in the Village is no longer shown regularly anywhere in NYC. Many of the students who attended the McAC screening were glad to have the opportunity to see the cult favorite again.

TUESDAY NIGHT STUDY BREAK

McAC sponsors a study break every Tuesday night at 9 in Upper Level McIntosh! Each week the study break is sponsored by a different McAC committee, and features a different theme or menu. If you haven't been going lately, you missed the Chocolate Lover's Study Break (sponsored by Daytime Social) and the Cookies and Milk Study Break (sponsored by FSP & Mini Courses). On Tuesday 11-20 McAC's Social Committee will be providing cookies & fruit. Coffee and tea, as well as kosher food are available at each study break. So come on, take a break and enjoy yourself on us!

LOGO CONTEST

The winner of the McAC Logo Contest is Jany Bacchus. We Thank everyone for their terrific suggestions.

MINI COURSES

The Mini Course committee is currently planning the Mini Course program for next semester. If you have any suggestions drop them in the envelope outside our office at 112 McIntosh.

If you are interested in getting involved in McAC, come to our weekly meetings! They are held every Wednesday night at 8 pm in McIntosh. We love to see new faces and hear new ideas. McAC is always looking for co-sponsors from any interested organizations.

Please feel free to drop by our office at 112 McIntosh or call us at 854-4600.

Andrea Dworkin Discusses Pornography, Mercy, and the Efficacy of Fiction

Andrea Dworkin is a radical feminist and author of *Woman Hating: Pornography, Men Possessing Women, Our Blood, Rape, King Women, Letters From a War Zone, Intercourse and the Last Fire*. She is co-author of the *Outrage A Mother* of legislation in Minneapolis which redefined pornography as a violation of the civil rights of women. Her most recent novel is *Mercy*. The following are excerpts from an interview I conducted with Dworkin about her new book, *MERCY*, for *Ms.*

Dworkin: [On her new book *Mercy*] It's a really complex book. The story however is very simple. It's a story about a woman's life from the time that she is nine years old until she is twenty-seven and it takes place throughout the fifties and the early seventies. Each chapter is about a different experience of rape or prostitution that she has in the course of trying to live her life. She comes of age during the fifties, she's part of the anti-war movement, she's a very political woman. She's also a poor woman. She has none of the trappings of a middle class life and none of the protections of the middle class, and I suppose in a woman's life you would say the apparent protections of the middle class. Part of her life is lived out on the street, part of it is lived inside a brutal marriage which basically provides her with some kind of shelter in what appears to be some kind of safety from the outside. So it's really the story of what it means for a woman of talent but without resources to want to live a life of freedom outside of the conventions, and how rape keeps disrupting her life and controlling her and interfering with her creativity and her life and her energy and her passion and her purpose and her relationship to the world that she lives in.

Interviewer: The first book I ever read by you was the first book you wrote about that *Woman Hating*. You wrote on the introduction. The book is on women's political action where resistance is the goal. It can't be over-purposed. It is not merely a leader of academic or literary circles, but it is part of a broader and in essence is change. It's part of a



Andrea Dworkin

photo by Ana Sventin

planetary movement to reconstruct community, family, and human consciousness so that people have power over their own lives, participate fully in community, live on dignity and freedom. The commitment of ending male dominance at the fundamental, psychological, political, and cultural levels of every lived life is the fundamental, revolutionary commitment of *Woman Hating*. It is a non-fictional piece in which of your work should be pursued, not merely and a collection of essays about that life. It is the goal, not a political agenda in *Mercy* as you do in the introduction to *Woman Hating* which is a lot of emphasis on

the text. Do you think one or the other—fiction vs nonfiction, is more easily translated into political action?

Dworkin: I don't see them as being distinct in the way that most people do. I see both fiction and non-fiction as involving the imagination in a way that I think that not many people credit the imagination, as a way of knowing the world that you live in. I see non-fiction not as managing to put forward a linear argument and then winning an argument. I see it as engaging the imaginations of people so that their perceptions change. I think that fiction does basically the same thing. I'd say that the real difference for me as a

FEATURES

writer is in what moves me to write in one form or to write in another form I have found myself writing fiction out of an enormous emotional frustration with the world of discourse around me and a desire to kind of go deeper into emotional reality, deeper than I think non-fiction goes. But that world of emotion is a very real world, and to me the thing that is wonderful about fiction is that it's a way of visiting the world of emotion in all of its complexity and all of its passion.

I: *Many people know you for your stance on pornography. In *Mercy*, though you do deal with the issue of pornography, the focus of the novel is rape. Why did you choose to deal with that in a fictional form at this point in your writing?*

D: One of the reasons is I have been a working feminist for a long time now and I have met an awful lot of women. A lot of women have told me about their lives, and of course I have lived my own life as a woman on this earth. I became incredibly upset about the fact that so many women are sexually assaulted more than once in their lives. For many reasons, both good and bad, the women's movement has not wanted to deal with that fact, that part of reality. This is partly because the way that the paradigm of sexual abuse is constructed out there in the world, it appears to be blaming the victim at the point when a woman has been assaulted more than once. People ask the question, "So what is it about her that is asking for the assault," instead of understanding that when rape is ubiquitous, obviously women are going to be attacked more than once, at least some women are. So I began with really wanting to deal with what it is that living in a context of sexual abuse does to women. The experience of serial rape became a priority for me. Now a lot of other, what

are basically political issues, are part of this book. Part of it is about pornography because when a woman is poor enough, and when a woman is sexually abused enough, pornography intrudes on her world whether she wants it to or not. Pornography is an issue that, first of all impacts on poor women, and this novel is very much about what it means to be a poor woman as well as what it means to be a woman.

I: *You talk a lot about the commodification of women in your work and clearly there is a real economic tie to pornography. But really, why do you think pornography exists?*

D: When we get down to the real reasons under the reasons-why men use it - I can't answer that, I don't know the answer to that. I know that the reason why pornography exists at least on some level is number one, because it is a sexual experience for the men who use it and orgasm is a tremendous reward, so it conditions men's orgasmic response to women's inequality or to injury or aggression against women. And the second reason is that it's, socially speaking, a way of controlling women. Pornography goes back, in Western society, certainly as far as the ancient Greeks. But the reason for its ascendancy as a means of social control in our time, I think, has to do with the disintegration of the church as a social force that controls women, the disintegration of marriage as a social form in which women are actually the property of men. And pornography is a kind of democratic terrorism against all women and I think it's an effort to control women's behavior on a mass level.

I: **Mercy* is an incredibly powerful novel. Reading it made me very angry and I think that's important because,*

for the most part, women are socialized to repress their anger towards men, sexual abuse, rape and political injustice. What do you say to people who do not respect the power of anger?

D: It's very hard to say anything to them because they won't listen to anything that risks making them angry. In other words, if you say to them, "look, you're giving up your own life, you're surrendering a big part of your own life by refusing to come face to face with anything that is going to make you feel what you really feel," they will tell you that they are doing the only thing that they can do to survive. I can't tell them that they're wrong because women who fight back are in a lot of danger, are punished a lot and are treated very badly. But so are women who don't fight back and that is part of the point. Can you really measure which is going to hurt you more? I've lived both ways and God knows that people understand that. I've been punished a lot for the fighting back that I have done. I have to tell you that it doesn't feel any worse than the way that you're punished when you don't fight back at all. So you know, my own view is that one of the ways that you can really confront what is true in life is by doing it through literature and women have very little literature that enables us to do that. And I think that *Mercy* is a book that can be a bridge for somebody from what they're afraid of facing to really being able to stand firm and face a lot that they've refused to face. That's what literature is for - that's part of what's good about it.

Janie Iadipalo is a Barnard College junior and a Bulletin features editor.

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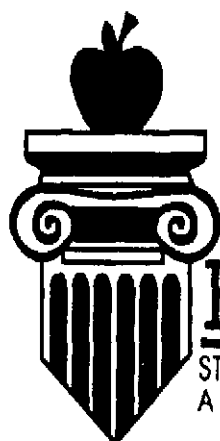
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Students Helping Students: An Experience in the Inner-City Schools

by Rachel Barere

I remember the first time I approached P S 145. It was my first year at Barnard as well as my first venture below 110 St. I was filled with anticipation and apprehension as I walked down Broadway, witnessing how the neighborhood changed in flashes. My greatest fear was that my student, the little first grader whose mentor and role model I was to become, wouldn't like me—or worse yet wouldn't even talk to me. However, Jose took an immediate liking to me, mainly because I had the power to excuse him from class. With Jose convinced that that I had come as a playmate, I had a hard time getting him to respond to my requests to recite the alphabet and count apples and oranges. But after some time and effort, he began to listen to me and cooperate more enthusiastically with lesson plans. We soon became friends and both of us looked forward to our weekly visits. Helping Jose overcome his reading and math deficiencies and watching his progress week by week has been one of the most rewarding experiences of my life.

Students Helping Students, originally named the Barnard Mentor Program, evolved in 1986 as a senior year project for Rachael Devline (BC '86). Working in conjunction with the New York City Tutoring Foundation, she sent Barnard students to tutor students in three local public schools. Upon graduation, she was succeeded by her sister, Athena Devline (BC '88), who held the head coordinator position for two years. It was then that the current head coordinator, Rebecca Boxer (BC '92), took over.

Students Helping Students has grown enormously since then. A fully functional resource room, with mostly donated materials, was obtained for the program. Students Helping Students, ready to stand on its own, then became independent from the New York City Tutoring Foundation. The organization has also spread to Columbia, although its origin lies firmly at Barnard, and Columbia students are encouraged to participate. Over the years, Students Helping Students has grown to encompass five public schools and two afterschool programs, with approximately 80 faithful Barnard and Columbia tutors. According to its mission statement, the aim of Students Helping Students is to "provide academic tutoring to New York City public school students who are at risk of failing or dropping out of school entirely and reaching them before they join the estimated 45 million adults in this country who cannot read or write well enough to be considered functionally literate."

Although Students Helping Students has gone to great lengths to lend academic support to the schools in our community, it has been equally successful in helping to bridge the gap between the college community and our neighborhood. P S 145 Coordinator Sonia Low (BC '93) explained that one of the major aims of the program is community service. Students get to explore our neighborhood by visiting the local schools and in volunteering their time are providing a tremendous service

for the community." According to the mission statement, "students are able to gain a better understanding of their own education, the problems facing New York City public schools, and the community beyond the school gates."

P S 145 Guidance Counselor Marsha Lesser is just as enthusiastic about the program. "Students Helping Students is an extraordinary program in which college students volunteer their valuable time to help our kids." Many of these kids are in great need of academic support. At P S 145, Students Helping Students is one of many services provided in a prevention program designed to avoid special education referrals. Many kids deficient in reading and math skills are placed in this "at risk" category. Others are considered "marginal" and are referred by their teachers for just a little extra help. Tutors work with the teachers mutually to develop an individualized academic plan but, after that, are free to be as creative as they wish in designing teaching plans.

The Students Helping Students resource room on campus has many teaching aids, study guides, and other helpful materials to help tutors bring those students who have fallen behind back up to their current grade level. More often than not, the students in need of extra help are bright and eager to learn—they simply need a little extra attention and encouragement. Boxer explained that receiving personal attention helps because many kids suffer from a low attention span, and large classes hinder the teachers' abilities to give the students the encouragement they so desperately need. Many students come from broken homes, which can also affect their schoolwork. "In the New York City public school system, both learning disabilities and problems outside of the school have the same effect—a family or other emotional problem is going to make learning difficult," said Boxer.

Students Helping Students provides its services to a variety of students and schools in the community. The West Side High School is an alternative high school for students who previously dropped out of other schools due to emotional or circumstantial problems. The school provides a day care center for students with children. The Dome Project is an alternative junior high school for "at risk" kids and concentrates on bringing them up to the level required to enter high school. Grant House offers the greatest curricular freedom for the tutor. It is a teaching program in which the tutor develops his or her own curriculum and works with four to eight children. Students make their own program and teach it—some include environmental issues, story writing and the creation of a newsletter," explained Boxer. Students Helping Students also has programs at P S 125, an elementary school, and Grosvenor House, an afterschool program.

As the relationship between tutor and child develops, it almost always progresses beyond its original academic basis. Tutors become mentors and role models for their students. "Our kids always look forward to meeting their tutors—they have become important figures in their lives," said Lesser.

Because they have such a major impact on their students' lives, a strong commitment to the program is required of tutors. Helping to overcome learning deficiencies can also take a lot of patience, especially because most tutoring sessions are only one hour a week. Initiating the relationship can be difficult and may take some time. Tutors use log books at each school to record and check progress. To help guide tutors through these difficulties, Students Helping Students holds training sessions at the start of each semester and often invites guest lecturers from various related programs, including Liberty House, a program in which local junior high and high school students come to Barnard for both help with their homework and emotional support.

Rachel Barere is a Barnard College junior.

Prof. Calman Becomes New Director of CROW

On November 1, Barnard Political Science Professor Leslie Calman (BC'74) became the new director of the Center for Research on Women (CROW). Calman's focus will be somewhat different from that of the Center's former director, Dr. Temma Kaplan. One thing has not changed, however, and that is that the Center still functions as a concentrated and valuable resource for women's issues.

The Center provides two major services for the Barnard/Columbia community. First, as Calman states, "it maintains a collection of books, journals, pamphlets, reports and unpublished materials by and about women—the ephemeral collection."

The 'ephemeral' materials, arranged by topic, are concentrated and extremely helpful resources, whether it be for senior thesis papers general research on women's issues. Volumes of materials have been sifted through to give a comprehensive overview of topics, ranging from sexual violence against women to women in the arts. Undoubtedly, the compilation is a great time saver for those doing research on specific women's issues. In total, the Center subscribes to about 140 journals, often published by smaller organizations, not usually found around New York City or in the Columbia libraries. Although as Calman points out, "the strongest focus is on the U.S.," there is a great deal of material on women's issues in third world countries. One example of rare literature not usually found in mainstream New York is the Indian feminist journal 'Manushi'.

The Center's second important function brings a variety of speakers to campus to discuss women's movements and issues on both a national and international level. Under Calman, the Center will continue to invite prominent women speakers to Barnard. For example, the Reid Lecture Series, named for Helen Rogers Reid, will continue to focus on women of color. A spring conference called "The Scholar and the Feminist" is scheduled to become a biannual event. These programs are similar to what the Center has organized under former director Kaplan. There will be some changes in the Center's agenda, however, incorporating Calman's expertise in public affairs and international women's movements. The Center's focus, according to Calman, will be "more political and sociological rather than arts oriented at first, and will expand the focus of multi-cultural and international women's issues." Calman also plans to have programs concerned with vital, topical issues, such as sexual harassment and affirmative action, and invite speakers of varying perspectives. "Feminism is not a monolithic thing," Calman said.

Another expected change involves actually changing the Center's appearance appearance and overall atmosphere. One plan currently being implemented is to change the spacial dimensions in the main room to create the feeling of a reading room.

"This is another space for students to be and hang out; it will be more accessible, and will be a library as well," Calman said. The ultimate goal of the appearance changes is to convey the clear message that the Center is open to all students, including men. Calman is quick to add, "You don't have to wear a button to walk in here," emphasizing that one does not have to be decided on feminist issues to use the Center's valuable resources.



Professor Leslie Calman

Another change in the Center will entail gradually putting its vast collection of literature on CLIO so students can have easier access to Center resources. Newer and more inclusive programs for both faculty and students are also under consideration, so the Center's focus will not be completely on students. Calman was somewhat reluctant to disclose exactly what these programs are about because they are still in development, but she stated that she will soon be meeting with SGA to discuss possible programs.

New programs will be decided upon by the Center's Board which will consist of faculty, administrators, students, alumni and former trustees. Calman emphasized that the Board does not play a restrictive role in regulating the Center's proposals particularly with regard to Kaplan's recent resignation.

"It's really not an issue that things have been too radical," Calman said, "the major objective is to support and enhance feminist scholarship wherever that scholarship leads."

Furthermore, no administrative body, including President Futter's office, can exercise control over the Center's decisions.

"President Futter does not involve herself in day-to-day operations," Calman said.

One of the primary reasons for Dr. Kaplan's resignation was because she did not approve of budget cuts reducing the Center's staff from three full-time coordinators to two. There will be, however, be more students working at the Center and "this situation allows for maximum student involvement with students," Calman said. One recent former student Valerie Green (BC'91), has been named the Center's new administrative manager.

The college community will have to wait and see what new and beneficial programs the Center has in store. There is, however, one thing the Barnard/Columbia community can do, and that is take advantage of the Center's highly informative programs and materials.

Lisa David is a Barnard College senior

"show me round the universe:" Meeting Ntozake Shange

Last January in the poetry section of Strand bookstore, I found a copy of Ntozake Shange's (BC'70) choreopoem for colored girls who have considered suicide/when the rainbow is enuf. Recognizing her name from a Barnard brochure, I bought the book.

I brought this book with me to a Writer's Voice reading this October at which Shange read from her collection of poems. But I walked out of the West Side Y that night with something much more valuable than her signature. With as much nerve as I possess, I approached Shange that evening, introduced myself, and asked if I could interview her for the Bulletin. What follows is the story of how I did and why.

I emerged from the 28th St subway station wearing my best dress and armed with a fresh legal pad and every pen I own. Beyond that I had prepared

15 questions for this interview, based on Shange's poems, plays, novels, and essays, and a few that were my personal questions for her about that elusive job called "being a writer."

I had been invited to interview her following the roundtable at the Ubu Repertory Theater.

The conversation, which included dramatists Amiri Baraka, Ina Cesaire, Laurance Holder, and Shange, was focused on African-American and West Indian theater. As the participants discussed their topic, I could hear people around me commenting that Shange is amazingly perceptive and bright.

After the discussion, the panelists and audience crowded into a tiny corridor to drink wine and eat crackers. I stood at the side, waiting for the opportune moment to speak with Shange.

While looking around for a friend, Shange spotted me and, taking my hand, led me back into the theater.

"Do you want to sit?" she asked.

I realized that I couldn't take up the time my 15 question would require; there was a growing crowd of people waiting to speak with her, and she was being generous by granting me a few minutes alone.

Considering the level of my excitement, I tried to maintain what I thought was a truly composed state as I fumbled with my notes. I managed to ask a few of my prepared questions, but I didn't write much down on my legal pad.

We talked about why she writes. She explained that writing is an industry, a kind of work. But the tone in which she spoke and the lyrical rise and fall of her voice suggested the depth of poetry in her and her work.



photo by Frank Stewart

Ntozake Shange

I asked about her feelings about Barnard. She told me that she did not start writing or keeping a journal until late in her undergraduate years. And she echoed what we hear from so many Barnard alumnae, professors, and administrators: Barnard enables you to be and do anything. Barnard changes women by allowing them to accomplish their goals, by giving them the knowledge to do that.

It occurred to me that night, that what she said is true, and not just an empty promise.

Erin Henriksen is a Barnard College first-year student.

lady in brown

dark phrases of womanhood
of never havin been a girl
half-notes scattered
without rhythm/ no tune
distraught laughter fallin
over a black girl's shoulder
it's funny/ it's hysterical
the melody-less-ness of her dance
don't tell nobody don't tell a soul
she's dancin on beer cans & shingles

this must be the spook house
another song with no singers
lyrics/ no voices
& interrupted solos
unseen performances

from for colored girls who have
considered suicide/ when the rainbow is
enuf
by Ntozake Shange



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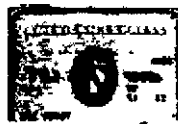
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Theatre at Barnard Does Justice to *La Ronde*

La Ronde ran Nov. 6-10, 13, 15-16 in the Minor Latham Playhouse.

La Ronde, the latest Theatre at Barnard production, is about love. It is about lust. It is about life dans love and lust. A play centered on the whirl of Pleasure which circles the audience with its garland of fresh variations on the trite theme of eroticism.

La Ronde is set in Vienna at the turn of the century, where a waltz dizzies one into amour and Stendhal explains the theory of love for those who aren't satisfied with its practice alone. The play opens with the first pair of lovers: a Soldier (Nicholas Simon CC'92) and a Prostitute (Anna Hildebrandt BC'95) who, impressed with his rank, finally offers herself, gratis. The two fall on the floor, she is consumed with gusto, and is as voracious as ever. The Soldier

then leaves only to reenter the café in search of more variety. He finds it in the Parlour Maid (Julie Rottenberg CC'92). She offers resistance yet is subdued, conquered and dumped by the omnivorous soldier who zips up his utensil and goes back into the café in search of fresh flesh.

The Maid, in turn, goes back to her master, whose pillows and poise she puffs until the Young Gentleman (Steve Rivo CC'93) is no longer genteel. Again, he dumps with disdain, for he seeks a woman of "class" who just so happens to drop by: the veiled Wife (Bernadette Clemens BC'95). She chews a symbolic red apple in frustration as the words of love and lust finally rouse her to consent. In the delicious apple scene, the couple race to bed, holding the fruit between their mouths, balancing the

bites.

Eventually, the Wife leaves with a kiss and a recommended book of Stendhal's (of course) and goes home. In this scene, the bed is centered, literally, on stage with the wife in it and a hellfied, moustached husband (Gordon Gray faculty), approaching. They talk of their unstable sex life which, surprisingly, neither seem to have a problem with. They talk of scandalous affairs—yes, they are awful, they agree. He confesses to one himself and although she remains silent, they interlock.

Next, we glimpse into the private "chambre séparé" where the Husband is seducing a sumptuous "Sweet Girl" (Katherine Mayfield BC'95). Consequently, his 19-year-old pet later winds up with the Poet (Michael Riedel CC'89) who deems her a genius, while looking at the mirror at himself, bien sûr. A puppy himself, he wiggles his way into the boudoir of the Actress (Debora Cahn BC'93) who throws him out of the room; just for a second, he wraps himself in a fuchsia boa and then, seduces in style. Yet she too continues the dumping tradition when she warms to the Count (Rob McQuilkin CC'91). He attempts at romance, declaring that "a woman like her should not be taken before breakfast," and suggests that he should meet her that night after the show in her carriage. But the lady feels "it is awfully hot in here" and suggests he close his eyes for the "Act of Darkness." Yet lust doesn't last and he leaves.

Finally, we're back to scene one where the sleeping Soldier awakes in the Prostitute's room and her "innocence." They briefly talk of her profession—he feels she deserves one lover yet she says she's choosy. And when he leaves, she gets out of bed to count her money.

In the final scene, she stands in the center of the stage, under the shadowing of the lights and triumphantly puts the cash into her garter, paints her lips and cheeks red and returns to her usual waiting place.

I liked *La Ronde*—the acting (the feigned naiveté of the Sweet Girl and the blunt deftness of the Actress), the bedroom humor and, above all, the classic theme of seduction.

Flora Lutsky is a Barnard College sophomore.

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King Missile's John S. Hall Discusses his Poetry

It's been a good year for John S. Hall: exploring the topics of the "real" Shakespeare ("Francis Bacon"), the joys of cigarette smoke ("Mr. Story") and stereotypes about maculinity (the title track), Hall's collaboration with Kramer earlier this year on the LP *Real Men* (Shimmy Disc) delivered listeners to Hall's realm of spoken word poetry, as developed in poetry readings downtown. More recently, Hall's band King Missile released the critically acclaimed *The Way To Salvation* (Atlantic), converting a whole new audience to Hall's style of songwriting and singing.

Pinning down the essence of Hall's work is more than difficult, it's

nearly impossible because of the many hats he wears. In his many roles as singer, songwriter, poet, and between-song comedian onstage, Hall finds humor in daily experiences, ("Indians"; "The Party"), spins tales while commenting on the social problems of society ("Garbage"; "The Story of Willy") and forms lists from arbitrary sequences ("Hide The Knives"; "Listen To Me").

This interview was actually a series of interviews conducted over a period of a week last month, which took place in different locations on the Lower East Side. I'd like to thank John S. Hall for his time and patience, and also for introducing me to various iced coffee places and parts of the Village I'd never been to before.

Susan Leff: Tell me about your writing.

John S. Hall: I've chosen a form that's basically formless. Whatever subject matter comes to mind, the subject kind of dictates the form of the piece, so I'm not stuck with any rules except to just follow what it is that I want to say. That can be good and bad, because sometimes the necessity to arrange words in a certain way can create new ideas. In other words, when you're trying to write a sonnet in iambic pentameter, because of the straining you have to do to make it fit, your mind, because it's forced to, can think of incredible things. But on the other hand, in the past at least, I've found it difficult to do that without coming off as

contrived. So usually, I settle into a pattern...that follows the way I would naturally speak about something, whatever it may be.

To me, it seems there has to be more ideas because of what I do. It has to move along more: it's either got to be a fast-moving plot or idea after idea.

I always feel like with what I write, the words have to work, and that's what's more difficult about it: but what's easier about it is that it doesn't have to rhyme, and it doesn't have to fit into a meter. So what I'm doing is different than most people, which incidentally makes it easier again. Because it's different, it appears more original than it actually is, and people notice things more because of the way it's arranged. So people say "There's a lot of food in your work," or "There's a lot of humor in it." And I say, "There's a lot of food in a lot of other people's songs too, but you just don't think about it, and there's a lot of humor in what a lot of people write as well..."

SL: Are you a good singer?

JH: No. But there are times when my vocals are very, very appropriate to what I'm doing and that's why it works. It's a voice that stands out on the radio, and that's, I think, why DJ's like to play it. I still don't know whether or not people actually like to hear it or not, because we still haven't sold the massive numbers of copies. The reason why that's the bottom line for me is because that's actually individual people going to the record stores, buying it. And I guess there have been thousands of people that have done that-but not MILLIONS. (Laughs.)

SL: Not yet. anyway. Maybe next album.

JH: The next album-maybe a hundred thousand, maybe hundreds of thousands. Almost certainly not a million.

SL: You mentioned earlier that you think [The Way To Salvation] will be an easier album to follow up.

JH: I'm hoping that. (Pauses.) I mean, as a rule, I'm not a very confident person, but because of what I consider to be the myriad of problems (involved

with *The Way To Salvation*)...let's put it this way: I can understand why critics would think that *Salvation* is better than *Mystical* (Shit), even though I think that *Mystical* is better than *Salvation*. I think the next record will satisfy me and what I want from the record the way *Mystical* did, but it will also satisfy the critics. I think the reason people preferred *Salvation* was because they feel it's the first album I've been associated with that really works as a record, by which they mean the production levels are not completely skewed and quirky, the way Kramer makes records a lot of times. He doesn't make them in a straightforward way.

So usually, I settle into a pattern...that follows the way I would naturally speak about something, whatever it may be.

—John S. Hall

The reason I don't like [*Salvation*] is because I'm not very happy with the material; I'm not very happy with the way I delivered a lot of it. I was really insistent on "Indians" and "To Walk Along The Pigs", and a few of the pieces came out the way I'd wanted to do it, but for a lot of things, I just sort of listened to other people, and I wish I hadn't. But also, I expect that the material I write [for the next album] will be better for me.

I think *Salvation* is the record that's laying the groundwork for what's going to be an incredible record. Also, working with Dave [Rick, King Missile's guitarist] now for two years, and Chris [Xefos, King Missile's bassist/keyboard player] for two years, and a drummer who can work in a myriad of styles, and who's very accomplished, I think it'll be a good experience.

SL: How did you make the transition from writing for yourself to performing in front of audiences?

JH: Well, I mentioned "Poetry Calendar" earlier because I'd been writing, and I saw the "Poetry Calendar", I guess that was in 1984, and it was [listing] open readings. So I

THREE SELECTED POEMS BY JOHN S. HALL

HOW I SHALL GET TO OREGON

FIRST I'LL LEARN HOW TO DRIVE
THEN—I'LL WIN A CAR ON A
GAME SHOW!!!!
THEN, I'LL DRIVE TO OREGON.

IF ONLY

IF ONLY WE COULD TURN OUR HEADS
INTO MELONS
THEN WE COULD SQUEEZE THEM, AND
THEY WOULD PRODUCE
DELICIOUS JUICE
IF ONLY WE COULD TURN OUR HEADS
INTO BREADS
WE COULD SLICE OUR SELVES UP AND
MAKE SANDWICHES
IF ONLY WE COULD TURN OUR HEADS
INTO CHEESES
WE COULD JUMP INTO A MUSHROOM
OMLETTE AND
MAKE IT TASTE OH SO MUCH BETTER
IF ONLY WE COULD TURN OUR HEADS
INTO LEAVES OF LETTUCE
HANGING OUT IN THE SALAD BOWL
WITH TOMATOES AND CARROTS,
SOME BLUE CHEESE DRESSING ON TOP
THAT WOULD BE QUITE FINE, I THINK
IF ONLY WE COULD DO THAT
BUT WE CANNOT
WE CANNOT TURN OUR HEADS INTO
ANY KIND OF FOOD AT ALL
IT SIMPLY CANNOT BE DONE
WE MUST LOOK ELSEWHERE FOR
ANSWERS

NATURE POEM

MY HEART IS A FLOWER.
BUDDING, BLOOMING DRIPPING DEW,
DROPPING PETALS ALL OVER THE
PLACE,
MAKING A BIG HOPELESS MESS.
STINKING THINGS UP,
WAITING FOR SOMEONE TO COME AND
SUCK THE POLLEN OUT OF ME.
SUCK ME DRY.
TILL I WILT.
TILL I AM NOTHING.
TILL NEXT SPRING.

[THIS POEM BECAME "MY
HEART IS A
FLOWER" ON KING
MISSILE'S THE
WAY TO
SALVATION.]



John S. Hall

realized there was a place to go that had a bunch of people and everyone wants to read their stuff but they're all listening. So I went to those and maybe I had my first four or five pieces. After doing three of those, somebody featured me—we have to backtrack here. You know about You Suck (Hall's first "band", a concept duo that covered Barry Manilow, Culture Club, Duran Duran, was intended for people to "yell and throw shit at," Hall has said). That was the first thing. That was my first idea about performing. We probably did about twenty-five shows in New

York over the course of the year, and the band dissolved.

A year later I wanted to do this spoken word poetry, and me and Dogbowl tried it, and I think we played a couple of times, and then it stopped. Then I was doing poetry readings by myself. At any rate, Dogbowl would come up in the middle of the poetry readings and do three or four pieces. And that's basically how it was until—maybe we did a few shows in clubs, like we did an audition at CBGB's probably in 1986—but that was basically what happened until 1987,

when we recorded *Fluting on the Hump*. And that helped us get shows, and so from then on it's always been sort of using the records to get shows, which seems like the more natural way to do it, because you can give them the record and say "This is what we do."

Susan Leff is a Bulletin arts editor, and a Barnard College senior.

King Missile will be performing at Maxwell's in Hoboken, NJ on Sat., Nov. 23 at midnight. Tickets are \$6.

Death as "Interrupted Life" at the New Museum

Currently at the New Museum of Contemporary Art and running until December 29 is an exhibit entitled "The Interrupted Life." Death is the theme, so one may guess this is not light viewing, rather it is thought-provoking and satisfying to that human need to behold the horrific and the feared. Death is portrayed both visually and symbolically using a variety of media, including black and white photography, mixed-media installations, nylon sculptures, pillows, a cryonic suspension tank, film, and video, to name a few.

The most striking portrayal of death in this exhibit is Death itself. In more than a few instances, medical cadavers and bodies from morgues were

photographed, or postmortem photos were used. Visually disturbing works of this type include series by

Jeffrey Silverthorne ("Morgue Works," 1972-1974), Hans Danuser ("Medizin I," 1984), and Bastienne Schmidt (an untitled series from 1991).

Shock effect is a definite factor here, yet, without a doubt, there is a higher motive for such gory works as these other than this. For instance, Silverthorne's "Woman Who Died in her Sleep" is a photo of a woman presumably murdered in her sleep,

whose entire front is lined with a deep cut and stitches. Yet, what is more disturbing than the cut is the humanity (and oddly, the femininity) and innocence of slumber her body conveys even in death. This type of demeanor in death occurs similarly in a photo from Schmidt's untitled series. Here, two workers carelessly dump a cadaver into an open pit already littered with two other female bodies. One "resting" body's hand, however, is tenderly covering her breast, as if in death she is still trying to maintain her dignity. The human poses of the dead stir more thought and sympathy than the image of their ill-treated, mangled



Jeffrey Silverthorne, Morgue Work, Woman Who Died in her Sleep, 1972-74



John Lekay, Cryonic Suspension Dewar, 1991.

bodies does one's stomach. Other works in Schmidt's series also focuses on humans as clinical specimens and seem to comment on their loss of individuality. One photo in this same series portrays a female cadaver whose leg has been numbered and who is surrounded by white-jacketed (presumably) medical students. Danuser's series "Medizin I" explores this theme at length. These works range from depictions of immaculate white tiles of laboratories to works portraying internal organs on cutting boards or in pans, to the most frightful photo of a cadaver's head, pale-white and seemingly straight from a B horror movie

Other works in the "gory" category include those inspired by photojournalism, or perhaps even police file photos, thus indicating the media's role in our everyday exposure to death. Brian Weil's "Murder in Miami (14-year-old boy stabbed with a kitchen knife in his mother's bed by an intruder, April 1982, 5:40 p.m.)" is one example. Another example is "Croix de Guerre" (1990) by Elaine Reichel. This is a series of oil-paint and gold-leaf photos, arranged in a cross configuration, which depict the horrors of war. Some of these include a famous Brady photo of dead soldiers on a field after a Civil War battle, and various other pictures of bodies laid out in coffins, a war-destroyed church interior, and the most frightening of all, Holocaust victims.

Many works evoke death symbolically as opposed to portraying it outright. An untitled 1990 series by Adam Fuss is one example. From a distance, these three gelatin silver prints look like underexposed mistakes, yet upon closer inspection, one can just barely distinguish individual images of children. By shrouding the children in black, the artist conveys a feeling of gloom and of death. Another striking example is Andy Warhol's "Electric Chair" (1964), where red paint and an eerie photo of an empty electric chair is silk-screened onto canvas. The image of legalized murder, a facet of our society, is thrust back at the audience, perhaps for the reexamination of values in our society. "The Prison Detail" (1986) by Jolie Stahl is a work portraying another way society deals with death. The work is a series of photos of New York City's own Potter's Field, where unidentified or unclaimed dead are buried. Due to the great amount of bodies to be put to this eternal



Jolie Stahl, The Prison Detail, 1986

rest, a work camp of Riker's Island inmates was established there, where the inmates are the caretakers. Yet, the dead become anonymous pine boxes filed away in neat rows, assembly-line fashion. This depiction of an unregarded End is in contradistinction

to the the religious altar-like installation by Amalia Mesa-Bains entitled "Body + Time = Life/Death" (1991), which draws from the Chicano tradition of altars for the dead and is drenched with the human element, as well as symbols of death. Another example of the

symbolic representation of death, and also another type of altar is "Mercy," 1991 by Donald Moffet. A mixed-media installation, "Mercy" is a series of lighted boxes each with a photo of a white rose and on alternated boxes is printed the word "Mercy." Each box represents 1,000 people who have died from AIDS related diseases in the United States. The installation, covering an entire wall, represents more than 100,000 people who have died. Similarly, in this age of AIDS and other fatal diseases that confound science and continue to take lives, humans strive to control their destiny with the the technology that does exist. This is the subject of John Lekay's "Cryonic Suspension Dewar," and actual cryonic suspension tank, and accompanying video on cryonic suspension, or "freezing" humans, often those with chronic diseases who want to be "brought back" when a cure is found for them.

Finally, a portion of the exhibit entitled "To Live and Die in the Museum" invites patron participation. In an alcove lined with books whose covers read "Have you ever had a supernatural experience," "How often do you think about death," or "Do you believe in an afterlife," museum-goers are asked to respond in the books to these questions. (This part seemed to be the most popular!)

There is an array of upcoming events in lieu of the exhibit during the show's remaining weeks, including "Real Life and Death," November 23 and December 21, which explores the role of art and "real life" experiences with death, "A Day Without Art," a day of action and mourning in response to the AIDS crisis (call for more info), and "A Fantasy Encounter With Dying," December 7, 2.00 p.m.. For more information on the events, call (212) 219-1355 for a recorded message. The New Museum of Contemporary Art is located at 583 Broadway

between Prince and Houston Streets in Soho

Jeri Johnson is a Bulletin associate editor and a Barnard College sophomore.

Left Field
Susan Leff

"Categories (snap, snap).
Names of (snap, snap)...music (snap,
snap)...such as (snap, snap)..."

Hello again...I returned from my trip to California to a ton of new music. Here's a sample of some of the most interesting selections from new artists, all of whom challenge the traditional pigeon-holing categories (i.e. rock, reggae, classical, etc) that plague the music industry:

Majek Fashek and the Prisoners of Conscience—*Spirit of Love* (Interscope)

Produced by Little Steven, Nigerian Majek Fashek's first widely-released album is a tasty blend of rock, reggae and other African rhythms. Included here is "Send Down The Rain," the single which made Fashek a legendary folkhero in his homeland (during a drought in 1987, Fashek's outdoor performance of "Send Down The Rain" brought forth a miraculous deluge from the sky.) Songs like "Religion is Politics" and "So Long" are addictive in their simplicity and rousing choruses, while the political statements are moving messages of hope and determination.

The Family Stand—*Moon In Scorpio*. (eastwest)

Outfunking the funksters, outrocking the rockers, this Brooklyn trio trades off lead vocals on this 70+ minute LP, and each of the fifteen songs is a funky yet soulful and experience. Vernon Reid of Living Colour sits in on the opening track "New World Order," but it's really vocalist Sandra St. Victor who steals the show on the beautiful ballad "Shelter" and the touching gospel gem "Where Does Mommy Live?", which explores St. Victor's grown-up pain of searching for her biological mother. The latter track is worth the price of the album alone, but don't miss out on the rest of the songs, too: Moon in Scorpio may be the most exquisite and enjoyable album of 1991.



The Family Stand

photo by Michael Lavine

Liwybr Llaethog—*Mewn Dyb*. (ROIR)

A quartet of hardcore punk anarchists from Wales (their name is pronounced "Leeber Lagathog", with the stresses on the first syllables) have creatively mixed Irish rap, African rhythms and industrial funk. The result is a surprisingly melodic, mostly instrumental set of danceable tracks which feature vocal samples (of indiscernable origins and languages) as well as other sampled snippets. Categorizing this band in the "World Music" section simply because of their nationality would be a crime; rather, it's the smidgens of cultural styles that wind through the frameworks of each song that seems universal and "worldly" to me.

Single Gun Theory—...like stars in my hands... (Nettwerk/IRS)

This Australian trio's second album melds samples from the band members' travels in 1986-1990 through India, Turkey and southeast Asia with the techno beats they discovered on the British club scene. While Kath Power's spiralling messages are as darkly mysterious as the powerful Islamic recitations that introduce many of the songs, the monotone vocals of singer Jacqui Hunt don't do true justice to Power's lyrics. Still, "Words Written Backwards" grooves, as do "Angels Over Tehran" and the infectious "I Am What I See."

Susan Leff is an arts editor and a Barnard College senior.



Majek Fashek

photo by Bob Gruen

Arts Calendar

NOVEMBER 18-24

A Midsummer Night's Dream
November 21, 23, 24 Rinkberg Auditor.
in Jewish Theological Seminary

ON CAMPUS MUSIC
MUSIC
UP TOWN

MUSIC
SIENA
SAT 11/23
8:00 JAMES
R.M. in
BARNARD
ALL

Jean Cocteau's
ORPHEUS
Nov 19, 7, 9, 11
in ALTSCHUL

Victorian American
Pleasures: Board & Table
James of the
19th C
WALLACH ART GALLERY, Schermerhorn

GLORIA NAYLOR

WED. NOV 20
READING AT 6:30
in 301 PHILOSOPHY

Recital by DAVID
8:00 11/21 HOLZMAN
in MILLER THEATRE

Black Orpheus
THURS 11/21
8:00
4th M at 7:00
N in
ALTSCHUL

THE 4th M at 7:00
N in
ALTSCHUL

East European Film - 6:00pm 11/20 amplifier in SIA
November's children
MON 11/18 8:00pm in ST JOHN THE BAPTIST
HELP IS ON THE WAY An AIDS BENEFIT
CONCERT
Nov 21, 22, 26 - 8:00 PM
Nov 23 2:00pm
Nov. 24 3:00 PM
in SCHAFFER THEATRE

Molieres
THE IMAGINARY INVALID

OFF CAMPUS
URBAN BUSH WOMEN
Nov 23+24
B.A.M. opera house
307-4100

THE EMPIRE STRIKES BACK Tues. Nov 19
NORM @ DANNELL LIB.
20 W. 53rd St. Fra

Adrey Ballet
NUTCRACKER
CITY CENTER 563-3739

SONNY ROLLINS
11/23+11/24
BOTTOM LINE
228-7880

THE WAGES OF FEAR
FILM FORUM
727-8110

WORLD CASIO QUARTET
Nov. 19
Knitting Factory
732-7206

Matthew Rolston PHOTOS
STALEY WISE GALLERY
560 BROADWAY 916-6223

a retrospective of
SWEDISH AVANT GARDE FILMS
11/21
ANTHOLOGY FILM
ARCHIVES
505-5181

WORD 2 MY MOTHER
& TONY COXES VIDEO INSTALLATION
AT M.O.M.A 708-9400

Pixies
PERE UBU
Nov. 23 RITZ
591-8700
BURNING SPEAR
SEE-A-MOVE
November 22
MARQUEE

By Miss Stahlia Elroyed

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