



BARNARD BULLETIN

Volume XCIX

Number 11

December 9, 1991

"Whatcha Got in That Bag Pops?"

TAXES

Health Education

Foreign and Domestic Policies

ABORTION *Deficit*



Plus:
Barnard
Women on
Men with
Essays by
Alumnae
Erica Jong
and
Suzanne
Vega

CHANGES IN THE EXAMINATION SCHEDULE for Fall 1991 are as follows: CHE BC 3355 TUES., DEC. 17, 1-4 p.m. in 615A; ENV BC 3016 WED., DEC. 8, 4-7 p.m. (not Monday!); PHI BC 1001 (02) J. Lad MON., DEC. 16, 1-4 p.m. in 202B; and PHI BC 1001 (03) R. Myers WED., DEC. 18, 1-4 p.m. in 327M.

THE LAST DAY TO FILE A REQUEST FOR AN INCOMPLETE is THURS., DEC. 12. In a course where a final paper is due on an earlier date, request must be filed no later than the day before the paper is due. Please also note that the last day to submit work to the Registrar's Office for vanishing incompletes is TUES., JAN. 14. For further details, consult the Barnard Catalogue pp. 6-7.

ATTENTION ALL STUDENTS: THE OFFICES of the Registrar and the Dean of Studies will be closed from DEC. 23-JAN. 1. Students planning to order transcripts or to request recommendations to be sent should file these requests by DEC. 16.

DO YOU NEED SOME HELP WITH THAT LAST PAPER? Extended hours for the Writing Room, located in 121 Reid Hall, will include the following dates and times: MON., DEC. 9, 4-9 p.m.; and TUES., DEC. 10, 6-10 p.m. The staff of the writing room will be there to assist you with drafts or revisions, but be sure you understand your instructors' policies with regard to the use of the Writing Room. For further information, call x48941.

LIBRARY RESEARCH: A DEMONSTRATION to introduce electronic information sources and educational tools to the campus will be held TODAY, DEC. 9 at 3 p.m. This is your LAST CHANCE to get help with library resource materials for this term. For further information, contact the Library at x43953.

PROGRAM PLANNING FOR NEXT TERM: Tentative Spring 1992 programs for first-year students and first-semester sophomores should have been filed with the Registrar. Juniors and seniors as well as second-semester sophomores should have discussed—and in some departments filed—their tentative programs with their major advisors. All returning students who intend to take

limited enrollment courses at Barnard should have signed up for them in the relevant departments. If you have not tended to these matters, please do so as soon as possible.

ATTENTION SOPHOMORES, JUNIORS AND SENIORS: Applications for the January Housing Lottery will be available until DEC. 12. Please drop by the Housing Office, located at 203 Sulzberger, any time between the hours of 9 a.m. - 1 p.m. Monday - Friday. Be sure to check the bulletin board outside the Housing Office for the latest up-to-date information.

IMPORTANT JANUARY DATES: Language placement exams will be given on TUES., JAN. 14. Registration for Physical Education will be held on TUES., JAN. 14 from 9:30 a.m. - 4 p.m. in the Gym.

FEBRUARY '92 DEGREE CANDIDATES: You should have received a letter from Dean King regarding the February graduation exercises. Please be sure to return the form enclosed with the letter by FRI., DEC. 20. If you did not receive the letter, call Dean King at x42024.

SENIORS: MON., JAN. 6, IS THE deadline to apply for the Associate Alumnae Graduate Fellowships offered each year for graduate study by the AABC to one or more Barnard seniors or alumnae who show exceptional promise in their chosen fields. For information and application forms, call or come by Alumnae Affairs, 224 Milbank, x42005. **COMPETE FOR THE ELIE WIESEL PRIZE IN ETHICS**, submit a 3,000-to 4,000-word essay on one of the following themes: "The Meaning of Ethics Today: Choices, Challenges and Changes," "Ethics: Global Responsibilities and Individual Choices" and "Can Ethics Be Taught?" For further details, see Dean King, 105 Milbank, x42024. The deadline for submitting essays is TUES., DEC. 17. Prizes: \$5,000; \$3,000; \$2,000; three honorable mentions.

SUMMER IN WASHINGTON: Applications for Barnard's Summer in Washington Program are available 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.

AUDITIONS FOR INSTRUCTION AT AMANHATTAN SCHOOL OF MUSIC for Spring '92 will be held at MSM on JAN. 3-4, 1992. **THE APPLICATION DEADLINE WAS LAST WEEK.** Application fee: \$35. If you haven't applied and still wish to do so, contact the MSM Admissions office. If you pass the audition and wish to enroll, you will also need to file the Barnard form with the Registrar and the MSM Admissions Office. Entrance auditions for the Juilliard School are held MAR. 2-6 and MAY 27-29. The application deadline is JAN. 8. Application fee: \$35. Pick up application forms at the Barnard Registrar's office.

STUDENTS NOT RETURNING TO BARNARD NEXT SEMESTER (and who are not February '92 graduates) are reminded to file a study leave or withdrawal form in the Office of the Dean of Studies as soon as possible. Students seeking credit for a study leave should arrange to meet with Dean Schneider (105 Milbank) and remember to have course approval forms signed by the appropriate departmental chairs. Students who will not be seeking credit for course work elsewhere while on leave should see their advisors and complete a withdrawal form.

BEST WISHES FOR THE SUCCESSFUL COMPLETION OF YOUR COURSES AND HAVE A WONDERFUL WINTER BREAK!

BARNARD BULLETIN

Editors-in-Chief

Gretchen Cray
Ali Stone

News Editors

Sharon Friedman
Rhea Suh
Tiara Bacal Korn

Features

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Jen Sundick

Women's Issues

Paulette Song
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The Arts

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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.

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Some Thoughts on a Women's College Newspaper

Way back when I started working on *The Mount Holyoke News*, my first editor gave me a copy of a thesis written by a Mount Holyoke student in 1969. It was called "Some Thoughts on Women's College Newspapers" and it began like this: "Women's college newspapers are basically bad. Many students don't bother to read them and the paper often has little impact on those who do. More often than not, the papers are high-schoolish, poorly-written, and boring. Their photography, artwork, and layouts are dreadful...Many women's college newspapers share such problems as a dull, listless, husband-hunting student body...And an all-girl staff does not have the 'social drawing power' that a coed staff would have."

Though we laughed pretty hard about it at the time, throughout my three and a half years of working at Mount Holyoke's and then Barnard's news publications, the first sentence of this paper has visited my thoughts, usually in a state of frustration, at least once a week. But I bit my pencil, stared meaning out of blurry pictures, and allowed the computer to create a thin glaze coating on my face in the small hours of the night. If things didn't turn out the way I hoped, there wasn't much time to be embarrassed about "poorly-

written" articles or "dreadful" lay-out because come Monday, the whole process had started over again.

I have a confession, no, more like a record, that not many college newspaper editors can beat. I only pulled two all-nighters my whole college existence. My brain automatically shuts off at 3am. But those two all-nighters are probably the two most memorable nights of my college existence. The first was my first night as news editor at Mount Holyoke. Ali, my co-editor at Barnard, also transferred from Mount Holyoke and also worked on *The Mount Holyoke News*. I remember how we had no idea how to work the Macintosh program, *Pagemaker*, and we still didn't realize that you could lift up the mouse and move it when you got to the edge of the mousepad. And then how everything we had taken so frantically seriously at 5pm became the most absurdly funny thing we'd ever seen at 5am. Most of all, I remember Ali and I trudging back to our dorm in the morning while everybody else was leaving for classes and pigging out on stacks of chocolate chip pancakes. We deserved it. The second time this craziness happened was the first time Ali and I layed-out the *Bulletin*; this time we had to learn *Quark Express*.

Since I don't think I would ever stay up all night for a class if I could avoid it, it's weird to me that I those two long nights were spent at the expense of the newspaper.

Nietzsche said, "What doesn't kill us makes us strong," and when in October of 1990, *The Federalist Paper* printed an (for all intents and purposes) anonymous letter titled, "Barnard Doesn't Measure Up," Ali proudly tacked the letter to the wall of the *Bulletin* office. People visiting the office always squinted closely at the fading yellow piece of newsprint, "Why do you have this on your wall?" The answer: why not?

Over the years, the *Bulletin* has most definitely had it's ups and downs, going from a twice-weekly to a bi-weekly in the space of a year sometimes. Chances are that if the editors don't care about the *Bulletin*, no one will care about the *Bulletin* and the stacks of untouched papers will sit in the vestibule of Sulzberger till Facilities feels like removing them. But a good paper can make the whole community feel good. The point of the matter is that while a bad *Bulletin* should never be the reflection of a whole student body, a good *Bulletin* will.

Gretchen Crary is a Bulletin editor-in-chief and Barnard College senior.



Thank You Bulletin Staff of 1991

and

Good Luck to the Staff of 1992

Happy Holidays



What Really Happened?

Homophobic D.A.? Forcible sodomy? Truth or cover up? Last Wednesday, the Barnard community was further traumatized by developments of the alleged forced sodomy in Plimpton Hall when the Barnard administration announced the retraction of the statement by the alleged victim. The immediate student reaction has ranged from disbelief to anger. Because part of the horror that initially shocked the community had to do with the questionable state of the present security system at Barnard, some amount of relief was felt at the news that no unauthorized guest had been allowed into the dormitory. But further questions still remain unanswered. What really happened in the basement of Plimpton Hall the evening of Nov. 22, if anything at all, may never be known. Initially, some students were enraged by the possibility that the alleged victim had chosen to use the claim of "forcible sodomy" to alleviate his own responsibility for having invited the Columbia student to the basement of Plimpton Hall. Later, a campus alert bulletin from Dean of Student Life Georgie Gatch said that the alleged victim has now formally stated that he falsely reported a crime, but some students discounted the idea that the alleged victim had simply "made the whole thing up," and questioned whether the pressures of bringing the sodomy case to trial had been too much of an ordeal for the alleged victim. The student who found the alleged victim in the basement supported this scenario, stating in Thursday's Spectator that the District Attorney "practically dictated" the retraction to the alleged victim.

Despite the retraction, we urge the Barnard administration to continue its investigation of this case. Assuming the alleged victim really was a victim of forcible sodomy and chose not to pursue his action against the alleged assailant for whatever reason, his decision is a valid action in a country where rape victims are often discredited and further abused by the system. Furthermore, if even the slightest possibility exists that the retraction was coerced, a separate formal investigation must be opened, and the developments of such action must be made public. If instead, the signed retraction tells the true story, the prevailing homophobia in our society may account for some part of the alleged victim's action. Whatever the scenario may be, there can be no "time of healing" on this campus until follow-up activities begin, and it is the Barnard administration who must now gather more information before they end their investigation of this event.

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.



What's in that Bag for the Prez?

BARNARD BULLETIN

EDITORIAL BOARD 1991

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Women's Issues
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Commentary
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Congratulations!!!

We still need people to help in our photography section. Writers are always welcome. For information, please call Janie or Tiara at X4-2119 or stop by the Bulletin office in 105 McIntosh.

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Barnard Bull

The Bull recently roamed the campus in his fiercest demeanor, unquestioned by Security, asking passers-by what they think of security on campus and what, if anything, could be "beefed" up about it.



Lisa Houston BC '94

"I feel really secure on this campus. Most of the security measures taken are thorough and students are more aware of the possibility of crime. Desk attendants should pay closer attention to I.D.s and students should be cooperative when signing in guests."



Erika Woodside BC '92

"I think that security is really good, but people should always keep their doors locked. As an R.A., I know a lot of people don't keep their doors locked which is dangerous and stupid. Cameras in the basements of dorms might be a good idea."

Kaplana Schwani BC '94

"I think in general it's pretty safe here, but certain areas have to be monitored more carefully, especially in Barnard Hall. I don't feel safe in the gym or locker rooms."



Gabi Albert BC '94

"Speaking as a resident of Plimpton in which we had a recent so-called disturbance, I think that security needs to be enforced, especially in off-campus housing. The security in the Quad is much tighter than in Plimpton. After the incident in River, Columbia gave them a new guard. Barnard should follow that example."



Alana Riss BC '94

"On the whole, security is very good. I think they handled the situation in the Plimpton basement very well in the way they had a meeting immediately where we voiced our concerns. I just hope that they respond and carry through with the suggestions—like better I.D. checking and video cameras."



Rachel Mintz CC '93

"more lights, more police officers, more phones"



Thrift Shop Drive Earns Funds for Barnard Scholarships

Having problems finding the perfect holiday gift for your Aunt Mary? Can't find your most comfortable pair of old jeans? Sick of the lines and perfume people at the major department stores? Well, never fear, the Barnard Thrift Shop is here.

Everybody's Thrift Shop, located at 1261 Park Ave. (and 21st St.), is a non-profit, second-hand store run by, among others, Barnard Alumni and volunteers. The thrift shop is associated with six different charities, including Barnard. According to Alison Pierre (BC'94), Everybody's Thrift Shop the oldest thrift shop in New York City, Everybody's Thrift Shop has earned Barnard around one million dollars in scholarships over the years. All profits from items

Barnard friends have donated go towards unrestricted scholarship funds at Barnard, for Barnard students. "This is an important aspect of the Shop," said SGA President, Leigh Fairchild (BC '92). "There are so many funds that are strictly earmarked for specific qualifications, but all these proceeds go towards unrestricted funds."

"Even though the shop has existed since 1921, this is the first year Barnard students have created a clothing drive specifically for the shop," commented Pierre, coordinator of the drive. The drive has been running since November 11 and will continue until December 17. The proceeds from the sale of the student donated articles, will then be returned to the students of Barnard in form of scholarships. Boxes for donating clothes are located in all of the Barnard Residence Halls.

The Alumni Association of Barnard College (AABC) also hopes to use the Shop as a way to increase interaction between alumnae and students, according to Fairchild. The chair of the

Shop and current liaison to AAB, Nanette Hayes has called for the establishment of a tradition with the shop, urging new dedication and support. Currently, the Shop is undergoing a review by an ad-hoc committee for future recommendation to the AABC.

Everybody's Thrift Shop provides a direct service to Barnard students, promotes increased relations between students and alumni, and provides a valuable community service by offering inexpensive, high quality clothing to all. For those last minute holiday shoppers out there, this is definitely a place to keep in mind.

Rhea Suh is a Bulletin news editor, a Barnard College senior and way cool in my eyes.



Rep Council Meets for the Last Time in 1991

At the Student Government Association (SGA) meetings on Monday, November 25 and December 2, SGA discussed issues pertinent this semester as well as next semester. Concerning the anti-semitic Mezuzah stealing, there was a Jewish Student Union (JSU) Mezuzah rededication. This ceremony was co-sponsored by Quad Hall Council and McAc with support from SGA. Rabbi Sheer and other speakers were present.

Continuing developments include the Pan African Studies Program. There was a proposal unanimously passed to encourage Barnard departments to institute searches for specialists in the fields of African American Studies.

The Asian Pacific Awareness Month (APAM) recieved \$800 from SGA's contingency. This month is scheduled to take place in April.

The Columbia Course Guide for the academic year 1992-1993 received \$100. They hope to target every class next year and have a paragraph or two more on the professor. The price will be \$4.00.

Receiving New Club status in SGA

was the Black Student Organization. The BSO was allocated \$150.

Last Monday, December 2, the recipients of Winter Grants were announced. Congratulations to the awardees.

Concerning Honor Board situations, the Honor Board are compiling a faculty survey. They are also creating a handbook that will be distributed to all new students in the hopes of clarifying any misunderstandings.

The Class of 1992 is bringing in their T-shirts and sweatshirts. The tri-school event between Barnard College, Columbia College, and School of

Engineering and Applied Sciences in honor of the Thanksgiving Holiday was held on Tuesday, November 26 in Furnald Lounge. The event was for those senior citizens who had no place else to go.

The Class of 1993 held a study break on Monday, November 25 with their class dean, Dean King. The juniors went to a neighborhood nursing home to visit senior citizens for the holidays. Their University T-shirt joint with Columbia and School of Engineering

Class of 1993 is on sale.

The Class of 1994 held a successful study break on Thursday, November 20 with over 100 people in attendance. The special guest were the acapella groups Barnard Bacchante and Clefhangers. The International Casino Nightheld on Thursay, December 5 was another total success.

The Class of 1995 held their "open house" to interested First Year students on Monday, November 25. They have begun a food collection box for those less fortunate. A monthly meeting between the First Year officers of Barnard College, Columbia College, and School of Engineering and Applied Sciences has now become tradition. The meetings will take place in the beginning of each month.

Rep. Council, it has been a pleasure!

Karen N. Wasserman is a Bulletin associate editor and Barnard College sophomore.

Victim Retracts Sodomy Accusation

The man who claimed that he had been forcibly sodomized last week by a Columbia student recently told the New York City District Attorney's Sex Crimes Unit that he was not the victim of any crime and had in fact invited the alleged assailant into Plimpton Hall and had taken him to the basement.

According to the Columbia Spectator, the friend of the alleged victim still maintains that she thinks her friend was a victim of a violent crime because of his traumatic state immediately after the incident. Whether or not the incident actually occurred, many important issues were raised. One such issue is the role of the University administration in dealing with this type of situation. Many students feel that the administration should have taken a firm stand on the issue and made it clear that the sodomy was a rape. Further, the Columbia Business School should have taken a more active role in the investigation.

Ilomai Kurrik, an active member of Take Back the Night, expressed her anger that the alleged assailant,

believed to be a Columbia Business School student, had been allowed to continue attending classes. "I find this to be horrifying ...there is more negligence being shown on the part of the Business School than Barnard Security."

Eric Garcetti, the National Coordinator for the National Student Coalition Against Harrassment agreed, stating that "The Business School should be conducting their own investigation."

There was also a great deal of anger directed at the attitude of Barnard Security. A candlelight vigil held on November 26 turned into a rally against the NYPD and Barnard Security. In front of Barnard Hall, the ralliers chanted, "Barnard Security, wake up to reality." Garetti explained the chant to mean that Barnard Security should "wake up to the special security needs of gay and lesbian students."

Andy Ingall (CC '92), publicity chairperson of the Lesbian, Bisexual and Gay Coalition (LBGC), said that the group was recently approached by the

Panther Patrol with an offer to provide security for LBGC after their First Friday dances. The Panther Patrol is the gay and lesbian version of the Guardian Angels. Ingall commented that "A force like this is needed because the administration is not considering the needs of its lesbian and gay students." Garcetti hopes that the publicity that this case received will help break the taboo of male rape. He said that many male rape victims do not admit to being raped because of the social stigma that has been placed upon it.

The alleged sodomy has brought a new focus to the forthcoming Rape Crisis Center. According to Garcetti, the "University should find people who will be able to counsel male to male and female to male rape as well as male to female rape."

Students and faculty are hopeful that the general response to the alleged sodomy will bring about reforms in the University's treatment of its gay, bisexual and lesbian community.

Urmila Ranadive is a Barnard College first-year.



Election Issues for 1992

Bulletin reporters have compiled information pertaining to the central issues of the 1992 presidential campaign. While this list is far from complete, we hope it will offer the Barnard electorate some ideas to contemplate



Domestic Policy

As the seemingly distant 1992 elections grow closer Democratic and Republican strategists are gearing up to enter the fray, armed with platforms, image strategists are gearing up to enter the relevant issues with platforms, images strategies, and hopefully, planning is still in its early stages, with large amounts of speculation swirling around possible candidates and major issues, a few key issues seem to be entering the public focus. One thing is certain—that in the upcoming presidential race domestic issues will be one very crucial area for debate for both parties. The most critical domestic issue now emerging seems to be the sagging economy and its related problems, which will figure very prominently in the formulation of both parties' campaign strategies.

The difficulty of ousting a president from office during times of economic stability is well-known. However, with economic growth stagnating, the recession (pronounced over long ago by Republicans) lingering ominously, and unemployment showing no signs of decline, Republican strategists have reason for concern, and Democrats have some key issues with which to build a platform. Election experts predict that the recession will be a Democratic gain, and have found that historically, voters penalize the party in power when there is high inflation. The sagging economy then, seems to be the major domestic issue of the upcoming elections, and the worsening plight of the middle class.

The President, who up until very recently has been flying high on his foreign policy successes, has experienced a drop, in his approval rating, down to 44%. Experts agree that the state of the economy is the main cause of the drop. Other issues which will probably plague the Republicans and provide political ammunition for the development of a national health care plan.

Democratic strategists will have to focus on these problems in order to effectively challenge the Republicans in the domestic area. Experts note that the party out of power has historically tried to paint the economy as being worse than it is, and with the current economic situation, the Democrats already have an edge. In addition, the "Education President" will be asked to defend his education policies in the face of a national crisis in America's schools. And the fact that 34 million Americans do not have health insurance, and that 10 million of the uninsured are children will be another major weapon for the Democrats. They will ask difficult questions, such as how to insure universal access to health care, and how to control rapidly rising health costs, holding the Republicans accountable for their lack of action.

Republicans strategists will try to develop a domestic agenda to counter criticism of their handling of these issues. They blame the current slump in the opinion polls on several missteps in domestic policy. Certainly the President will be advised to use the advantage of his office to take action that voters will remember.

What has hurt the President (and the Republicans) thus far is his refusal to take strong action to spur economic

growth. As the election nears, President Bush will probably not be able to avoid taking some steps to revitalize the economy. There is concern, however, that short-term actions may have negative long-term results. Actions such as increasing government spending, taken merely as election strategies to gain voter confidence, may backfire and hurt the economy in the long run. While assurances stream out of the White House regarding the economy, they seem to be little more than political rhetoric, for there are no added expenditures on any in the foreseeable future.

Domestic issues will be a necessary focus of the upcoming elections, putting the Republicans on the defensive, and the Democrats in the position of having to prove themselves more adept at solving the problems. With mounting social problems, weakening financial institutions, and the loss of American competitiveness in world markets, many Americans question whether either party can come up with the solution necessary to maintain America's position of world leadership in the future.

Anna C. Patchias is a Barnard College senior.



Foreign Policy

It is no secret that President Bush's first love is foreign policy. It is also no secret that the Achilles heel of the Democratic party lies in their virtual dearth of experience in the arena of foreign and defense policy. However, in the constantly changing chemistry of the American public, the importance of national security concerns is predicted to drop among voters, according to political analysts.

The Persian Gulf War, which initially thrust Bush onto a tide of popularity with the American people, began to ebb in light of the war's conflictual aftermath and the reality of a biting recession at home. According to one poll, Bush received a 78% favorable rating for his handling of foreign affairs compared with a 36% rating on domestic issues.

Bush's most publicized recent involvement has revolved around U.S. facilitation of the Middle East peace talks and the coercive tactics the administration has employed in an attempt to inject harmony into the region, namely the threat to block U.S. loan guarantees on \$10 billion from Western bankers to Israel unless it complies with the peace talks.

Closer to the home front, Bush has alienated some U.S. work forces by signing free trade agreements with both Mexico and Canada, therefore allowing companies to easily move their plants south of the border where they are able to benefit from more relaxed quality standards and a cheaper labor pool.

In terms of defense policy, Bush has announced unilateral nuclear arms cut and the grounding of the Strategic Air Command, presumably driven by the cataclysmic breakdown of the Soviet Union. In his speech on the nuclear arms reduction, Bush re-affirmed the quest for a "new world order" which frames his foreign policy, stating that "America must lead again—as it always has, as only it can."

Democrats tend to object to the use of force abroad

which in effect denied all publicly funded clinics the right to give any information regarding abortion to its patients. The House fell short by 12 votes in mustering the two-thirds majority necessary for overturning the presidential veto. This defeat was a stunning blow to the House democratic majority, which constituted the major proponents of the bill.

Bush's sympathy for the pro-life coalition was palpable this summer when Wichita, Kansas was transformed into a literal battleground fueled by the abortion debate. Operation Rescue, the radical fringe of the pro-life movement, had shut down three abortion clinics in the area through riots and harassment techniques. In response to the ineffectiveness of the local police in controlling the protests, federal judge Patrick F. Kelly ordered the group to stop their activity, citing an 1871 federal law prohibiting "conspiracies designed to deprive citizens of their civil rights." The Bush Justice Department intervened on the side of Operation Rescue, stating that Kelly had no authority to make this order. According to the Bush administration, the 1871 law was aimed at protecting people of color from Ku Klux Klan activities, not women who want to get abortions.

The pro-life plank has served to cause rifts in the Republican party. Conservative activist Ann Stone founded "Republicans for Choice" last year, and at their annual convention, young Republicans upheld the GOP platform, but refused to specifically support the pro-life position. According to Linda Chavez, former white house aide, the president is "jeopardizing his standing with young Republican women who are overwhelmingly pro-choice." Newsweek remarked in its August 1991 issue that "if the Supreme Court overturns Roe vs. Wade before the '92 convention, there could be a civil war in the GOP".

In the realm of pro-choice versus anti-choice, the Democratic party consistently emerges as the pro-choice advocates. For many pro-choice voters, abortion's tenuous hold as a fundamental right of women will force them to scrutinize presidential candidates closely before marking their ballots.

Stephanie Staal is a Barnard college junior.

The cases challenging "Roe vs. Wade"

Louisiana

Prohibits most abortions and penalizes doctors who perform them illegally.

Pennsylvania

Mandates a 24 hour waiting period, counseling, and the husband's consent if the woman is married. This will most likely be the first case heard by the Supreme Court.

Utah

A doctor must certify that the woman's life or health is in jeopardy. Pregnancies resulting from rape or incest must be reported to the police.

Guam

Prohibits abortion unless the woman's life or health is endangered. No exceptions for rape or incest.

★★★★★★★★★★★★★★★★

Health Care

Health care is quickly becoming one of the most important issues on the American political agenda. 12.3% of the GNP of the United States is spent on health care, which is an increase from 9.4% in 1980. If the growth rate continues, within 20 years, Americans will be spending 1/3 of all of its resources on health care.

As the country nears the 1992 Presidential election, every Democratic candidate is placing a great emphasis on universal health care. There are a myriad of proposals including some based on new taxes, and others based on new laws which would not increase present funds. The Republicans are responding with plans which will provide basic care for uninsured Americans. These responses are based on a feeling that the White House is not properly addressing this issue.

The health care industry has grown considerably because of abuses committed. For instance, unnecessary tests are ordered by physicians, and fraud cases abound. Fraud may account for 75 billion dollars of the annual U.S. health expenditure. Furthermore, there is too much money devoted to expensive procedures rather than to basic health care. Because of all the different health insurance programs, there is a ridiculous amount of paperwork required by hospitals, doctors, and nurses. Paperwork accounts for billions of dollars in health care spending that could be used elsewhere. Medicaid is unable to provide the necessary care for underprivileged Americans, and Medicare is burdening the young American working class.

The need for a universal health care system that would limit the waste that is occurring now is vital and is felt by both the Democratic and Republican parties.

Felisa Reinhard is a Barnard College junior

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Racial Tensions on Campus Discussed with Campus Student Leaders

Bulletin reporter Juliayn Coleman interviewed representatives from four campus groups: the Black Students Organization (BSO), the Barnard Organization of Black Women (BOBW), the Lesbian Bisexual Gay Coalition (LBGC), and the Jewish Students Union (JSU) to get to the heart of issues of racism, sexism, and homophobia on campus. Coleman asked all groups' representatives the same questions to be as objective as possible.

Andy Engel (CC'92), Member, LBGC

Coleman: What are your group's most immediate goals, and how are those goals being met by your group?

Engel: LBGC's immediate goals are to provide social and cultural activities for the lesbian, bisexual, and gay community at Columbia and the metropolitan community and provide for the lesbian, bisexual, gay and straight community with the focus more on lesbians, bisexuals, and gays. When needed, we respond politically. Two examples of that were the cosponsored rally against hatred when Leonard Jeffries spoke. LBGC cosponsored the rally with the Jewish Student Union. Another recent political action was the candlelight vigil and march that took place after a visitor, a man, was raped in the basement of Plimpton.

Coleman: What is your group's relationship to the rest of campus?

Engel: I have a feeling that there are many members of the gay community, closeted and out, who don't actively involve themselves with LBGC. There are several reasons for this. One could be that Columbia College in itself, or Columbia University in itself, isn't really a campus-oriented university like other colleges around the country. There are more distractions here. I think there's a significant population who come to Columbia to get involved in the city. Their involvement in the campus is secondary, extracurricularly. I think that's one contributing factor. I think another might be that LBGC is perceived by some as cliquey and unwelcoming and that's been something we've been trying to work on, work on getting rid of. I'm not sure how straight people perceive LBGC. I know a lot of straight people come to

our dances on the first Friday of every month; the dances are popular. I really don't know. It's strange how I'm dividing this into—I guess it makes some sense how I'm dividing this into gay people and straight people.

Coleman: What is the status of your group's relationship to the other groups I mentioned—BSO, BOBW, and JSU?

Engel: Let's take the Jewish Student Union. Last semester in the spring I had tried to organize a Jewish lesbian bisexual gay cocktail party. It was supposed to be cosponsored by LBGC and the JSU. I am a member of both organizations. I thought it be appropriate that both groups have their name on the flyer. The person who I organized the event with—both of us wanted to put the word 'pride' on the flyer. It said "Celebrate you Jewish lesbian bisexual gay pride." It was brought before the board of the JSU, and they claimed the statement was too "political." They would like to cosponsor it if we would take off the word 'pride'. After much frustration my friend and I decided we would not accept the JSU's cosponsorship. This semester, things turned around a bit, and I think I know why. I'll explain that later. The JSU and LBGC cosponsored this rally against hatred the night Jeffries spoke. And that was quite a turnaround from our last attempted cosponsored event. And I think the reason why it was successful was because we really didn't have to direct our issues against each other. We could take our issues and direct them on a third party: this issue of racism and sexism and homophobia. When the JSU and LBGC had to deal with their own issues against each other, it was uncomfortable for the Jewish Student Union. I forgot to mention this beforehand, but another reasoning why the JSU didn't want to cosponsor the cocktail party was because they felt it

would offend certain members of our community," meaning the orthodox Jewish community. But what they failed to realize was that they were offending another significant part of their community: us, the Jewish lesbians, bisexuals, and gays that exist on campus. I can't talk about BOBW because we have no contact with them, we haven't had any kind of programming with BOBW. But BSO—before this whole Jeffries thing took place, before we even knew Jeffries was coming to campus, Cary Johnson, who is a graduate student at SIPA, a gay black man himself, was the organizer for the race relations-human rights awareness week. That took place the week that Jeffries spoke. He had asked the BSO and LBGC to cosponsor a video presentation by a black lesbian and a white lesbian. We would just have to pay for the honorariums for the speakers and BSO was supposed to pay for the food; there was a reception. We had agreed to do this, we were really excited, this was the first time BSO was ever going to do an event with LBGC. Then the news broke that BSO had invited Jeffries to speak. The news also broke that we were on the same program with BSO. Jeffries's speech was part of the human rights awareness week. When I first heard the news I was ready to say, "Look, there's no way in hell we're going to cosponsor this event with BSO, this video presentation, after hearing about the Jeffries thing." But members of LBGC calmly tried to make me think more rationally and we decided to keep our commitment and to do the video presentation with BSO. I had drafted this nasty letter to BSO. Very condescending on purpose, telling them that we were—that LBGC was furious that they had invited Jeffries to speak, that he's such a homophobic speaker who's made such homophobic comments and such anti-Semitic comments. We were very upset, and in the letter I said, "We do hope members of BSO come to the video presentation by this black lesbian and this white lesbian because we feel you need to be educated about certain members of your community that you might be alienating, specifically black lesbians, bisexuals, and gays." So what

happened was, after the rally, just two days later we had to have this video presentation. We were all exhausted. BSO was exhausted, we were exhausted. We hadn't heard from BSO whether they were going to go through with this. They hadn't contacted us. At the last minute we changed our publicity and said this is a video presentation only sponsored by LBGC; that's what we sid on our answering machine. But at 9:05, four members of BSO showed up, Stephen Antwi and four members of his crew showed up and brought platters of food from Mama Joy's. We were really shocked. I wasn't sure it was them; I had never met them. They seemed like this faceless—the BSO, I didn't know who the BSO was, and I was really excited to meet them and we got to say a few words with them. They shook our hands, dropped off the food, and five minutes later they zoomed out of the room. They didn't say for the video presentation. They chickened out. So that's been our experience with the BSO. They did the right political move. They came and they did their commitment, they brought their food. But I don't think they were ready to stay.

Coleman: Why do you think that was?

Engel: Why they didn't stay? I think it might have been the tone of my letter, that partially put them off, the condescending tone of the letter. I don't know. You know, I never really thought of that but I should have called up Stephen Antwi and asked him why. I've been so busy. But we really should have asked them why they didn't stay for the video. This is a problem on campus: communication, lack of it. Oh, you know what? I was also pissed off at the JSU—again! The rally that the LBGC and other campus groups organized was a rally against rape, harassment and all other forms of bias crime, bias crime! Two weeks ago, M'zuzots were ripped off the Barnard dormitories. And an hour before the rally, the vigil against the rape and bias crimes, the JSU was holding a commemoration for all the M'zuzots that were ripped off; the same night, an hour before. I was in the (JSU) office, I told board members, look, announce this to everyone that after all the M'zuzot commemoration, you should all come to Low Plaza to this rally because this is a rally against all forms of bias crime. You should be there. I wasn't able to come to the commemoration because I was busy organizing for the rally, but I really didn't see that many members of the JSU there that I knew. I think there were a few. I know at least one board member was there. But I didn't see other board

members. I just couldn't believe it. Here's an issue that we could come together again. Actually, I'm bashing the JSU again but I think Shauna Sippy, who's a board member, told me that the JSU endorsed the candlelight vigil. It was a little later, it was too late to get them on the program but I'm not sure, you'd have to talk the Shauna Sippy about it.

Coleman: What are the meanings or consequences of being a member of an oppressed or separated group on campus and in society?

Engel: On campus and in society? Well, on campus: it's weird, I don't—coming as a Jew and as a gay man, I guess I've got the double oppression. But it's weird, I don't immediately identify as someone who is part of an oppressed group. I identify as a Jew and as a gay man, but the first thing that comes to my mind isn't, "Oh, I'm oppressed." I think we're all oppressed in many ways, there's no hierarchy of oppression—I love that little catch phrase. Maybe if your question was different I'd have an easier time answering but I don't immediately identify—part of my culture—I can't answer your question because I don't identify as someone who's oppressed. I identify as someone who loves being a Jew, who loves being a gay man and I focus my life more on the positive aspects of my cultures and it's hard for me to start talking—I don't know. I think that, if you want to call them the nonoppressed or the nonseparated groups on campus or people on campus perceive me or perceive other "oppressed" people on campus as separated. Can you sort of understand what I'm getting at? It's not your personal—well, I'll call it your for now—it's your construction of me, you're labeling me as separated and oppressed, and maybe that's why I'm having trouble answering your question because I can only talk about my identity—oh, this is so Hegelian!—if I construct it myself. This is getting way too philosophical. I'd better shut up now. But I can't speak from your construction. I can only speak from my construction—but actually Hegel would say that identities are created from both your construction and the construction of others. Hey, I learned that from CC. If you asked me a question like, what do you like about being a Jew?, what do you like about being a gay man?, I would probably have an easier time answering your question than if you asked me, what is it like being oppressed. What has been your experience when you've asked that question of other people?

Coleman: I haven't interviewed anyone else yet.

Engel: Let me know if you run into difficulty. I'd be interested.

Coleman: I think it is a difficult question. But what I meant by it was—

Engel: How do I feel about being outside of the mainstream?

Coleman: That's part of it. But part of it is also, how do you feel about being labeled as a Jew and as a gay man?

Engel: I think it's fine that people label me as a Jew and as a gay man. I'm having trouble with people labeling me as oppressed.

Coleman: Why should have or should not have Leonard Jeffries spoken on campus?

Engel: During the rally that the JSU and LBGC cosponsored, we repeatd over and over again, we drilled it into the people standing in line that we did not protest this man's right to free speech. If BSO—when BSO invited Jeffries, they can do whatever they please, just like me, just like anyone in regards to free speech. But knowing BSO's history, knowing BSO's history of past speakers, makes their action irresponsible. They've invited Lisa Williams, Al Sharpton, Professor Griff, and other people who have made anti-Semitic, homophobic statements. They don't have a very good track record. And if it's taen me three years to figure this out, and I realize that the reason why I couldn't figure this out was partly my my own racism, that I've finally realized that the BSO is no longer the voice of the African-American community at Columbia University. And it's clear to me that LBGC can't speak for all the gay community. But it took me that long to figure out that the BSO doesn't speak for the entire African-American community. To me, they seem really extreme and marginal.

Coleman: Do you have any further comment on why Leonard Jeffries should or should not have spoken on campus? Not in terms of why he should have been invited but the result?

Engel: The result is that I am pissed, and, but in a way it has kind of liberated me, I'm finally convinced that the BSO does not frelect the African-American community. Unfortunately, it's taken me this long to realize it.

Coleman: What made you realize that, exactly?

Engel: I don't know—educating myself more.

Coleman: Talking to African-American students?

Engel: Yeah, talking to black students, talking to other black students. It's how we get rid of all our racism and all of our sexism and all of

our homophobia— by educating ourselves, by trying to talk to different people.

Khadijah Sharif (BC'93) BSO Vice President

Coleman: What are your group's most immediate goals, and how are those goals being met by your group?

Sharif: The most immediate goal of the Black Student Organization is to inform black students on campus and people of color on campus and also in the surrounding community of the issues that face blacks, basically in terms of New York City. One of our most important things is education of African-American people. The way we meet most of our goals is by bringing lecturers and holding forums that will enlighten people about certain subjects. It may or may not be the view of the BSO, but we bring people here so they can have that opportunity to say, "I agree with this person, I disagree with that person," those are the kinds of things that we aim to do at this particular point: to fulfill the goals that we have set.

Coleman: What is your group's relationship to the rest of campus?

Sharif: In terms of?

Coleman: In terms of how the campus views you, or how the BSO is represented on campus.

Sharif: I think most people misunderstand the Black Students Organization, to be honest. They think it's more of a political organization than it actually is. It's more of a support group for black people on campus, to be honest. I don't know about— we don't have an open, honest relationship with the Jewish students on campus, or for instance some other groups on campus, the Gay and Lesbian Coalition. I think that for the most part, the BSO respects the views of other people. With that in mind, the relationship that we believe is not a harmful one or a bad one at all, but one that we think has a lot of potential. It's not all that it could be, but we believe that it will improve.

Coleman: How will it improve?

Sharif: I think that basically, all the groups really have to reach out and be sensitive and understanding of a lot of issues that face a lot of the opposing groups in some areas. It has to be improved—it has to be improved, to be honest, so that students on campus will be able to function—we have to go to classes with each other and live in

doms with each other. There has to be a communication system that has to be established. There has to be. We have to work in the world with each other when we leave Columbia. There's no getting around it. It's improved the way people set out to improve it. People might choose different methods, however something has to be done and people have to see it as such.

Coleman: What is the status of your group's relationship to, specifically, LBGC, JSU, and BOBW?

Sharif: I think that we are more closely in touch probably with BOBW because of the fact that they're black women who address many of the same concerns that we address in BSO. JSU and LBGC, I wouldn't say that we have a tight-knit relationship with them but that we usually try to do events together, but it's never seemed to come off in the past, really.

Coleman: The person I talked to from LBGC, Andy Engel, mentioned the video presentation that was cosponsored by BSO and LBGC.

Sharif: Yeah, we've done some things, but we haven't done a lot of events with other groups on campus that are not black. To be honest, we did something with Club Zamana with Professor Dalton, in terms of the relationship between Gandhi and Martin Luther King. We do different events with different people, but in terms of diverse groups on campus they don't necessarily always reflect that the BSO or JSU are reaching out to one another.

Coleman: Why is that?

Sharif: I think that a lot of it has to do with the fact that, you know, a lot of what happens on campus is instigated, perpetuated by a lot of the media, by people who don't really go to Columbia, who are not involved in Columbia campus life but come on campus and try to rally up different ideas, or ideologies or what have you. I think what needs to be done is people need to sit down amongst themselves in a very common, collective setting where people discuss rationally why people do what they do, why people feel the way they feel. Recently we had a forum when Professor Jeffries was invited here, the week before, where we discussed with the Jewish students why he was coming, and people were offended that he was invited. To William Way, I said I was offended when Mordecai Yelvy came, to some extent, and he yelled and screamed about some things; I said, "But the point is that people need to be able to say what they want to say and need to be questioned on it. It doesn't mean that

we agree with Professor Jeffries, it doesn't mean that we disagree with him. It just simply means that people have the right to speak, and if they are offending other people, they need to be called out on that. I am against racism and bigotry just as much as anybody else is, but I think that people should be given the right to say what they have to say, which is basically the view of BSO.

Coleman: What are the consequences or meanings of being a member of a groups that addresses specific needs of an ethnic or religious or any specific group in society?

Sharif: I can give you the best scenario. Two years ago, Professor Griff was invited here. Black students on campus and Jewish students on campus were not getting along very well. Black students who did not come to BSO were automatically seen as BSO members. They lost a lot of their Jewish friends because people automatically classified them as being Black Students Organization members because they were black. So if you ask me from a black perspective, "How does it feel," people usually group us off together and say, "Because you look like her, or like him, you must think the same way." So it's a very discouraging type of burden. People don't give you the credit that you're intelligent enough to ration a lot of things out for yourself. It's a heavy burden, it really is, to say the least. And not just as a black person, but I think that other people think the same way. Jewish people feel the same way, probably about the weight that they have to carry from history as well. I think that a lot of people who are oppressed have that burden upon their shoulders and that, I think, is something that is very important for people to be sensitive to. I think that we all, as oppressed people in society, to some extent, feel as though we feel the weight of the whole group on our shoulders. It's very burdensome.

Coleman: You answered this question, in part, earlier. But to elaborate: why should have or should not have Leonard Jeffries spoken on campus?

Sharif: I think that Leonard Jeffries should have spoken on campus for the same reason that Professor Griff should have spoken on campus, the same reason if Adolf Hitler was invited, he should have come, the same reason why if Farrakhan was invited, why he should have come, why if David Duke was invited, why he should have come—because people have the right to speak. And if you shut up somebody because you don't like what they're

saying, that takes away their right to speak. But it also takes away the right for people to act freely. And that's a form of enslavement, whether people see it or not. One of the greatest things about America is that people are able to express their views. If we stop people from speaking what they feel, we become a tyrannical society. The society that people have migrated to in America—people have come to America to seek the land of opportunity for everybody, basically. The chance to speak out, the chance to be among the best in a democratic process, if you will. Leonard Jeffries should have been able to speak because he should have been able to say what he wanted to say. I understand that people are offended by what he had to say. I don't have any problem with people being offended. Something I thought was offensive, I would feel the same way, probably. But I think it's important to get people to speak and say whatever they have to say so that people can be questioned about what they said. I said "I have no problem with your coming to speak here but what you said was incorrect. You're giving incorrect information," and I told him that. And therefore, it's important for people to be able to say, "Yes, he came, I asked him questions, he was a fool, he was stupid...or, he was right." People should be able to say whatever they have to say and be questioned on it. I had no problem questioning folks. Everybody we bring from BSO does not mean that we agree with what they have to say. It means that we see an opportunity for people to come express some controversial views and we happen to pick up on that. That's basically the bottom line of it all. It's not that the BSO has an outright lust to make people feel debased or that we want to be insensitive to other people's needs. That's not the case at all. We don't sit and think about how we can be insensitive to Jewish students on campus or to whites on campus. That's not our motive.

Coleman: But do you think that by inviting less radical speakers you could still achieve the same sort of discourse without offending people?

Sharif: You could, but—there's no doubt that if we brought Dr. Na'im Akbar we probably still would have educated people. But the point is that, that's the same thing as asking Ted Koppel on Nightline, "Instead of having David Duke and letting the country see how he really feels about black people or seeing where's he really at mentally, why don't you invite somebody like Hazel Duke, you know what I'm

saying? You could get somebody from the NAACP or OTB. It's that you're trying to get information out to people. You're trying to get them more aware, more politically informed. You may get the opportunity to see that this person is talking about this thing. You may not agree with him, you may want to attack him, you may want to stop him, but I'm giving you the information, that's all I'm doing. I'm only supplying the information, I'm not telling you that I agree with him or that I dislike him. I'm simply saying that this is what's out there. That's the role of BSO on this campus. It's not that, "He's our man," no, no, that's not the case. The case is that we see the opportunity to educate people and we do so.

Coleman: Do you have any final comments?

Sharif: No.

David Lerner (CC'92) Chairperson Elect JSU

Coleman: My first question—
Lerner: Wait, is this being written down exactly the way I'm saying it?

Coleman: Right, I'm taping the interview and I'm transcribing it and printing it exactly the way it is on the tape.

Lerner: OK, I'm not a professional, I don't even know what issue we're going to talk about, I just know the names of the groups you mentioned. You've totally caught me off guard on this interview. I don't even know the subject.

Coleman: Actually, they're pretty general questions; I'll just go to the first.

Lerner: I'm on the JSU board, but whatever I say is not the be all and end all of this organization, Ok? I just wanted to have a disclaimer printed before I speak.

Coleman: OK, I'll just go to the first question. What are your group's most immediate goals and how are those goals being met by your group?

Lerner: The Jewish Student Union is a group that encompasses many smaller groups and really tries to represent the many, diverse Jews on this campus. We speak for, we try to represent numerous organizations, different religious and political and cultural groups and activities on this campus. So, first of all, in terms of— we try to really bring these groups together and form a union, which is why it is called the Jewish Students Union between all these groups and organize activities and really facilitate programming and other

sorts of events so that things can run smoothly. Our objectives— I'd say our first objective is to find a home for Jews on this campus. Our first objective is to make sure that whatever kind of Jewish person on this campus, from whatever kind of background, that they will feel comfortable, that they will find other students from their similar background, other people that they can meet, socialize with, interact with, discuss topics of import with, all these things I would say are our primary goal, which is to really be a home for Jews. And that means we help Jews—religious Jews to find religious programming, help them with their observance of holidays. Other Jews whose orientation to Judaism might be more based on identification with the state of Israel, we try to have programming for them. Other Jews whose orientation to Judaism might be more along the lines of social activities, we try to help them, help all these different Jews attain whatever their goals and desires might be for their affiliation and connection to Judaism might be. Our goal is really to bring together all the different Jews. Jews encompass a large difference in ideas and a wide range of opinion, so our that's our number one goal is to bring together Jews on this campus. That's a pretty difficult goal, given the number of differences in backgrounds and opinions and diversity of Jews. In addition, we try to be like any other group, we try to be a part of the larger Columbia community. That's a given to me.

Coleman: What is your relationship to the larger part of the community, or the non-Jewish part of the community?

Lerner: JSU is a member of the SGB Earl Hall group, which means that it is a group just like any of the other religious organizations, political organizations, that are members of Earl Hall, so that is its basic, its technical position on campus. In terms of its relations, it cosponsors events with other groups, just like any other group from things like the international casino night that's going on tonight in

McIntosh; or a rally with the Lesbian Bisexual Gay Coalition. We do all different things, we cosponsor events with all different kinds of groups because we're trying to connect ourselves with the other groups on this campus, and I think we're successful to a certain degree with that.

Coleman: What is the status of your relationship to the other groups on campus that I mentioned: the BSO, the BOBW, and the LBGC?

Continued on page 20

Men? What are They? BARNARD WOMEN Talk about MEN, the Men's Movement, and THE STATE OF AMERICAN MANHOOD



Suzanne Vega
BC'81
Performer &
Songwriter

One of my earliest memories is as follows: I am sitting with my first boyfriend. His name is Markie and he is my next-door neighbor. We are both four years old. I look over at him and say, "When I grow up, I am going to marry you." He looks back at me and says, "When I grow up, I am going to be a fireman and squirt water all over you." I thought his comment was only mildly amusing, but I recall my parents found it really funny. I suppose he was expressing a traditionally masculine sentiment, the phallic implications of which were not lost on them.

This phase of going around wanting to marry people was short-lived. By the age of eleven, I had decided that getting married was for wimps. So was being feminine, for that matter.

I had no longer wanted to marry a man. I wanted to join the ranks of men. So I cut my long blond hair into a bowl shape around my head, wore work boots and blue jeans and a pea coat. I began to think of myself as a psychic soldier, one who could resist and endure: honest, straightforward, courageous. I didn't play with make-up. I studied karate. In my basement there was a bucket of sand and gravel in case of fire. When I did my laundry down there, I would sit on the window sill in the dark and grind my knuckles into the gravel until flecks of blood appeared. I wanted my hands to be hard and calloused. I wanted to be manly.

Around this time I was impressed by yet another image. My sixth-grade teacher built a pyramid out of wheels and sticks, objects that were frail in themselves, but when he put the pyramid on the floor and leaned on it, it maintained its shape. Beautifully and gracefully it resisted the pressure of his weight, and I decided that henceforth I wanted to be like the pyramid, which was neither masculine nor feminine—it was abstract.

But even abstract shapes can't escape the fate of being assigned one sex or the other. Traditionally, protrusions—weapons, building, mountains—are masculine. And recessions—bowls, valleys, oceans—are feminine. Of course, this is silly. A woman is as capable of protruding as a man is (she can have a loud personality or big breasts with cones on them for example). A man can be as yielding, as receptive, as

any woman.

I was once asked in an interview: Who impersonates sex for me? I tried to explain that I prefer to handle the things myself, but I did suppose I could send my sister as an impersonator if I wasn't up to it. The interviewer nodded politely and repeated the question. He meant, of course, who do I find sexy? Who personifies sex for me? I think people are sexy when they express their own opinions, when they have a sense of humor, when they are smart, when they have some sense of style, when they are kind, when they express their own opinions, when they are creative, when they have character. These are not particularly masculine traits. I prefer to believe that in our hearts and minds, we are more similar than not. And my answer to the interview question was: My boyfriend A. and Marlene Dietrich.

Courtesy of Esquire Magazine



Erica Jong
BC'63
Author

Isn't masculinity obsolete? In our culture, it seems to have been reduced to a species of restlessness, relentless business, and sexual scoring. Whatever masculinity may have been in other cultures—military heroism, among other things—it is sadly diminished today, leaving both men and women feeling that maleness per se is a bit useless and unproductive.

This is directly related to an industrial revolution (followed by a computer by a computer revolution) that inevitably led men and women to do the same sedentary work. Men are not happy in the forced stillness that the modern or factory demands. Nor are they happy being couch potatoes—something which the cult of fitness has grown to counter.

Neither of these trends come from feminism. Feminism and the sedentary nature of male and female work both come from the Industrial Revolution. We are caught in the middle of an awesome and unfinished cultural revolution that will redefine male and female roles forever. Robert Bly is on the right track when he charts the restlessness of the modern male. Testosterone creates jumpier individuals than estrogen does. If we don't put that jumpiness to work, it will jump back at us. I disagree with those feminists who believe that if

men suckle babies and stay home all will be well. The restlessness will surface elsewhere. Maternal men are among the blessings of our age, but violently homicidal men are among the curses. Both blessings and curses come from the same sedentary lives forced upon us all by industrialization. Turning men into mommies won't solve everything.

Since there are no forests left for men to clear, no continents to discover, no voyages of discovery to sail, much male activity turns into violence. It is time to colonize space—if only to find a home for all the restless male energy which in other times could be absorbed by this planet's vastness. As the planet shrinks, so does the playing field for males. Women are less unhappy with the shrinking planet, more able to conceive of it as a garden of earthly delights. These differing responses to the same situation will make men increasingly obsolete if we remain earthbound in the twenty-first century. Some speculative writers have posited a world of women and computers. Practically speaking, that would work. Emotionally, it would be a disaster. I, for one, would hate to lose the wild card of male restlessness. A world of women, or womanish men, is as terrifying as a world of man—eating Amazons. For all their faults, we still need the spice of opposite sexes to create a vital society—long live masculinity.

Courtesy of Esquire Magazine



Leslie Calman
Director of
Barnard Center for
Research on
Women

It's a silly question. I wouldn't want to stereotype men any more than I would want men making gross generalizations about women. So equally, I would refuse to make any stereotypes. The question makes about as little sense and has the potential to invoke such unfair stereotypes as a question that would begin, "So, what do you think about black people?" or, "So, what do you think of Catholics?" Basically, the state of manhood today would require a far more researched answer than is available in such a short space. We're talking volumes.



Lynn Chancer
Barnard Professor
of Sociology and
author of a recent
book on
pornography

There's something oppressive about being too macho. The men's movement is a matter of questioning masculinity more than an assertion of manhood per se. It is the questioning that is positive. There are potentially good and bad aspects of the men's movement. Is it a subtly disguised movement and backlash against women? Is it going back historically when men are asserting power? The men's

movement is not opposed to what feminism was originally about. It's actually bringing up many of the same points, in particular, about how society constructs gender.



Leigh Fairchild
BC'92
President Barnard
College SGA

I was initially hesitant to express my thoughts on men for the public record. As a senior at an all women's college, writing a thesis on women in urban poverty, and thinking about ideas for Barnard's celebration of Women's History Month, I have had neither the time nor any real incentive to open a mental file on witticisms or theories about men. I would feel a great deal more comfortable if the topic was on the need to abolish stipends, the incredibly annoying proposal to revamp the Barnard/Columbia Housing Exchange, or some other campus issue. I do, however, know a joke that was recently told to me by a rather perceptive Barnard-First-Year. During this after-Thanksgiving-o-h-shit-I-have-five-finals-and-a-paper week, I have found a wealth of comic relief in this joke which is: How does a Columbia man screw in a lightbulb? Answer: He places the bulb in the socket and waits for the world to revolve around it (But don't let anyone know I told this).



Susan Leff
BC'92
Barnard Bulletin
Arts Editor

It's funny that I came to an all women's college because I never intended to have a single sex education. As it turns out, I'm more pleased that I'm here than anywhere else. One of the best sayings I ever saw for a college on a t-shirt was for Marymount College: "Marymount is not a girl's school without men, it's a women's college without boys." And ever since, I've re-evaluated what it means to be at a women's college. I think for an activist at a women's college, dealing with extraordinary women here has almost stunted me outside of Barnard because it has affected the way I deal with men outside of the college experience. My boyfriend is very involved with the men's movement and I like to think part of it comes through the lens of my involvement with the women's movement. He is interested in reading Robert Bly and about today's men's movement. I am bemused by this men's movement because it makes me wonder what the past 2000 years have been. But I think it has an important place for men today just as I think it is important for us to explore our feminisms at a place like Barnard.

Continued on the next page



**Illomai Kurrick
(BC'93)
Member, Take
Back the Night**

It's important for males to recognize what male privilege means. When men discuss issues of power dynamics, they need to keep in mind that an unequal distribution of power does exist between men and women. They need to realize that they are accountable for being white, male, and/or upperclass.

There are negative and positive aspects of men's movement. On the positive side, men are trying....

The men's movement becomes negative when it tries to destroy women's interest in feminism. It's negative when men disavow claims that feminism has made, and when men act as if those power dynamics are not there. Some men who participate in the men's movement deny issues of sexism, heterosexism, racism etc., and claim that women are not oppressed. Ultimately, one must look at individual sections [of the men's movement] in terms of what the men's movement has done, and examine each one empirically. More men need to do self-examination and self-teaching.

In public speaking situations, some men in the men's movement expect to speak for women. This happens when men try too hard to become feminists and overpower women's voices.

The men's movement may usurp the women's movement.

From page 17

Lerner: To be honest with you, I don't know if I could answer that question well.

Coleman: How come?

Lerner: I personally have not spoken to these groups at all. I know that other people on the board have. I have not. Some people have sometimes had success in dealing with these other groups, and there has been some communication, but other times, especially when there happens to be issues of tension on the campus, the communication lines are broken down and when we have tried—I remember one time when we tried to call the BSO about a particular speaker they brought to campus, it seemed like we weren't getting anywhere, and we weren't even getting through the front door.

Coleman: Do you want to elaborate on that at all?

Lerner: Just to say that we have tried to express our opinions to a group when they bring a speaker, for instance, like Professor Leonard Jeffries to campus to speak, and we tried to tell them that we feel that a speaker who has made anti-Semitic remarks is

offensive to a large number of the student population on this campus, and we would be offended by him, and we would rather that such a speaker wasn't invited, and there are plenty of other speakers that can be invited without offending particular members of this campus, and to have made anti-Semitic remarks is just unreasonable. And when we made our feelings known, I don't feel that we were given much consideration, and we never were given what I thought would have been helpful: a meeting, one-on-one, with the BSO and the JSU. That was not allowed, though it would have been helpful.

Coleman: Do you think that the forum that they sponsored was sufficient, or helpful, in discussing and bringing out those issues?

Lerner: I think the forum was a step in the right direction. I personally could not attend; I was not here then, I could not attend the forum. I heard it was a step in the right direction. I think that's the kind of thing we need to do more of in order to start setting up any kind of a positive relationship. I

think that there's still obviously a lot more that needs to be done.

Coleman: When I talked to the representative of the BSO, she said that the BSO did not necessarily identify with Leonard Jeffries's position on a lot of things, but they merely invited him because he was a radical speaker that could spur a lot of discourse on campus. What do you think about that?

Lerner: I think that that's a very interesting answer that this person mentioned. To be honest with you, what kind of discourse does this person want to hear? If it's discourse among members of her own organization, then maybe the proper forum would be to bring Professor Jeffries to a Black Student Organization meeting that they have on Thursday nights, and maybe he would speak to that group and I'm sure that they'd have plenty to discuss. But by doing what they did and by inviting Professor Jeffries to the campus, and giving him a home, or not even a home, giving him an opening to speak on Columbia adds legitimacy to what he's saying, OK? I think that there's a danger to what they're doing. If they're just doing it to bring discourse to Columbia,

so that people can have interesting things to talk about, then I think that that's dangerous because you're giving legitimacy to things that are hurtful, and wrong. Secondly, if it was to increase discourse not within the BSO, but with other groups on campus, because I said that as my first point, maybe such as the JSU, who might have some things to say on this issue, as has been the case, then where have these discourses been, and when we have asked for them, why haven't there been more? If this was the real purpose, then certainly I have not seen the fruits of—I have not seen this come to its fruition.

Coleman: My next question: what are the consequences or meanings of being in a group that addresses itself to specific members of the community, separated by religious or ethnic or any sort of barrier?

Lerner: The consequences.

Coleman: Or meanings.

Lerner: To me, I think that—I can't speak for the BSO, but I can speak for the JSU, to a certain degree, and for me, it's a sense of identification with other people. It certainly does not prohibit my participating in other groups and other activities on this campus. If you're a member of the JSU, you can be a member of ten other groups and engage in many, many other activities, as I know that our members do. Our members are members of the JSU because they want to know about, say, a Jewish social program that we had, for example last Tuesday for the holiday of Hanukkah. They want to know and come to these events, and meet other Jews, because that's just what people are comfortable with. Being a member of the Asian Students Union—you can be a member of the ASU and still be involved with other groups, so to me, it's and identification that a lot of Jews feel is necessary and get something out of, as I know I have in the three years I've been at Columbia. I don't think that there are any negative consequences, if that's what the question was trying to ask.

Coleman: No, not at all.

Lerner: I just think that a member of the JSU should be and is an active member of the larger Columbia community, as I know many of my friends in the JSU are engaged in a multitude of other activities, from being in the Columbia College Student Council to being in the theater and do many other things.

Coleman: Of course. But my next question is why should have or should not have, in your opinion, Leonard Jeffries spoken on campus?

Lerner: As I mentioned before, an...

I'm not trying to be redundant, I feel that Professor Leonard Jeffries wasn't a good choice for a speaker. And to me the reason is that he takes evidence, which he claims is historical, and has been disputed by many academic scholars from many institutions, and he presents it as fact. And those facts happen to be damaging to another people, and are damaging to another people. And are not only insulting, but are—they can lead to—they can instigate things between people. And by preaching these facts, he is bringing hatred on one group. And as we have seen in this century, bringing hatred on another group can have dire, dire consequences. And I think that by giving him—he stands behind an academic title, and role, which gives him a lot of legitimacy, and thus, he is very believable in what he says. And I think he has an incredible amount of extra danger, because when he can speak, because he can speak with a lot of other history, which he can bring in, and a lot of it can be true, can be pretty true, and then some of it's kind of not so true and some of it's blatantly false. And when you mix it all up into a two- or three-hour speech, like the one I read when he spoke in Albany, I read that speech. Some of the material's true, but some of it's false, and who is going to say what is true and what is false, and thus some of the things that are false and are hateful will come across, and I think that that has no positive, no positive ramifications.

Coleman: Do you have any final comments?

Lerner: Yeah, I do have final comments. I was just elected as chairperson of the JSU for this year, I was treasurer for last year—that you don't have to write down, but as I was just elected as chairperson, I really hope that I can, along with the cooperation of the community, hopefully improve the relations with the groups that you mentioned before, and I really hope and pray that we can make positive steps to improve the relationships between these groups and to reach and understanding on a one-on-one level, and that has to be our goal, that has to be our focus. But at the same time, I know that I, and the Jewish community, is not going to tolerate people preaching anti-Semitism on campus.

**Lisa Velasquez (BC'93)
Treasurer, BOBW**

Coleman: What are your group's most immediate goals and how are those

goals met by your group?

Velasquez: Our most immediate goal is to promote basically black women on Barnard's campus and other women on Columbia's campus too, but focusing on women, their role in society, what they're doing to society, and how they establish it. We welcome men and others to our meetings, but it's more geared to black women, so what we do to meet our own goals is that each officer is assigned a project and we get some of the members to help out on those projects, like bringing in guest speakers or going out to the community to work, and also promoting dances to socialize with each other. We do other things, too, but basically we do those things.

Coleman: Do you have any specific goals in bringing guest speakers in?

Velasquez: We try to bring speakers—basically we find speakers of color, women, female speakers of color, usually. Usually, we find speakers who are women and speakers of color.

Coleman: What is your relationship to the rest of campus?

Velasquez: Basically, we're just another organization on campus...

Coleman: How you relate to the rest of campus, or how does the rest of campus relate to you?

Velasquez: Basically, another club that we associate with is BSO. We do cosponsorships with them. Also the Caribbean Students Association, we work with them also. Basically, this year we tried something new; Take Back the Night, that organization. We're trying to establish a type of tie between that club and ourselves, and so far that's been working. We're expanding. Whatever clubs want to associate with us, that's fine with us, and if we have the money to cosponsor something, many times we don't have the money. Funds are limited that they give to each club. But not only Take Back the Night. BSEC and we are basically understanding of any organization that wants to work with us.

Coleman: What is your group's relationship to the other groups I mentioned: BSO, LBGC, and the JSU?

Velasquez: I mentioned the BSO—Coleman: But the other organizations—

Velasquez: Basically, we don't have any relationships with them. We just haven't worked together. Let's say another group on campus. Is there a chess club on campus? I don't know, is there? It just happens that we haven't worked with them. It's just that some organizations work well for us and there are some organizations that don't. It's just one of those things. It's nothing

about working, relationship-wise. I'm sure if they were to come to us, we wouldn't reject them, or if any of them were to come to one of our meetings, we wouldn't say, "Get out." The potential is always there for any person, any organization to come to us

Coleman: What are the meanings or consequences of being a member of a group that addresses certain people in society or a certain ethnic group, or religious group?

Velasquez: I think it benefits. I think it benefits because we are in a society that's mixed. There are people here of all nations, of all creeds, of all religions, and it's good sometimes to get together, for example with people of one religion to get together, and to talk and be amongst themselves, people of another organization want to get together and talk amongst themselves, because one can relate to many situations, that another person from the same racial background is going through. For example, let's say, we address the situation of black women feeling discriminated upon. Many people together, in that group, there are black women who relate to that. Probably not them personally, but someone they know. And that creates a support system—a support system that makes you feel like I can overcome this, I can get through this because my sister has, and this I find very beneficial.

Coleman: Why should have or should not have Leonard Jeffries spoken on campus?

Velasquez: Leonard Jeffries and any other speaker or person who is considered controversial should come to campus for the mere fact to clear the air, because the media has the power to change things, in such extreme ways, that has grown to the present moment. Something can happen... a controversial speaker should always come, just to clear the air. First you clear the air, then you judge. There was so much talk about him over the summer, that he was anti-Semitic, that he was racist, all this negative feedback. But once you went to see him, that day he came, the first thirty minutes were just clearing the air. And after that, I think that people's perspectives changed. I think any speaker, whether it's Mr. Jeffries or any other controversial speaker should always come, to clear the air.

Juliayn Coleman is a Barnard College third-year student.

The Nutcracker Travels to the Land of the Nuts

Attending a performance of *The Nutcracker* is just about as indicative of the holiday season as candycanes and department store Santas. But of the numerous variations of Lev Ivanov's 1892 legendary ballet, few have been as wacky or innovative as Ronald Tavel's *The Nutcracker in the Land Of Nuts*, now in its third week at the Wings Theatre Company.

Tavel's spoof opens as a vivacious GI in camouflage garb, our heroic Nutcracker and protector of Toyland, battles with the dreaded Seven-Headed Mouse beneath an animated Christmas tree and before all of his fellow Presents. The Mouse's heads characterize the antitheses of the ideal holiday spirit—Gluttony, Greed, Envy, Despair, and so forth—and the Nutcracker proceeds to kill off each of these embodied ills with poisoned modern delicacies à la McDonalds.

But the victorious Nutcracker quickly returns to his wrapping as the unsuspecting family enters and begins the traditional ritual of opening presents. However, this gift-giving follows in the play's rather unconventional vein: Plain Jane presents her Mother with a sacred heart, the family has purchased a white Cadillac for Cousin Nat, and the famed magician Godfather Drosselmeier has created two subservient windup countergirls for brother Fred.

By far the most outstanding of Godfather Drosselmeier's crafted gifts is the Nutcracker for Jane. But as he demonstrates his marvelous talents for tap dancing nuts open, the Nutcracker lands upon the hard heart of the ill-fated Seven-Headed Mouse and ironically breaks his already weak leg. As his keeper, Jane naively accepts that, "like Clara Barton," she too must "attend to the disabled veterans" and attempts to bandage her toy's leg. But, as the other toys lament, it is "only a true love of a true queen that can save his leg," and the recovery of the Nutcracker seems doubtful.

Meanwhile, the more-dreaded Erica Mouse (who bears an amazing resemblance to Bowie in Ziggy Stardust) grieves the death of her Seven-Headed son and seeks to avenge his murder. In her fit of fury, Erica Mouse attacks the innocent Jane and inflicts a most repercussive bite, as the lame Nutcracker watches helplessly.



Shortly after the incident, Godfather Drosselmeier notices that Jane has begun to take on the appearance of a "weremouse" and adopt Erica's aggressive temperament. But he promises that "this isn't irrevocable like a Greek tragedy," and announces there is a cure: a taste of the rare Valerian nut, which the Nutcracker believes is to be found in the Land of Nuts.

Both Godfather Drosselmeier and the Nutcracker feel responsible for poor Jane's predicament, and so the threesome venture beneath the floorboard and past the drain pipe for a whimsical journey through the Underworld in search of the presumed Land of the Nuts. In this community of objects that have escaped the realm of humans, the characters they encounter are delightful, such as the misplaced Gravel Gertie Doll and the unpaired Blue Greta Garbo Slipper. Erica Mouse, however, tyrannically rules over the Underworld and her wrath remains an imminent threat for all.

Fortunately, a traditional happy ending was something that Tavel did not stray too far from in his rendition, for the Nutcracker proves he's not "slated for the woodpile" and Jane restores her benign homeliness while

Godfather Drosselmeier attains professional fulfillment and happiness on his own terms.

In addition to the surprising twists in the story line, the dialogue is seasoned with colorful allusions to pop culture and side-splitting innuendos. Most of the characters are endearing and dynamic, particularly that of Erica Mouse, played by Morgan La Vere. The new score by Michael Calderwood is catchy and humorous and remarkably representative of the play's modernity. The performance is rough at times, but the genuine energy of the cast more than compensates for the inherent awkwardness of any off-off-Broadway production. *The Nutcracker in the Land of Nuts* is a welcome departure from the classical Christmas theme while retaining the most vital and enjoyable elements of the popular play: love and the spirit of giving.

The Nutcracker in the Land of Nuts will run through December 29. Saturdays at 7 and 10 p.m., and Sundays at 3:30 and 7 p.m., at the Wings Theatre, 154 Christopher St., NYC. Admission is \$15. For reservations, call (212) 627-2961.

Katherine Davis is a Bulletin arts editor and a Barnard College sophomore.

Barnard Alumna Constructs Bridge of Reversible Destiny

Madeline Gins likes mistakes. She says, "I learn from them by suffering. I collapse in like a black hole, disappear and come out again, and then there are other ways." A poet who can't bear poems, an artist who considers art an "investigative tool that is foolish, purposeless and idiotic," a philosopher and most recently and architect, Madeline Gins communicates from somewhere in a very advanced consciousness. A native New Yorker, Gins attended Barnard, where she studied Oriental Studies, Religion and Physics. "I liked the professor best that told me to leave school," she said. "Barnard, like all academic settings, was fearful, timid...it could have been braver, more reckless, more fearless," she added.

Gins and her husband Arakawa, whom she met while working as a security guard in the Brooklyn Museum, have been collaborating on various projects since 1963. Their well known and ever-expanding research project, *The Mechanism of Meaning*, is now in its third edition. They have also co-authored *For Example (A Critique of Never)* and *To Not to Die*. Gins' other books include *What the President Will Say and Do!*, *Intend, Word Rain* and the forthcoming *Helen Keller or Arkawa*. Their most current collaboration, an architectural project, is featured in the latest edition of *A+U*, an architectural journal. Madeline Gins says that in the process of collaboration, battles do arise and tend to cluster around certain subjects, like the time they were commissioned to create an opera in Berlin. They differed over construction and at which point to begin. Gins chose form as that point, and Arakawa chose material. They eventually had to walk away from the project. Reflecting, Gins says, "Since he's older, he won," and now believes the other was correct.

Gins expressed that working with her husband is great. "Both of us are constantly working. We totally believe in collaboration," she says, even though she feels that they have been hurt in art circles because of it. "The art world gets confused about collaboration," she says. "They are weary of people who speak like we do."

Gins calls Arakawa and herself "Architects of a Reversible Destiny," one which "renews and reenters the code of perception and sets it off on another past." Their current project is constructing a bridge of reversible destiny. Gins says their architecture is one in which walls are not walls, but act as "background, middleground and foreground...beyond shelter."

After leaving Barnard, her first impressions of the art world were frightening. "It was so uncivilized," she said. "People were at each other's throats, and women were like little mice in the corner. It was a very different moment from now." She feels that women, in and outside of the art world, have been denied access to "systematicity" and nonsense, and that "sometimes you have to forget that you are a woman." Her words of advice to aspiring artists are to "be as strong as you can be, let go and incredible things can happen...We are all enormous."

Dahlia Elsayed is a Barnard College senior.

Imaginary Invalid

High energy infused the Columbia Players production of Moliere's *The Imaginary Invalid*. Director Robert Goldsby characterized the play as a social farce of seventeenth century stereotypes. The cast, through great comedic acting, exposed human nature and all of its follies in everything from obsessive self-destruction, in the character of the hypochondriac Argan (Jeremy Haft), who is fixated with enemas and blood-letting; to foolish romanticism, in the characters of the young lovers who sing out the opera of their love, off-key. Goldsby and his cast were successful in making this play relevant to modern time by making *The Imaginary Invalid* accessible and as hysterical as it was intended to be. The costumes and the sets were imbued with bold, bright colors reminiscent of much of modern art.

Goldsby commented that ultimately the play is about Argan's fear of death. This fear leads Argan to believe in sham doctors and finally Argan becomes a doctor himself, thinking he can thereby escape death. Argan's obsessions are visualized on stage in a brilliant manner: the wicked doctor, Monsieur Purgon (Miriam Sirota) who appears with his two helpers (Emma M. Dassori and Alison Seides), the three of them a most heinous sight in their deformed looking masks. The toilet seat takes center stage, as it does in Argan's mind, and added to the general hilarity of the production.

The finale included a dizzying scene which showed Argan as dead with blood dripping out of his nose, and those alive once more. Goldsby stated that this was a tribute to Moliere, for Moliere died in this exact manner playing the role of Argan and was laughed at by his audience who thought it was a part of the play. Through the theater, the Columbia Players managed to bring Moliere's spirit back to life.

Elham Cobanim is a Barnard College first-year student.

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Jennifer Jason Leigh Gets Addicted to Her Job in *RUSH*

There are a few actresses that command my respect these days and they're probably not the ones that get recognized by the Academy. But they're also probably the ones that don't give a shit what the Academy thinks anyway. One of these actresses would have to be Jennifer Jason Leigh who is probably best-known as Stacey from that classic look at the underbelly of teenage life, *Fast Times at Ridgemont High*. Stacey makes the mistake of getting caught up with big-talking Demone and winds up at the abortion clinic. In the end, she she realizes that Rat, the nerdy mall movie house usher, could probably teach his friend Demone a thing or two about how to treat a woman.

While Jodie Foster was being gang-banged by a group of a half dozen guys in a pool hall in *The Accused*, Leigh was suffering the same fate on an abandoned dock of the Brooklyn Navy Yard at the hands of a whole regiment of Marines in *Last Exit to Brooklyn*. No Debra Winger came to rescue this

character and take the whole Navy Yard to trial.

In her latest movie, *RUSH*, directed by Lili Fini Zanuck, Leigh plays Houston rookie nark, Kristen Gates in an adapted version of Kim Wozencraft's 1975 pulp novel. While Leigh doesn't get raped, or even pregnant, in *RUSH*, she and her partner, Jim Raynor (Jason Patric, *After Dark My Sweet*) shoot up an awful lot of heroin to convince dealers that they're not "the man" and collect evidence. That's the way they did it those days, though the plan eventually proved fundamentally flawed when the

marks would get addicted themselves. These days, DEA usually try to sell dealers confiscated weapons to implicate them and no officer would be asked to do drugs in the line of duty.

The most interesting thing about the film is that no character is black hat or white hat in typical Hollywood style, but they inhabit the grey inbetween. The narks are asked to gather evidence against Will Gaines (Gregg Allman), but Gaines won't deal, "only to friends." Finally, in an ironic twist, it comes out that the chief of police is after Gaines for some personal vendetta while two of his officers have become literally addicted to their jobs.

RUSH makes a weak argument for the legalization of drugs. In fact, after one to many drugged-out montages set to "All Along the Watchtower," I began to think the movie itself was on heroin. But there is much to be recommended to a film like *RUSH*, and if you're a Leigh fan like me, you're psyched.

Gretchen Crary is a Bulletin editor-in-chief and a Barnard college senior.



Leigh and Patric in *RUSH*

Doo Doo Doo Doo (Snap Snap)...

Creepy, kooky. Somewhat spooky. Mainstream? Well, a little, but *The Addam's Family* is still worth paying an outrageous amount of money to see, simply because, as my friend Rich says, "it was designed for the American mass market, but it maintained a twisted edge."

Based on the cartoon strip created by *The New Yorker's* Charles Addams (which, as any good devotee of cheesy television knows, also gave birth to *The Addam's Family* series) the movie further warps every warped aspect of its predecessors. Anjelica Huston gives a nicely wicked performance as the vampy, campy, bondage-loving Morticia, with an enviable collection of killer black dresses. Raoul Julia is wonderful as Gomez Addams, a Latin lover in the weirdest sense, who flips, fences, and charms his way through the

nifty family abode. The rest of the family (including a cameo appearance by Cousin It) provide nice window dressing for Huston and Julia, particularly Christina Ricci, who often threatens to steal the show as Wednesday, a lovably hellish child who, when she is not electrocuting Pugsly, drenches the audience of her elementary school play with fake blood while littering the stage with amputated limbs.

The film's lukewarm plot centers around the arrival of a bizarre facsimile of the long-lost Uncle Fester (Christopher Lloyd) whose interest in the Addam's family fortune is more than passing. For me, however, the play was hardly the thing. I was much more impressed with the sculpture garden/graveyard (a la Tim Burton's vision of shrubbery in Edward

Scissorhands), the super-ooky family breakfasts ("Eat the eyes first"), and lines like "That's the spirit Thing! Lend a hand!" The Addams' temporary displacement in the normal world delivers some classic moments, from Wednesday and Pugsly's lemonade stand to Morticia's stint as a nursery school teacher.

"Are they dead?" Pugsly asks Wednesday as they stand with shovels over the coffins into which two of the film's characters have just been slung. "Does it matter?" She counters. Is *The Addams Family* unforgettable? No. But the fact that this macabre nuclear family has finally made it to the big screen without too much damage is reason enough to check it out.

Lisa Kumar is a Barnard College first-year student.

U2 Can Do You Too

Holiday Calendar of Events

Performances:

Radio City Christmas Spectacular: Through 1/7 at Radio City Music Hall, 1260 Ave. of the Americas. \$25-37; reserve seats, tickets available at Radio City Box Office, Mon.-Sat. 10-8 and Sun. 11-8 or call (212)307-1000.

The Nutcracker, New York City Ballet: Through 1/5 at New York State Theater, Lincoln Center. Call (212)875-5400

The Nutcracker in the Land of Nuts: Through 12/29 at Wings Theater, 154 Christopher St. \$15. Call (212)627-2961

Hear the Messiah; Masterwork Chorus and Orchestra: Dec. 14, 15, 21, 22. Limited performances. Carnegie Hall. Call (212)247-7800.

A Christmas Carol: Through 12/29 at the Westside Rep. Theater., 252 W 81st St. Call (212)874-7290.

A Christmas Carol: Through 12/15 at the New York Deaf Theater at the Hudson Guild Theater. \$15. 441 W. 26th St. Call (212)532-0994 or 532-0942.

Sales and Festivals:

Lower Manhattan Cultural Center Holiday Fine Crafts Market, World Trade Center Court, mezz. level., 12/10-12, 17-19. Tu&Th, 11-7pm, Wed., 11-8pm. Free admission. Call (212)432-0900.

The Twentieth Anniversary WBAI Holiday Crafts Fair: 12/13-15, 20-22. Ferris Booth Hall, Columbia University.

The Ywca of the City of New York's Annual Holiday Craft Sale: 610 Lexington Ave. at 53rd. Through 12/14, Mon-Fri., 11-7pm, Sat., 11-4pm. (212)735-9731.

The Make-A-Wish Foundation's Celebrity Stocking Auction: 12/9 at Symphony Cafe, 58th St. and Eighth Ave., 6-9pm, \$25, \$35 (212)505-WISH.

Sidewalk Shows:

A Village X-Mas: Meet at Washington Square Park Arch and Hear the history and holiday customs of Greenwich Village. 12/15, 29, at 2pm.

Ghosts of X-mas Past; meet at Washington Square Arch for a tour of the "Haunted Village." 12/15, 21, 2pm.

This is the season for artists to rip off each other, I guess. Martin Scorsese's *Cape Fear* does Hitchcock better than Hitchcock does Hitchcock. And now, the latest "tribute" would have to be U2's new album, *Achtung Baby*. There are a lot of reasons why one should "achtung" (beware) this album. First of all, it's the kind of album which you like the first time you hear it, always a bad sign that by the following week you'll already be sick of it. There's no real originality, from doing the underground-Berlin-night-life-clad-in-black-making-far-out-synthesized-music concept down to U2's choice of using Brian Eno to produce the album. David Bowie did the same thing on *Low* in his "Berlin phase" fifteen years ago. The last "debt" I can recognize, though I'm sure there are plenty more, is Bono's to Ian McCulloch and Echo and the Bunnymen, especially on cuts like "Acrobat" and "Until the End of the World."

But, in all fairness, I liked *Cape Fear* and I think U2 should be commended for an all around well-produced work. And I do think U2 has successfully forced themselves off the tiresome track they were

traveling to try something new, for them at least. And while Bono might have become a little more self-centered (the album comes with 18"x18" poster of Bono's crotch) U2 may have become even more politically correct: the CD comes cased in as little plastic as possible and the sleeve advertizes Greenpeace and Amnesty International.

Gretchen Crary is a Bulletin editor-in-chief and a Barnard College senior.



U2, *Achtung Baby*

Artists Pay Tribute to Leonard Cohen

For years, the unsung hero of Bob Dylan, Lou Reed, Tom Waits and Captain Beefheart, Leonard Cohen's genius is now being celebrated by a new generation of performers. *I'm Your Fan*, a tribute album on Atlantic Records, is a testament to the power of brilliant songwriting. The brainchild of French music journalist Christian Fevret, this collection includes some of Leonard Cohen's best known material performed by fringe-pop superstars.

I'm Your Fan opens with R.E.M.'s somewhat literal reading of "First We Take Manhattan," a classic that first appeared on Jennifer Warnes' album of Cohen cover, *Famous Blue Raincoat* and then on Cohen's 1988 album, *I'm Your Man*. Lloyd Cole's interpretation of "Chelsea Hotel" transforms a somber ballad about a blow-job from Janis Joplin

into an upbeat college radio sing-a-long.

Pixies stand out rendition of "I Can't Forget" is an album highlight, marrying the plaintive voice of Black Francis to the poignant images of Cohen's lyric. Peter Dinklage, That Petrol Emotion, Ian McCulloch and Fatima Mansions all bask in the glow of Leonard Cohen's stunning archive.

Nick Cave and the Bad Seeds laughingly deconstruct "Tower of Song" and lovingly wallow in the shambles of this masterpiece. It is the album's pinnacle, and awkward, fiery salute from these long-time and vocal supporters of Leonard Cohen's music.

I'm Your Fan is a super collection of your favorite bands performing their favorite songs, a festive journey into the mesmerizing world of Leonard Cohen.

Dahha Elsayed is a Barnard College senior

Rabid Lunch: Interview with a New York Renaissance Man

Jack Rabid is the drummer for the New York-based band Springhouse, whose critically-acclaimed debut *Land Falls* (Caroline) was released earlier this year. At their recent performance at CBGB's, the band announced the release of a follow-up EP, *Eskimo*. As writer, editor, publisher of the well-recognized 11 year-old alternative fanzine *The Big Takeover*, as well as a writer for several other publications and an astute observer of the music scene for over 14 years, Jack Rabid discusses his views on culture, art and music.

MG: It says "Music With Heart" on the cover of all of *The Big Takeovers*. What is "Music With Heart" to you?

JR: Music with heart for me is music

Music with heart for me is music made primarily because the person who made it loved it. —*Jack Rabid*

made primarily because the person who made it loved it. Whereas that might seem taken for granted, on the other hand I think most music is made because of ego or monetary concerns. That is, "I want to be a star, I want to have sex with lots of chicks, I want to not have to get a job in this particular diner." It's unfortunate that in these day and times most of the best music that is not only music made with those good motives but actually with some talent and ability and results is actually minority paced, although that's changing very slightly now. For the last fifteen years that I've been following music, most of the music that was really good wasn't known by the masses, whereas in the sixties it was. The majority of good music of the sixties was in the Top Forty, and now we have the reverse. The Top Forty is the mainstay of the people who can care less.

MG: Do you think it's been the same way for the last twenty years?

JR: Well, things go up and down. There are little shocks to the system once in awhile. In England, obviously, punk was the great shock to the system. You had people like the Buzzcocks and the Sex Pistols in the Top Forty. It wasn't just that they were good and they shook people up and they barfed

in airports or any of that stuff. They were Top Forty bands. They had to play them on Top of the Pops. They entered people's consciousness and lives on a regular basis. Whereas at the same time the quote unquote punk bands of America for the most part did not. I went to see the Talking Heads on New Year's Eve 1978 at the Beacon Theater with XTC opening and I bought one of these bootleg T-shirts from some dope who was selling outside, and I wore it to school the next school day. All these people hassled me. To me the Talking Heads were practically, I don't know, Guns 'n Roses. I thought they were the most popular band, but no one in my high school had ever heard of them and they kept saying "What kind of a name is that? The Talking Heads? That's the dumbest thing I ever heard! What does that mean?" And of course four years later they were all buying their records. But that's life, isn't it?

MG: Why do you think that is? That the really great bands now aren't in the Top Forty?

JR: The recording medium wasn't really that old by the time the sixties came along. Edison founded it in the early 1900's, and originally you had your 78 records. The medium kept growing and it was kind of a small business. When Carl Perkins had a number one hit with "Blue Suede Shoes" he sold about one tenth as many records as the following year when Elvis had a number one hit. Elvis completely changed the whole industry. And then the Beatles completely took it beyond even Elvis. As a result of the Beatles, it suddenly became this multi-million dollar industry, and as soon as it became such a gigantic industry they streamlined it. It was no longer talent that became important, it was just marketing ability, and MTV was just the last nail in the coffin. Even in the 70's, someone who was ugly or not a very talented dancer or not very photogenic could make hit records. But that seems to be the exception now.

MG: In early 1990 you wrote, "Now there is no scene, no movement to belong to, no underground uprising to feel a part of, no community, no support group, no affinity for a larger

ideal, no cultural happening beyond single gig or a record to tie us." Is that still absolutely true?

JR: Yes, I did write that. To me that's a personal experience. A lot of my impetus for getting into music was just love of music. But on the other hand what really springboarded me into doing the things I do now, the reason we're talking now, is because in the first gigs that I went to, I could see immediately that there was this sense of culture. When my mother takes me to an art museum, I don't feel that...I was in the ninth grade, and I was in a small town, but suddenly the possibilities opened like a can of worms, the Pandora's box just opened so fast that my entire life was changed. And I thought it was always going to be like that. I was young enough and stupid enough to think that this was the norm. Here I was going to CBGB's and Max's Kansas City and Seeing Johnny Thunders and the Heartbreakers kicking butt...You can get a little too nostalgic. There were a lot of losers hanging around back then same as now, but no matter how bad things got, everyone knew something was happening, everyone had this genuine excitement that they belonged to something fresh and real going on, and that heightened your sense of love for the music.

MG: And you don't feel that it's changing at all?

JR: No. It's been like that for six or seven years and it won't change for a long time. Part of the problem is basically apathy and complacency. I think a lot of what you get is what you put into something, and the more people work to create their own alternative scene, the more excitement and pride they took in it. It didn't take any great length of imagination to show up at a Heartbreakers gig. But if you were inspired like I was you tended to do things. You got into a band, you managed a band, you took photographs, you started a fanzine. Everyone had this great desire to become more involved. Nowadays I think most people don't have that desire. The great era of small labels and small bands and small fanzines all rooting for each other passed long ago.

MG: Do you think that what you do

now, both in the band and the magazine, is affecting that situation, or just keeping something alive?

JR: Well, you have to believe there's a light at the end of the tunnel even if you know better. Sometimes I feel like I'm howling in a great wind tunnel and no one can hear me. On the other hand, what few people who take inspiration from what I do, much like the people who inspire me, I take great pride in. I console myself in thinking that at least I'm trying, setting an example....There's a lot of great music out there that I personally love, that I think needs help. Basically, we're [Springhouse] the classic situation where if you don't like what's there then you make it yourself....It couldn't have hurt that people weren't making simple rock and roll like the fifties and sixties, so in the mid seventies everyone said, "Well, we'll just do it ourselves." And they heard one band do it, and everybody wanted to do it, it was that simple. The One-O-Oners play with the Sex Pistols and Joe Strummer says, "that's it, I'm not gonna play Rockabilly anymore." And Howard Devoto and Pete Shelly are in love with the Stooges and the Velvet Underground but there's nothing like that at the time, so they read a review of the Sex Pistols in the NME and they take a train to London. It's four hours, that train, but they wanted to see what this was and by the time the Buzzcocks played their first gig they were supporting a show they put on themselves with the Pistols headlining in Manchester. The Pistols' first two gigs in Manchester were both set up by Howard Devoto. That's the sort of involvement I'm talking about. You don't just go to gigs or even start a band, you do tangible things to get something going.

MG: You said you had a couple of subscribers in Idaho, or one.

JR: The thing is that those people now are to me what I was in Summit in 1978-79. In a way, where there is nothing it hits you more like a ton of bricks. You find yourself immersed in popular culture, you even like some of it, maybe. Like maybe you like Styx, or Foreigner or something, maybe you like "Cold as Ice": kinda sounds like a zippy tune to you. It wasn't my thing, but on the other hand, my brothers had those records and when they played them I didn't go screaming from the room. But on the other hand, you have this vague dissatisfaction, you know this isn't what you want. I grew up listening to The Beatles so I still have that desire for hot shit rock and roll with really good songwriting and intelligent arrangements, and I wasn't hearing it in

what my brothers were bringing home....Your older brothers are supposed to turn you on to good stuff, but my brother Dave listened to the Alan Parsons Project, you know? He wasn't gonna do it. My brother Steve suddenly got into Southern Rock, and he was bringing all these Lynard Skynard records home. Mind you, that was probably an eight-month phase of his. But to suddenly stumble onto these punk rock bands was like, "God!" In Idaho in 1991, it's probably the same thing. I've got subscribers in Tokyo, Madrid, and New Zealand. Any place where suddenly someone just taps into this stuff and is ambitious enough to write away for something from all corners of the globe, those are the people that I'm writing for. I did it, they're doing it now. And twenty years from now someone else will be doing it.

MG: Do you think you're affecting the larger culture at all?

JR: What I affect is obviously very limited, but my ambitions are not limited in the least. I print up 6,000 issues but I'd be happy to sell 600,000....When you actually worry about the impact that you're having, when you actually start tailoring your work for an impact as opposed to just making the work and saying "this is going to impact" then you're going about it ass-backwards. When Mitch and I are in the rehearsal studio or with Larry working on a song, hopefully we don't say "people aren't going to like that song," or "our fans aren't going to like that song," or "the radio isn't going to play that song." We just play the damn song and if we like it, then you've got to believe that somebody else is, and if they don't, tough fucking luck.

MG: I was very interested that you used the word 'culture' a lot in your editorials.

JR: Most people's idea of culture is going down to The Wiz and buying a new stereo. Most people's idea of culture—and this is something I agree with a Billy Bragg song on—is buying a T-shirt. The only way most people know how to belong to anything is to consume, get a copy....one of the difficulties that Springhouse is up against is that we are not perceived as "cool," just by the nature of who we are, or even the kind of music we're making fitting into a preconceived idea of cool, and what that means is that people are not buying our record to impress their friends. And I think that is the impetus for a great deal of purchase....It's not that difficult to buy into something but it is difficult to perceive culture and to and to belong to

something tangible. If I use the word culture a lot it's not to be an anthropologist or an art historian, it's because I can't think of a better English word to sum up what I'm doing, why I'm in my late twenties and still so damn involved in something that's supposed to be for kids. If so, why are they playing all this classic rock stuff on the radio? Why is it that that music has lasted so well? It isn't a youth culture, it isn't just buy-the-T-shirt-this-week and you're into something else next year. Unfortunately that is the extent of most people's culture, and I think it's a damn shame.

Mary Greenfield is a Barnard College senior.

Bulletin Books

The Feminine Mystique of 1991: *Backlash*

These days when I ask a woman for an opinion on feminism, the response is almost always the same. Words like "pro-women's rights" or "womanist" have replaced the word feminist, where it seems that a negative connotation has grown around that word. How did this sentiment manipulate its way into so many contemporary circles? In a work that will answer this and many other related questions, Susan Faludi has responded with 460 pages that read like the Wall Street Journal and are a hit parade of feminism's greatest hits.

One by one, Faludi examines issues that through the media, word of mouth, and the constructs of our society, have changed rumor into supposed fact. She then deconstructs these issues with an entourage of case studies to show that the backlash against the progress of women's equality is not based on truth. Faludi also spends a considerable amount of time informing the reader about miscellaneous feminist trivia. For the most part, her argument boils down to an anthology of facts, without much analysis.

Although there is much to gain in reading *Backlash*, the shortage of analysis left me wanting a little more. Now that we know the dire status of women of the feminist movement and women at large, what are we to do? She explains that an important factor is the education of men, while I find her work is geared for female readers. But maybe the purpose of *Backlash* is just to educate, clear the myths, and bring the realization of widespread backlash into the mind of the American woman. That she has done.

Jerry Lauton is a 1990 NYU alumna.

Barnard Visual Arts and its Current Exhibition

An unprecedented energy can be felt in the Barnard art studio. There's a mad investigation of medium, where art extends from the basic oil on canvas to beeswax on a piece of wood or trash on a crumpled shower curtain. This type of experimentation may not be new to the

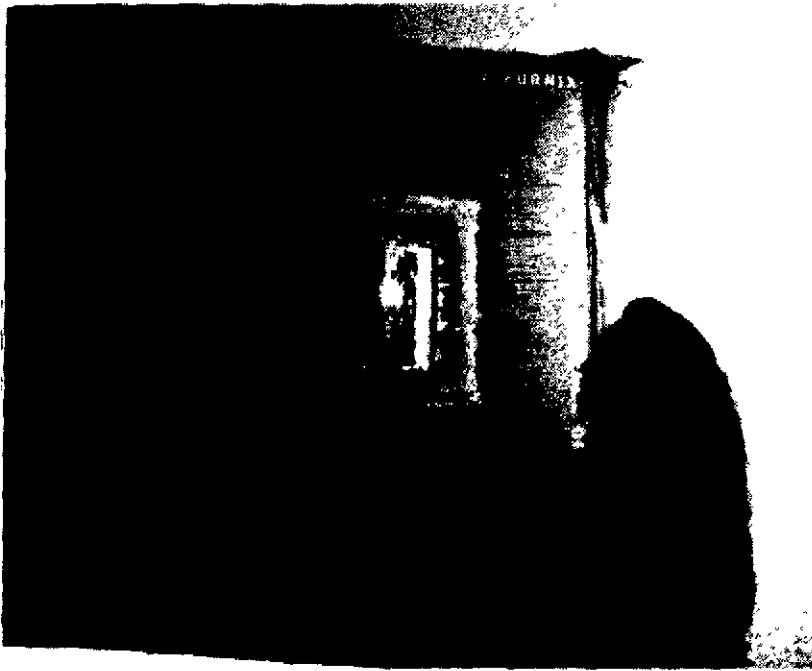
shortage of space.

Despite the limitations in lack of funding, space, and even time for the visual arts, the particular progress of the experimental "Advanced Painting Class" (BC 2010), is worth notice. With an opening exhibition at Postcrypt Gallery, the new class has developed a curiosity

elements into one class. It is a serious departure from the regular "painting class" (BC 2006x,y), where many of the students are beginner painters. Instead, the new curriculum is directed mainly towards seniors who are working on their visual arts thesis or portfolio. With weekly discussion on art historical readings (ranging from Greenberg, Schapiro to Krauss and Battcock), the class moves chronologically from Abstract Expressionism to contemporary art. The students, then, are told to adopt each movement's ideology and gesture into their own painting. As a result, the students develop a comprehensive understanding of the process rather than solely the "meaning" of different modern art genres. And with this experience of process per se, comes the inevitable search for an individual style. It can be said that a full experimentation of the past only strengthens the personal search.

Other impelling forces for the class have been afternoon visits to Soho gallery exhibitions, and studio visits to local women artists such as Nancy Spero and Susan Etkin. Because of the small size of ten, the class has had the flexibility and intimacy to participate in discussions with artists and especially with each other. These dialogues naturally set off ideas. The small group of students challenge and inspire each other unconsciously. They don't fall into adamant diatribes but the energy that one may generate encourages the other to do more. And the only proof of these reflexive inspirations can be found in the current Postcrypt exhibition, "Too Dee Tree Dee". If all the works don't possess some element of psychological wit, humor, sexual tension, or conceptual richness, they all contain the running thread of palpable energy.

The show, of course, has more weaknesses than strengths in the crude development of its images. But these unsophisticated images naturally exist in student works, and their premature quality provides them ironically with richness. A movement of fresh ideas exist in these works and are being further developed. The works combine theory with medium successfully, rather than solely mastering the medium. This struggle will ultimately provide a far more powerful effect than technical



Barnard Visual Artists hone their work

art world, but to the Barnard Visual Arts department, it marks a significant change.

The art department has been unrecognized by administration, faculty, and even students as a serious aspect of academia. Hidden in a corner on the third floor of Barnard Hall, the small studio is cramped with architectural models and tangled easels. As usual, the visual arts "concentrators" and architectural students have been in a constant battle in redefining their separate boundaries of the studio. The search for more exhibition and working space has been a long-term goal for the visual arts because the art professors must turn away students because of the studio size, and must limit exhibition time for each student because of the

not only about various mediums but about theory itself. What generally typifies Barnard visual arts students is their conceptual, intellectual strength, based on their solid theoretical and art historical background. Yet their strengths fail them technically in that many NYC art school students far surpass the Barnard students' formal skills. What can be said about this observation is that a liberal arts education provides Barnard students with an important intellectual background and encourages them to formulate solid opinions in class discussions and lectures itself. But it doesn't provide them with technical training.

The advanced painting class, taught by Joan Snitzer, is a direct attempt to mesh both technical and critical

proress in a contentless piece. At this point, intellect and deliberation may get in the way of the advanced painting class' talent and natural gestures. The question becomes which is more important to develop first? And only an ambivalent answer can be given: none of them; both.

Ambivalence becomes an additionally common theme in the class. The visual arts concentrators want more recognition from the Barnard community but they also like the privacy in which they thrive. They want to develop their formal style but are swamped by the academic rigors of the school. Visual arts, and rightly so, is secondary in a liberal arts education. But a balance can only be reconciled by destroying the large amount of ignorance about the Barnard visual arts. The act of noticing is a simple step away from the easily apathetic attitude of the Barnard community.

Suprisingly, art production is stifled rather than fully encouraged in our New York City institution. Barnard often fails to remember that New York remains as one of the only international art centers, and the administration should naturally support their students who gravitate to the college specifically for that reason. As we move into recessionary cutbacks, the administration understandably had to remove the semester-old Advanced Painting from future curriculums. The decision sadly reflects how all of the efforts of the visual arts are retarded by its low status on the beauracratc priority list. I recommend that the Barnard art community not be forgotten as they secretly develop their own skills, and I hope that the visual arts may invoke full support so that an ideal art curriculum will eventually evolve, and so that genuine talent will finally flourish at Barnard. One visual arts concentrator simply stated, "I wanna give them something to talk about."

Michelle Lopez is a Barnard college senior and visual arts concentrator.

"Too Dee Tree Dee" Exhibition continues until December 20 in the Postcrpyt Art Gallery. The gallery is open Monday-Friday 2-6 p.m. and Fri. and Sat. nights with coffeehouse 9:00 p.m. -midnight

Lazy Susans are Anything But

The Lazy Susans, a folk-rock trio, had their Postscript Coffeehouse debut Friday, November 22 to (what else?) a packed house.

The Lazy Susans are Susan Biegler and Susan Delaney on acoustic guitar, and David Lawrence on electric guitar—and the music they make is utter magic. They have a soft, mellow, soothing sound that envelops the listener like a warm breeze. The melodic voices of the Susans and the great guitar playing by Lawrence are a perfect combination.

Originally from Long Island, the two Susans began playing guitar together in junior high and continued throughout high school. After going their separate ways in college, they came together two years ago. They met Lawrence, a 1985 Columbia College graduate, through a friend, and have now got the ball rolling on careers in the music industry.

The Lazy Susans have been performing regularly in the New York City area since July 1990 and are currently receiving radio air play on WFUV 90.7 on their City Folk program. The Lazy Susans have also recently recorded a song for an upcoming Fast Folk release due out in early spring 1992. (Fast Folk have launched such careers as Tracy Chapman and Suzanne Vega.) The trio was also selected from among 3,000 applicants to perform during the New Music Nights program sponsored by the 1991 New Music Seminar.

Both Susans were very excited to perform at Postscript and hope to return, but in the meantime, look for them at the Cornelia St. Cafe, 29 Cornelia Street in Manhattan, and The Bitter End, 149 Bleecker Street.

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

The Muse's worries seem never-ending: the imminent threat of finals, buying holiday gifts with rapidly disintegrating funds, her newly-acquired tolerance for ridiculous amounts of caffeine, more finals, and then there's always the problem of concocting exciting yet feasible New Year's Eve plans. Each year, the evening allows for such high expectations: wining, dining, and dancing, not to mention a traditional kiss at midnight to the background accompaniment of Auld Lang Syne. Yet this "party to end all parties" is usually met with such utter disappointment that even flat champagne and a couple hours with the ever-youthful Dick Clark poised before the madness of Times Square can seem appealing. Well, just say no and opt for an alternative in order to help stop the spread of this disturbing convention: New Year's Eve gaiety. Below the Muse offers a few suggestions for her fellow holiday burnouts and/or the socially inept:

* Since 1992 is a leap year, get a jump on it and celebrate your incoming new year on the night before. On the 30th, the bars and clubs will be less crowded, the roads filled with less drunk drivers, and your timing is more or less right on schedule!

* Avoid the long lines of the liquor stores by distilling your own moonshine from the organic matter of the remains of your Christmas tree. It's innovative, creative, environmentally-sound and bound to insure an interesting evening. You might even waive some of your lab science requirement!

* Put on your best diaphanous party gown and wildly dance around the house, by yourself, to those reminiscent tunes of the early '80s — a pleasant reminder of your prepubescent years when it was not only accepted but expected for you to sit at home on New Year's Eve and be bored. And just think, you'll be burning mondo calories, so you can afford to drink a few more glasses of eggnog!

* If all else fails, do sit down before the television and actually plan to watch Dick Clark and the plethora of other celebrities hosting staged festivities. It's so ridiculous that no one is bound to believe you!

Pleasant Partying,

The Muse

Leff Field
by Susan Leff

Welcome back, my friends, to the column that never ends..."

As this is the last issue for the 1991 year, which coincides with the end of my year-long reign (with Katherine Davis) as Arts Editors of the *Bulletin*, I'd like to congratulate the new Arts Editors of the *Bulletin*, Jeri Johnson and Lisa Kumar. Hope you both enjoy your time on this paper as much as I have!

In the traditions of such fine, upstanding music rags as *Rolling Stone* and *Spin*, I submit here the notorious "Year In Rock" column for your amusement and entertainment. These kind of year-end columns and issues are always terribly dry, but I must admit that I read them all scrupulously. Why? To see what I've missed, to get an overview of the trends, and to understand a little about the directions the music industry seems to be taking. And besides, I like to cut out the glossy pictures...

So without further delay, I present, **The End O' The Year Leff Field:**

Best album of 1991: The Horseflies, *Gravity Dance*. (MCA)

Best bands of 1991: Primus; King Missile.

Artists of the year: Fishbone

Best new artists of 1991: MC 900 FT Jesus; The Family Stand; Smashing Pumpkins.

Best singles of 1991: "Smells Like Teen Spirit," Nirvana; "Counting Backwards," Throwing Muses; "Give It Away," Red Hot Chili Peppers.

Best compilation album: Black Rock Coalition, *The History Of Our Future*. (Rykco)

Best "Best Of..." album: Peter Gabriel, *Shaking The Tree*. (Geffen)

Best "comeback" album: The Psychedelic Furs, *World Outside*. (Columbia)

Other long-awaited albums that didn't disappoint: R.E.M., *Out Of Time* (Warner Bros.); Sting, *The Soul Cages* (A&M); Guns N'Roses, *Use Your Illusion I&II* (Geffen); Prince and the New Power Generation, *Diamonds and Pearls* (Warner Bros.); Robyn Hitchcock, *Perspex Island* (A&M).

Album I'm sorry I missed this year: Fugazi, *Steady Diet of Nothing* (Dischord).

Live performances I'm sorry I missed this year: Alice Donut, Sisters of Mercy, The Mekons, Satan and Adam, Diamanda Galas.

Best live performances by headlining acts: Jane's Addiction (Lollapalooza Tour.) SPAC, Saratoga, NY; Jello Biafra. Hayden Hall at NYU, NYC, NY.

Best live performances by opening acts: Live, CBGB's, NYC, NY; Roger Manning, Wetlands, NYC, NY. (Despite that problem pick-up, Roger Manning blew everyone away.)

Best live performances by unsigned bands: Faith (Rock The Vote Tour.) Beowulf, NYC, NY; Sex Pod. Maxwell's, Hoboken, NJ.

Worst live performance: Foetus, Inc. Limelight, NYC, NY. Or Anywhere, USA.

Sound system most likely to make a good band sound like shit: Wetlands (The Horseflies) or CBGB's (Fatima Mansions)? You decide...

Sound system most likely to make a shitty band sound, well, less shitty: The Ritz (Young Black Teenagers.)

Best live performer: Liz Fraser of the Cocteau Twins, for creating Heaven in New York this year and last.

Best male vocalist: Sorry, I can't decide: there are just too many to choose from. Maybe Anthony Keidus of the Red Hot Chili Peppers, because he sings well AND looks good in chain-link underwear. Maybe Les Claypool of Primus, because he sings well, plays a six-string bass and PROBABLY looks good in chain-link underwear. (Or maybe John S. Hall, just BECAUSE.)

Best female vocalist: Brenda Kahn, Ani De Franco.

Best bassist: Les Claypool, Primus.

Best drummer: Jack Rabid, Springhouse.

Biggest tragedies: The disbanding of both Rough Trade and Jane's Addiction.

Sadly missed: Bill Graham; Miles Davis; Freddy Mercury; Johnny Thunders; Dr. Seuss (the Original Rapper of such classics as *One Fish, Two Fish, Red Fish, Blue Fish*.)

Success story of 1991: Lollapalooza Tour, organized by *Spin*'s latest coverboy, Perry Farrell. Fans nationwide were treated to all-day festivities, political messages and a showcase of alternative music in a year when tour revenues were down more than 25%.

Most likely to take a bad rap no matter what she does in 1992: Sinead O' Connor. (But if she can stand up to Frank Sinatra, she's got my support.)

Nicest Moment in Music, 1991: Rapper MC Lyte, Kim Gordon (Sonic Youth), Talking Head Tina Weymouth, Kate Pierson and other women musicians filming a public service announcement in July to keep a woman's right to choose fundamental.

Worst Moment in Music, 1991: Late August, Saratoga Springs, NY: Watching a young bride bring the wedding party from her wedding reception outside to ogle at a very embarrassed Michael Bolton during a nearby reception in his honor. (Bolton left the premises visibly shaken.)

And finally, the Without Whom Not category: Thanks to Lisa and Sioux Z., Lisa Gilman, Lucinda at Interscope, Rachel Felder, John S. Hall, Sam Rosenthal and Steve Jones, Jane Gulick, and of course, Mary and Nick (my personal all-time favorite critics on EVERYTHING.) Last, but not least, thanks to my Arts Co-Editor at the *Bulletin*/Partner in Crime Katherine Davis, my Editors-in-Chief Gretchen and Ali (*Bulletin*), and Steve Holtje at the *New York Review Of Records*.

Look for Leff Field next semester as a weekly column (or bi-weekly, if I get lazy) here in the *Barnard Bulletin*, and have a great winter break!

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

Arts Calendar

the last one!

December 9 - 15, 1991

on campus

Too Dee Tree Dee
SCULPTURE + MULTIMEDIA
WORKS BY C.V. ARTISTS
Through DEC 20
• POSTSCRIPT

ISRAELI FOLK DANCING
7:30 PM MON. DECEMBER 9
in Earl Hall

THE NEW YORK VIRTUOSI CHAMBER
Symphony
Wed. Dec 11 8:00 PM
MILLER THEATRE
The OCCASIONAL ORATIO and ORCHESTRAL SOCIETY!
1:00 PM in ST Pauls
SATURDAY 12/14

LEOPOLD, WOLFGANG, SOPHIE
by Sir Von Reis
SCHAPIRO THREX 4/6/920
Dec 12, 13, 14 @ 8:00 PM

Natsuko Nemura
Wednesday Dec 11 @ 12:15
in FACULTY HOUSE

HORACE MANN H.S. CONCERT • FRIDAY DEC 20 ST PAULS CHAPEL

ok campus

Jeff Koons
Sonnsabend Gallery
920 W Broadway
MADE IN HEAVEN

RIFT
BY JUDITH JAMESON / ALVIN AILEY
DEC 10 DANCE
CITY CENTER THEATRE
239-6200

Pauline Oliveros
AT ALTERNATIVE MUSEUM
966-4444

THE CHILD'S WORLD
ORIGINAL CHILDREN'S BOOK ILLUSTRATIONS
at Illustration gallery 330E 11th St

movies! / so many!
FANNY + ALEXANDER • 1944
8th ST. PLAYHOUSE • 674-6515

Mana Benitez
SPANISH DANCE
CO. at JOYCE THEATRE
242-0800

RAN
SUROSAWA
DEC 15 • 674-6515

ROLLING STONES AT THE MAX
at Beacon Theatre • 496-7070

BURNING IN HELL ★★★★★
NANCY SPERO'S CHOICE OF OVER 100 BOOK ARTISTS
only through DEC 19 50 80 and see it now or die.
FRANKLIN FURNACE • 925-9671

New Italian Cinema Events
- 7 NEW ITALIAN DIRECTORS -
DEC 10-13 at ANGELIKA
995-2000

STARN
Doug + Mike
PHOTO S.
at FACE/MCGILL
32 E 57th St

GINGER BAKER 243-
SUN. DEC 15 @ S.O.B.'s 740

MOVING BEYOND THE ADDRESS:
a festival of new voices
at The PUBLIC THEATRE
678-7159

ROCK FILMS at Museum of the Moving Image
71 B - 784-4520

I HAVE A DREAM at THE 115th ST LIBRARY
203 W. 115th St
3:30 PM

CONSOLIDATED
PIG FACE
LOVE + SEX IN SHAKESPEARE - a theatrical taliscope 100 E 107th St 677-5699

By miss Dalhia Esayed
GOODBYE

Need Information about Businesses? Call the Business *INFOLINE!*

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