



BARNARD BULLETIN

Volume XCIX Number 6 March 9, 1992

Women's

HERstory

Month





MAKING THE GRADE: PASS/D/FAIL OR LETTER GRADING

BEFORE YOU MAKE YOUR FINAL DECISION about whether or not to elect pass/D/fail or letter grading you may want to discuss the pros and cons with your adviser. The deadline for filing the two cards required for each course is THURSDAY, MARCH 26. Your decision is irreversible once these cards are filed. The deadline will not be extended to accommodate late decisions. Please be reminded of the following rules regarding the election of the pass/D/fail option (and note that they differ from Columbia's): 1) A maximum of 21 points of the 120 required for the degree may be graded P. 2) The only courses that cannot be elected P/D/F are BC1202 and any course in the major or the minor. 3) A letter grade is submitted by the instructor but the course in which the student has elected P/D/F is graded P only if a grade in the A to C range is submitted. 4) There is no limit to the number of P grades for qualifying courses in a given term, unless the 21-point maximum is exceeded or Dean's List is a concern. Dean's List requires a minimum of 12 letter-graded points, exclusive of P's, with a minimum annual GPA of 3.10. 5) All grades of D or I, regardless of whether P/D/F has been elected, are computed in the GPA.

DROPPING A COURSE

THE DEADLINE FOR DROPPING A COURSE IS THURSDAY, MARCH 26. Be aware of issues such as the minimum of 12 points needed to obtain financial aid to qualify for Dean's List, assure class standing and housing eligibility. Discuss your options with your adviser and, if possible, try to save the course. SHORTER THAN FULL TERM COURSES Dropping without withdrawing from or electing P/D/F for a course that ends early in the semester must take place BEFORE the last class meeting even though the deadlines for other full term courses are later. If you have any questions call

Dean Bornemann at x42024

PROGRAM PLANNING MEETINGS

FIRST-YEAR STUDENTS AND SOPHOMORES must attend one of the following Program Planning meetings: WEDNESDAY, APRIL 8 at 5:30 p.m. or THURSDAY, APRIL 9 at noon in 304 Barnard Hall. It is never too soon to think about next year.

SOPHOMORES

DO NOT FORGET to make an appointment with your adviser to discuss your choice of major and complete audit forms. The schedule is as follows: Last names A-I, MARCH 2-6, J-R, MARCH 9-13, S-Z, MARCH 23-27. Remember to bring the degree progress form on the back of the memo that was sent to you in February. Check your mailboxes for this important memo!

MEETINGS FOR PROSPECTIVE

MAJORS/MINORS

ANTHROPOLOGY: MONDAY, MARCH 23 at 5:15 p.m. in 411 Milbank, DANCE: FRIDAY, APRIL 10 at 4 p.m. in 204 Barnard. Current majors and minors are also invited to attend. Refreshments will be served. Dates for meetings in other majors will be announced later. Watch departmental bulletin boards for notices.

PRELAW

STUDENTS APPLYING FOR ADMISSION TO law school in 1993 are asked to attend an informational meeting about the law school application process with Dean Rowland on THURSDAY, MARCH 12 from noon to 1 p.m. in Sulzberger Parlor. If you cannot attend, stop by the Dean of Studies office, 105 Milbank, sometime AFTER the meeting to pick up the relevant materials.

FINANCIAL AID INFORMATION

APPPLICATIONS FOR THE 1992-93 Academic year are available in the Financial Aid office, 14 Milbank. All current financial aid recipients MUST RE-APPLY. The deadline for submitting completed forms is FRIDAY, APRIL 17.

CAREER SERVICES INFORMATION

COME HEAR BARNARD ALUMNAE DISCUSS their interesting and unusual career

choices at an OFF-THI BEATLN CARL R TRACK panel on WEDNESDAY, MARCH 11 at 7 p.m. in the Lila Weed Room. Participants include a cartoonist, a pastry chef, a midwife, an electrician and a professional storyteller. INTERNSHIPS: WILDENSTEIN & CO., INC. is offering a full- or part-time paid internship for students with a reading knowledge of French and an interest in photography and European art. Deadline to apply is MARCH 20. PUBLIC DEFENDER SERVICE in Washington, D.C. is looking for interns to work as field investigators and prepare in-house trial work. Application deadline is APRIL 1. CHRISTIE'S AUCTION HOUSE is offering an intensive seven-week internship from JUNE 22-AUGUST 7. This is a highly competitive program. Application deadline is MARCH 15. THE SYBIL C. SIMON MULTICULTURAL ARTS MANAGEMENT INTERNSHIP provides opportunities for college seniors of African, Latin, Asian or Native American backgrounds to work in a New York City arts organization. Full-time intern will receive a \$3,000 stipend for 12 weeks of work. Deadline to apply is MARCH 23. WHITILE COMMUNICATION is accepting applications for summer programs in video, design and editorial. Visit Career Services for more details. Application deadline is MARCH 16.

SENIOR CLIPBOARD

A DISCUSSION ON SEXUAL HARASSMENT IN THE UNIVERSITY will be given by Montana Katz on Wednesday, March 11 at noon in the Center for Research on Women, 101 Barnard Hall. A CONTACT FILE OF BARNARD ALUMNAE who are currently enrolled in graduate programs in the New York area is available in the Career Services office, 11 Milbank. The File lists alumnae who are willing to meet with you and discuss their experiences at graduate school.

SUMMER WRITING WORKSHOPS

WRITERS ON WRITING AT BARNARD IS A FOUR-week program from JUNE 1-26 designed for students who want to study closely with distinguished professional writers. Afternoon and

See Bear on page 10

BARNARD BULLETIN

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

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The Day When Every Month Is Women's HERstory Month...

Winterfest: *A Celebration of Women in the Arts* - Zooprax's *Groundbreaking Films By Women* - WKCR's *Special Women's History News Programming* (89.9 fm) - Coffeehouse's *A Night to Celebrate Women* - *International Women's Day Rally For A Just and Healthy Planet*...These are just a few of the many events being held at Barnard and Columbia and around the New York area in honor of women's history month.

This week's *Bulletin* contributes to this month long celebration by publishing a special Women's HERstory Month Issue. As you flip through the pages of this issue, you may realize that many of the articles are devoted to "women's issues." We print these articles because we value the celebration of women and the intellectual understanding of women's political, economic and social position within society. Yet, we also realize the problematic nature of placing these articles in the context of "women's history month." What happens when April 1 rolls around? (aside from April Fools) What happens in May, in December, and all the other months of the year...? Does this consistency and intensity of the celebration and focus on women end? Yes.

The premise of women's history month is that women historically and currently are oppressed by the "forces of evil." As a result, their achievements and concerns have been neglected and /or deemed unimportant. Women's history month is supposed to fill some of those gaps. Though it is a start, tokening one month out of the year simply isn't enough. Celebrating women's history month is only significant if it engenders similar and extensive celebration of women's achievements and attention to women's causes throughout the entire year on a larger scale.

The *Bulletin* remains committed to women and their issues every week - not just this month. We encourage groups on campus, clubs and individual people - women and men - to pay special attention to the celebration of women. We constantly have to make others aware of the sexual and political injustice which women all over the world experience. The advancement of women in a persecuting society requires continuous attention to the plight of all women each and every day.

The ideal day is one in which a women's history month is no longer necessary - the day when attention to and respect for all women becomes an integrated, focused, working mechanism within the structure of society.

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 and artists, contact Tiara or Janie at x4-2119.

*Write for the
Bulletin!
Call x 42119*

GUERRILLA GIRLS' POP QUIZ.

Q. If February is Black History Month and March is Women's History Month, what happens the rest of the year?

A. Discrimination.

GUERRILLA GIRLS

**Photographers
are needed. If you
have a camera
and are
interested, please
call x42119.**



Barnard Bull

This week the Barnard Bull prowled campus inquiring about students' opinions on the Women's Handbook.



◀ **Eliza Mei (BC '94)**

"I think it's a good thing to have. It knocks out a lot of sexism involved."



◀ **Elaine Ahn (BC '95)**

"I think it's good that there's a consolidation of what women need to know, should know about women's issues and health. I hope every woman on campus picks one up."

Shulie Rubin (BC '93) ▶

"It performs a great service. I would think it was even greater if I'd heard of it before."



Esta Smith (BC '95) ▶

"I think it's a good thing to have a newsletter to address women's issues and to deal with problems. I think it'll be a very helpful thing."



◀ **Alyssa Wiener (BC '92)**

"I think the more information women can get about their own identity and sexualities the better, because a lot of times information isn't available. It's nice that they give it to you, so you don't have to go to health services."



◀ **Lorna Gottesman (BC '92)**

"It's amazing, insightful, empowering; a necessity for every Columbia University woman. It's well illustrated and clearly written."

Michal Gursen and Gabi Albert are Barnard College sophomores.

Professor Bailey Probes Into the Sexual Revolution

As part of Women's History Month, Barnard Professor of History, Beth Bailey, spoke about the Sexual Revolution on Wednesday, March 4 at the Center for Research on Women in Barnard Hall. Bailey began by posing two important questions about the revolution. First of all, was this a period of revolution between the sexes? Secondly, if it was, who won? According to Bailey, there is no one answer for either question.

There was no single revolution, maintained Bailey, but rather different "strands" that came together in the 60's to form the Sexual Revolution. The first strand was constituted by the rise of the Playboy and Cosmo Girl, both of whom represented a society where sex became a competition between men and women. As a result of this conflict, both open sexuality and the struggle for its control became acceptable practices.

The second "strand" included the effects that youths had on the sexual revolution. "Many young people were claiming sex as a revolutionary tool," said Bailey. Sex played an important role in relaying a constant message to the American society.

The final "strand" was the truly revolutionary side of the many "strands." The innovative notion that men and women might have the same interests was introduced. Up until the 60's, women thought they had to care a great deal about their sexual conduct because of the future consequences that would result from bad reputations. It was important that even if a woman engaged in premarital sex, she was forced to keep it a private issue. Bailey stressed that the sexual

revolution whittled away the importance of the private and public sector dichotomy.

Bailey also analyzed two cases that arose in the late 60's which illustrate this dichotomy. In 1968, a Barnard student living with her boyfriend off-campus in order to avoid strict dormitory regulations which prohibited such activity, lied about where she was living. There were many outcries regarding this case at the time. She was accused by many critics of "flaunting" in disregard of [the] moral code." Bailey pointed out that "flaunting" referred to openly practicing sex, which exemplified the existence of a private and public dichotomy.



Courtesy of the Barnard Reporter
Professor Beth Bailey

Another case took place in 1969 at the University of Kansas. Surveys were conducted to assess student opinions on the idea of a coed dormitory. The results went against what American society dictated. Most students from that period asserted that "segregation of men and women is unnatural - it promotes inequality of all mankind." "The concern among these students appeared to be that of human concern that transcends male and female sex roles," Bailey concluded.

Rachel Feiner is a Barnard College sophomore.

Students Charged In Low Library Blockade

Nine students were charged for violations of the Rules of University Conduct last week for their involvement in the blockade of Low Library on Wednesday, Feb. 11, 1992. Eight students were charged with simple violations, while one student was charged with serious violations. Three students from Barnard, five from Columbia College, and one graduate student received letters.

Simple charges result in a Dean's Discipline, in which the deans of the respective colleges handle the situation. The possible punishment for a simple charge is disciplinary warning or censure. The penalty for a serious violation is suspension or dismissal following a trial by a Hearings officer.

The students received warning letters over the past two weeks, informing them that the University planned to file charges against them for blocking the

doors of Low, which disrupted classes, prevented faculty from entering and exiting the building, and supposedly caused danger of bodily harm.

According to Associate Provost of Columbia University, Stephen Rittenberg, "the complaints identify several possible rules against University conduct."

When asked how the investigation is being conducted, Rittenberg said that they are charging those for which they find "some concrete evidence to suggest that they violated the rules" and that they are using "whatever means" they can. This includes personal identifications from security.

Rittenberg continued to say that they "haven't completed the investigation of the blockade" and that "further people might receive letters."

Rittenberg said that if they find out about students involvement in the blockade, "we will take action against them."

Initially, only six students received letters. The other three students received their letters shortly afterwards.

One student who received a letter, Susanna Donato (BC '94), said that the administration "didn't pick out leaders" or the ones in charge of the rally, but said that they picked "some of the people after they looked at the video from C-TV [Columbia's television channel]."

"I got my letter after sending a letter to [The Columbia Daily] Spector" in which Donato identified herself as a member of the Ad-Hoc Coalition Against the Cuts and said that she was at the rally.

Donato further commented that these methods should not be "a basis for them to decide that we are guilty."

Carol Sung is a Bulletin News Editor and a Barnard College junior.

Seven Sisters Conference on Women's Health and Sexuality

Surrounded by the serene beauty of Mt. Holyoke College in South Hadley, Massachusetts, approximately 50 women spent the weekend of Feb. 28 at the annual Seven Sisters conference, discussing topics related to women's health and sexuality. The group consisted of delegates from the Seven Sister consortium, which is composed of Barnard, Bryn Mawr, Wellesley, Smith, Radcliffe, Vassar, and Mt. Holyoke. Vassar and Radcliffe, however, were not represented.

The conference, entitled "The Body Politic: Women's Health and Sexuality," strove to excavate a common ground between the Seven Sister colleges through group discussions and the exchange of information about campus resources geared towards women's health. Issues of rape, incest, and body image emerged under the broad umbrella of this topic. "Health is more than the absence of disease," said Key Note speaker Lillie Allen, who kicked off the conference. "It is the emotional, physical, and spiritual aspects of our lives."

One of the prime objectives of the conference was to spark dialogues that transcended the differences, misinformation, and mistrust that consumes and fractures women as a cohesive group.

Allen, who works extensively with the National Black Women's Health Organization and the group called "Sister and Allies," encouraged participants to speak about their motivations for attending the conference. "You're talking about lives, that is what health is, not something abstract," she asserted.

Among the group of women, the first night of discussion brought with it tears and pain as many revealed incidents of sexual violence. According to Allen, "Women have been violated through this area of sex, which has taken away a natural response of love and nurturing." One Bryn Mawr delegate, after listening to numerous stories of sexual assault, went further to say, "I know the statistics are one woman in three is raped, but I'm starting to think it is one in one." Delegate Sam Kim (BC '95)

commented on Allen's method of drawing the group into the theme of women's health, describing her as the "type of woman who liked to strip down to the very essentials of what the basic issues were and what we were feeling."

Allen addressed the restrictions society imposes specifically on women, explaining that American culture equates crying with weakness and vulnerability at their expense. "The mere fact that we exist as

women in this society means an emotional part of us is shut down very early," she stated. As a result, despite the maze of issues that women must confront, emotional barriers are constantly constructed by the deft hands of societal pressure. According to Allen, "Women talk about a lot of issues, but the one issue we miss is ourselves." Therefore, Allen proposed that one of the prime objectives of the conference was to spark dialogues that transcended the differences, misinformation, and mistrust that consumes and fractures women as a cohesive group. "We must build a support system for the change we want to take place," she maintained.

For many Barnard delegates, the lack of coherence between women sharing common views hit home. "All the women's organizations are aware that yes, we are women, yes, we have been oppressed, but we are still separate," commented Michele McCarthy (BC '93), adding that, "sometimes I think we just



Participants in the conference

Cindy Suchomel

get so swallowed up in the whole idea of a coed education that we don't provide for just women." Expressing a similar sentiment, delegate Elin Rossitto (BC '94) asserted, "Barnard needs a type of network to connect the various groups, something to hold the structures together."

Although the delegates praised some of Barnard's health resources, the conference evoked strong criticism as well. "We need better emotional health resources at Barnard," maintained Rossitto, "There are so many issues that college women have to deal with and we need some support." A major source of contention was the absence of a University-wide policy on rape and assault. Coordinator and delegate Cindy Suchomel (BC '92) charges that without such a policy, "Barnard's administration is saying O.K. to some level of victimization." She continued, "For a place that is supposed to be supportive of women, it shows that Barnard has failed in some way."

Barnard's location in a cosmopolitan setting was also cited as a crucial factor for improving mental and physical facilities. Delegate Ronce Saroff pointed out that, "because Barnard is in New York city, we have an extra risk. Sexual harassment can happen as soon as you walk out of your building. We are prisoners of our city."

See Sisters on page 10

Class of '95 Sponsors Walk-A-Thon To Remember Helene Leder

In memory of Helene Leder (BC '95), a Barnard College student who died last December in a car accident, the Class of 1995 is sponsoring a Walk-A-Thon on Sunday, March 29 from 12 noon to 2 p.m. The Walk-A-Thon will take place around the Riverside Dr./Morningside Heights Park area. Afterwards, there will be a closing ceremony in the Quad Lawn at which time a check will be presented by President Futter to a representative of a charity. The organization receiving the money will be decided upon by Fred and Barbara Leder, Helene's parents.

The concept of the Walk-A-Thon originated when friends of Leder approached the President of the Class of 1995, Maria Toy, and asked her if anything could be done by the class to remember Helene. Some of the initial ideas included holding rap sessions about what happened or sending flowers to her parents. These ideas were rejected, however, since Toy said that they wanted to "do something as a class but something less personal." Toy wanted the activity "to unite the class, since she was one of us."

The thought of raising money for a charity through the Walk-A-Thon came about to remember Leder as a classmate and friend and also because, according to Toy, Leder "liked to help people."

Toy said about the accident that "it could have been any of us. Though I never knew her, it's tragic for a student to die - she always wanted to help others. It's a way to preserve her

memory and what she stood for."

Fred Leder said that he and Barbara are "very pleased to hear that something like this is being done. It is very heartwarming and gratifying to know that the Barnard Community has her in their mind and thoughts." Leder said that it is good to know "how her classmates felt and that something of value for a charitable organization will come out of it. I think it's something that Helene would have been happy with."

If students are interested in participating in the Walk-A-Thon, they can sign-up and pick up sponsor sheets at the College Activities Office in 201 McIntosh.

Carol Sung is a Bulletin News Editor and a Barnard College junior.



Helene Leder

Rabbi Chanoch Teller Tells Tales of Happiness

Rabbi Chanoch Teller of Jerusalem, Israel, spoke on Thursday, Feb. 28 in Hamilton Hall to approximately 35 members of the Columbia Jewish community on the topic of "The Only Obstacle to Happiness." Following an introduction by Rabbi Charles Sheer, the Jewish Chaplain at Columbia, Rabbi Teller, who teaches at 11 universities in Israel, said to the group, "We'll talk about happiness. Fair enough?"

The lecture focused on the themes of jealousy and self pity, differentiation between fun and true contentedness, and self liberation as a means to gain happiness.

"We have to understand that human nature conspires to make us unhappy, it put us in permanent complaint mode," said Rabbi Teller. "So what's the solution to the conspiracy of human nature? The answer is two words not often used in America, which are self control. Happiness can only be achieved through economy, [through] internal liberation . . . the unfree cannot be happy." He cited Natan Sharansky, a former Soviet refusenik, as an example of external desires as not being imperative. "I suspect there's more equilibrium there than [with] many people in the lap of luxury in the West."

Rabbi Teller discussed the major factor of being depressed. "What is the only obstacle to happiness?" he asked. "The answer, of course, is ourselves." He provided rabbinic sources as well as anecdotes to further illuminate this message that only through satisfaction with one's lot can that

person achieve happiness. As an example, he mentioned an incident in which a father expressed joy about his nine-year-old daughter with severe brain deformation, his "treasure after his wife's 14 miscarriages."

"Life is hard," Rabbi Teller conceded "But that's simply the way that it's configured. . . As hard as life can be, the one thing we can determine is how we react to life's hardness. He offered as proof the concentration camp Auschwitz, in which "they took away your identity, your pride, your dignity, your possessions, your family. But the one thing they did not take away - albeit they tried - was how you reacted to life's hardness."

Rabbi Chanoch Teller currently resides in the Arze HaBirah section of Jerusalem and is a lecturer in 11 institutions there. At least twice a year he travels to the United States on lecture tours, in which, as his name suggests ("Chanoch" in English means "teach"), he tells stories with intent to teach a lesson. His 12th book, Storylines, has recently been published, and, like most of his other books, consists of a collection of non-fiction short stories. Although Rabbi Teller had once been accepted to the Columbia University School of Journalism in an attempt to learn how to write, he was later, on that very same day, rejected by the dean, who, after reviewing two of his books, assured him that he already was able to write.

Batya Grunfeld is a Bulletin Layout Editor and a Barnard College sophomore.

Students Protest As Ozone Is Eaten Away

International negotiations on a global environmental policy are heating up as the fourth Preparatory Committee meets here in New York to hammer out a final framework for the United Nations Conference on Environment and Development (UNCED) to take place in Rio de Janeiro, Brazil, from June 1-12. This "Earth Summit" between heads-of-states, which will mark the first international summit to examine environmental degradation through a grid of developmental requirements, has spurred a groundswell of discussion among youth. Pertinent issues to be addressed by UNCED include deforestation, climate change, and the growing gap between the rich and poor.

Under conditions of increasing urgency, European nations are applying greater pressure on the United States to make a firm commitment to ban ozone-destroying chemicals. According to

mud, countries such as Germany, Denmark, and the Netherlands have immediately pushed up deadlines for chemical bans to 1994. The European community is expected to reach a similar decision in the near future.

In response to the gravity of the environmental issues on the agenda as well as the U.S. slow-gaited reactions, many student organizations from around the world are focusing attention on the final Prepcom in New York this month. Major events have been planned by groups across the city and coordinated by the Student Environmental Action Committee (SEAC) for the month of March. At Columbia University, a student conference on trade, environment and development is being held at Ferris Booth Hall in Wollman Auditorium on March 10 from 1:30 p.m. to 7:00 p.m. to serve as a youth oriented parallel to a similar conference on March 9 at the United Nations.

Along with presentations by the Overseas Development Network (ODN), Earth Coalition, SEAC, and Oxfam, some of the topics that will be emphasized

at the student conference are the North American Free Trade Agreement (NAFTA), General Agreements on Tariffs and Trade (GATT) and the links between food, agriculture and the environment. According to ODN coordinator Sangeeth Gnanasekaran (CC '93), educating and mobilizing student participation are top priorities. "A lot of students don't know much about development issues," she remarked.

Student groups are aiming to build a strong voice that will influence the U.S. government as it takes its seat at the bargaining table. "There is a trend going on now towards massive deregulation," says Earth coalition member Philip Chang (CC '92), adding that, as a result, "social concerns are being seen as trade barriers that need to be smoothed out." Stressing the importance of the student conference, Chang described it as "part

of a nationwide campaign focusing in New York city to get people concerned about the UNCED conference."

Another event planned for March is a "Fast for Respect" involving approximately 30 to 60 high school and college students throughout New York city. According to coordinator Raquel Centeno (BC '92), the fast falls under the umbrella theme of respect. "A lot of our problems today wouldn't be around if people had respect for other people's beliefs and respect for the earth," she maintained.

The purpose of the fast is to bring light to the fact that 40,000 children alone die of hunger or insufficient health care. In addition, "Everyone can fast for whatever is closest to them - they can fast for women's rights, they can fast for racism," says Centeno. Information regarding the UNCED conference and its pivotal role in molding the political and economic relations between industrialized and developing nations will be handed out at Columbia University by fasters from March 22-25.

The month of events will culminate on March 30 for the Generational Day of Unity at Columbus Circle. The Fast for Respect will end in a candlelight vigil after the demonstration and march to the United Nations arranged for this event.

Gnanasekaran encourages everyone to become involved in the activities planned during March for the fourth Preparatory Committee Meeting, asserting that "living in an area (Harlem) that is almost comparable to a lot of countries abroad, [it becomes apparent] that all these issues are related, not just things that are far away."

Stephanie Staal is a Bulletin News Editor and a Barnard College junior.

"A lot of our problems today wouldn't be around if people had respect for other people's beliefs and respect for the earth."

recent discoveries by both European and American scientists, significant ozone loss could occur as early as the spring, leading to a rise in ultraviolet radiation penetrating over Britain, Belgium, the Netherlands, Scandinavia, parts of Germany, Poland, Russia, and North America down to the U.S.

Some of the effects of a depletion in the ozone layer include proliferation of skin cancer and cataracts in the population of exposed regions, impairment of the immune system, and disruption of agricultural and natural ecosystems.

While the U.S. manufactures close to 25% of the world's chloroflourocarbons (CFC's), the main culprit in destroying the ozone layer, it stands as the only industrialized country refusing to set targets or timetables on greenhouse emissions. Furthermore, as the U.S. government drags its feet in the political

**Be There When
It Happens!
Write For
News!**

Sisters from page 7

Saroff also stressed the importance of education on campus, remarking that the average student thrust into New York City is suddenly overwhelmed with freedom while remaining dangerously uninformed about how to prevent or handle health problems. "We need some kind of guide," she said. "I'm glad the Women's Handbook is coming out, but it must be updated. We're on the right track and we have to stay there." Even those campus groups that do provide information and counseling are often not very well known, according to McCarthy. "There are a few support groups like SCOPE and SPEACH," she observes, "but students are not aware of them."

The importance of emotional health within the larger picture of women's health was highlighted by Kate Fahey, Associate Dean of Students at Mt. Holyoke, in another event that took place during the conference. Fahey attempted to explore the definition of an emotionally healthy individual, explaining that there aren't "a lot of good models for dealing with anger in our lives." Outlining a process to achieve an emotionally healthy state, Fahey emphasized such factors as living in the present, building a community, and expressing yourself.

In addition, Jenny Foster, a midwife, spoke to the group about her profession, describing its dynamics within a society dependent upon the hospital for its health and medical needs. "People have bought into the

idea that the hospital is the only place where it is safe," she said. With her three-month-old son watching from the audience, Foster also juxtaposed the roles of hospital and midwife in terms of control. "It is very hard once you are in an institution to have control because an institution has a life of its own," she insisted. Foster concluded by addressing the way childbirth is perceived by Western culture. "Why do women get stuck in labor?" she asked the group, answering that it was partly due to "having given away this positive sense of being able to give birth."

Following Foster's lecture, the film "Dreamworlds" by University of Massachusetts Professor Sut Jhally was shown. The film analyzed the promulgation of the male fantasy woman in music videos, and its effects on both men and women's behavior and beliefs. Contending that women are constantly portrayed as hollow sexual beings, Jhally used clips from such artists as Rod Stewart, George Michael, and David Lee Roth to exemplify his assertions. In one especially jarring portion of the film, Jhally spliced scenes from music videos with the vivid rape scene from "The Accused," a movie revolving around the rape of a woman by a group of men. The result was visually powerful, elucidating that most rock videos, without the buttresses of feisty lyrics or musical accompaniment, are disturbingly similar to reenactments of sexual violence.

The prevalence of sexual violence in

everyday life became a touchstone in the conference, affirming that women are overwhelmingly the victims of rape and assault. Suchomel remarked that the conference proved that "we are living in a misogynist society." However, although "there was a cohesiveness among the women in that we were all committed to the same issues," according to Rossitto, "a lot of topics weren't explored that should have been."

Saroff also commended Barnard for sending a diverse group of delegates. "The coordinators who chose the delegates did a very good job in picking people from different classes and socio-economic, racial and religious backgrounds. That's important because as representatives of our school we need to represent each part," she said, noting that the other school's delegates were not as diverse.

All the delegates hope to make an impact on the Barnard community with the information they have gained. "Women need to learn more about ourselves and once we learn about ourselves we can tackle the issues," suggested McCarthy. The emotions provoked by the weekend-long conference promise to be a powerful tool in affecting change in the health resources available to women at Barnard. Suchomel summed up the group's thoughts, stating that it was a "really intense experience."

Stephanie Staal is a Bulletin News Editor and a Barnard College junior.

Bear from page 2

evening workshops include Fiction, Non-fiction, Poetry, Writing for Children, and Autobiography/Memoir. Each workshop may be taken for two credits. Campus housing is available. For further information, call x47489 or visit room 8 Milbank.

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Dining from page 30

decline in the quality of the play. This review would not be complete without a mention of the fantastic set. Designed by Connie Singer, the restaurant set was warm and truly evoked the feel of a nouvelle cuisine dining experience, right down to the carousel horse, indicative of the restaurant's name, "The Golden Carousel." The effective use of lighting, by designer Steven Rust, cannot escape

comment, either, for it was also directly attributive to the warm atmosphere of the restaurant, as well as a well done moonlit scene in the adjoining kitchen.

"The Art of Dining," despite its shortcomings as a play, can be chalked-up as a quality, and quite professional, performance commensurate with the tradition of excellence (trite, but true) of Theatre at Barnard.

Jeri Johnson is a Bulletin Arts Editor and a Barnard College junior.

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Shawki Draws The Connection Between Malcolm X, Socialism, and Black Liberation

On Wednesday, March 4, about 65 students crowded into 404 Hamilton to hear Ahmed Shawki, of Chicago's International Socialist Organization, speak about Malcolm X and the relevance of his philosophy to black liberation today. Shawki is the author of *Black Liberation and Socialism in the United States*. The forum was sponsored by the Caribbean Student Association and the Barnard/Columbia International Socialist Organization.

In his lecture, Shawki sought to explain and clarify two main points: first, he talked about Malcolm's ideology and its sources, its appeal at the time, and its evolution as it sprung from his interest in the Nation of Islam and eventually grew beyond its roots and transformed itself into a broader, more inclusive and active expression; he then went on to discuss Malcolm's meaning for us today in terms of both black liberation and a more general revolt against oppression everywhere.

In talking about Malcolm's appeal to blacks, Shawki articulated a general outline of the climate in which he became popular. He explained how blacks were promised that after they went and fought fascism in Europe during WWII, they would come home and things would become better for them, pointing out that this was the promise held out during every war including the Persian Gulf War. But the fact was that although there was an economic boom in the aftermath of WWII, black Americans did not really benefit from it. They were left socially, legislatively and economically oppressed, seeking a movement that could bring them both power and esteem. From this came a movement which manifested itself in very different ways. In the South, efforts were concentrated on changing the laws, like Jim Crow. In the North, though, where there were no Jim Crow laws - oppression was less explicit and more insidious. Thus, a need existed for a more radicalized movement for Black Power which Malcolm was able to so clearly articulate. He was able to capture the discontent and anger of a group so well that his ideas soon found a broad appeal.

Shawki continued to elucidate Malcolm's ideology and the ways in which it changed over the years. He spoke of how his ideas sprung, at first, from the tenets of the Nation of Islam, which he became a part of while still in jail. His early philosophy was one of strong separatism. He strongly opposed the movement's alliance with the Democratic Party and the idea that blacks should integrate into the preexisting white power structure. That basic core of challenge of authority remained with him throughout his life while his ideology broadened to become a more powerful challenge to oppression in all its forms. Shawki described how he moved from defining the problem purely in terms of race to a more acute awareness of the interplay between race and class. Thus he was able to move forward into a more inclusive appeal, culminating with his eventual split from the Nation of Islam. Malcolm writes in his autobiography that he had always privately thought that it was not involved enough in action, that it had to reach out more and do something for the people. By the end of his life, he had begun to move into that sphere.

After Shawki finished speaking, the moderator opened the room up to a discussion, with people raising points among themselves which Shawki later addressed. A brief tension in the room sparked as members of another communist group on campus tried to move the discussion from an exploration of Malcolm's ideas to a direct attack on the ISO and its policies. After many appeals from both the audience and the moderator, though,

the discussion on Malcolm X progressed with only sporadic disruptions. Many interesting points were raised which place Malcolm's ideas and the broader context of Black Power in a new direction. Much of the discussion focused on an attempt to place the idea of black nationalism within a more comprehensive philosophy of socialism. One person raised the question of how a socialist organization that opposes nationalism can support the Black Power movement.

Shawki responded by leading a discussion on different forms of nationalism. He made a distinction between an oppressive nationalism that manifests itself in imperialism and the nationalism of the oppressed which seeks to liberate itself. Socialism, as an ideology that believes in revolt against authority in all its forms, will support anywhere the right of an oppressed people to liberate themselves. Therefore the struggle for black liberation is not only valid but also pertinent to the socialist struggle. Shawki focused on the need to place Malcolm in a broader context and not get mired in what he called "angular thinking." Other topics discussed in relation to Malcolm X were the distinction between separatism and integration, the extent to which his views changed over his lifetime, and the connection between race and class.

Jennifer Roesch is a Barnard College sophomore.



Danielle Nelson

Ahmed Shawki

Columbia's Escort Service Spells SAFE-ty For Students

It's 11 p.m. on a Tuesday night. The long halls and corridors of Low Library are empty and quiet. All the administrative offices have turned off their computers and closed down until the next business day. . . all that is, except one. For one small office in the basement of Low, business hours have just begun: the office of 4-SAFE, Columbia University's Escort Service.

The service began in September of 1985, and is designed to offer students - both graduate and undergraduate - the opportunity to have two people to walk with them in the late evening to and from all buildings from 108th to 122nd streets between Riverside and Morningside Avenues. Typically, students in need of escorts between the hours of 11 p.m. and 3 a.m. dial 4-SAFE (x7233), and a dispatcher assigns the job to two available escorts in the office. Tonight, the dispatcher is Nicholas Kelemen, (CC '94). The phone rings.

"Good morning, Columbia Escort Service. . . and where are you going to? . . . and what's your name? . . . O.K., we'll have an escort team downstairs at Avery in about five minutes." He turns to Kristan Lassiter (CC '94). "It's 112 and Amsterdam, you want that one?" "I guess. . ." she says, sighing. "Well, it's yours anyway," Kelemen says with a smile. As the hours are long and the weather is frigid, escorts are not always

And I like the people," she said. "It's really fun. I've had a good time." Fortunately for the staff members, there is room for some combination of work and play. . . as long as it's not on a "run," which is what escorts call the job of picking up students and walking them to their destination. There is often a rousing game of "hearts" as well as homework being done, both frequently interrupted either by business calls or friendly jokes and banter. "You know, we spend a lot of time here, we like to have fun. . . so we can all get to be friends!" Kelemen says and smiles at Lassiter, who rolls her eyes, jokingly.

But on the job, the escorts are quite serious, carrying security radios and keeping a watchful eye for strange and potentially dangerous situations. "Security, there's a man entering Avery right now. He has several packages with him. This is escort team 4," a voice says over the security radio. The radios are the escorts' means of communication with Columbia security. "That's just the muffin man," a security guard answers. "But that's good lookin' out, team 4, good lookin' out."

The starting rate for the job is five dollars an hour with an increase of 25 cents each year that the individual stays with the staff. But Kelemen said most don't last that long because of the bizarre hours. When asked, however, many of the escorts described

themselves as "night persons" and said they specifically needed a night job because their day schedule was too hectic. "I'm a night person so basically the hours is one of night person, so. . ." Staff members urge all students to make use of the service available. "We're here, this is our job. . . and I personally would use it myself," Kelemen said. Mancini offered further encouragement: "Students really shouldn't feel embarrassed about calling 4-SAFE. It's a very smart thing and in New York, you have to be smart. And it's nothing that should indicate weakness or loneliness. It's only positive, because we're saying we're here to help you and that's our job."

There seems to be a need for this kind of reassurance; students who were asked about 4-SAFE, while agreeing on the necessity for the institution of the organization, expressed some degree of reluctance about making the call themselves. "I feel uncomfortable calling people for help," said Dana Mollin (BC '93), "I think a part of me wants to believe that I can protect myself and that may have something to do with being angry that this city is so dangerous that I can't walk from 116th street to 120th street without two men walking next to me. But I know that it's probably just negligence of my own welfare." Others said that in the past, they have made arrangements to be with friends so as not to be dependent on outside help. Claire Corcoran (BC '92) said, "I live off campus, but when I did live on campus, I would just go places with people. I made a point of not being in the position of having to call the escort service. I don't like feeling that helpless, like I have to call someone."

Student Aide-Escort Coordinator, Trent Massey said he hopes the latest increase in publicity will help people understand the importance of being careful in New York City. "Use the escort service whenever, have your keys out ready to go in building, stay in well-lit, well-traveled areas. The emergency call boxes are around. All you can do is be really informed." Another non-user had a different reason. "I tend to walk in areas that are very dangerous by myself, just because I'm a fool," joked Kirsten Miller (BC '94). "But I would use it if I felt frightened. [Although]. . . I'm from North Carolina and I pretty much feel frightened all the time. But I've thought about using it and haven't. . . laziness, maybe. And it's a big Southern thing not to put anyone out." According to

"Students really shouldn't feel embarrassed about calling 4-SAFE. It's a very smart thing and in New York, you have to be smart. And it's nothing that should indicate weakness or loneliness. It's only positive, because we're saying we're here to help you and that's our job."

eager to do the walk. "It is really tiring. You walk, you're out on the streets maybe two hours a night when it's cold and raining and you don't get back home until 3:30," Kelemen said.

But the atmosphere in the office is warm and casual and on the whole, escorts don't seem to mind being there. "It isn't bad at all," said Brad Varvil (CC '95). "There are good people to work with and you have a chance to get work done." Lassiter shared the sentiment. "I can get work done here.

the main reasons [for taking the job].. and certain nights you can get studying done while you're here," said Greg Mancini (CC '95). "And it's one of the few places on campus that non-work study people can work." This last quality was an attraction for others as well. Said Elizabeth MeQuesne (CC '93): "My friend was in it last semester and told me about the hours and that it's not necessary to be work-study and I'm not, so this is one of the only jobs on campus I could get. . . and I'm a

Massey, this is exactly the myth he is trying to dispel: that calling 4-SAFE is an imposition. As far as Massey is concerned, no run is too short. "We hear of statistics from upstairs [in the Columbia security office] that people have every reason to want to use a short run. And we encourage short runs, it doesn't matter how long or how short, or how many times a night or if it's just for pizza or a bagel, it just doesn't matter. It is not unreasonable request to go a short distance even right here on campus. . . people are mugged in front of Butler Library, in front of Low Library, in front of Barnard security. And you don't need to be paranoid in this neighborhood, but you do need to take intelligent precautions."

Charmaine Shum (BC '93) is one student aware of this need and is relieved to have 4-SAFE around. "I think it's a really great idea. Especially when people are following you and asking you for money, you know those people. Personally, I get scared when people follow me around. So I think it's a great idea to have 4-SAFE." Jen Sundick (BC '91) agrees. "I live in Plimpton and I think it's stupid not to take [4-SAFE] when it's available. I want to know that I'll be safe walking home and I feel safer using the escort service."



comes from security, which Massey said is "probably the smallest budget." One student agreed. "11 to 3 during the week is great," said James Rosenbaum (BC '94). "But on weekends, especially for where I live, we need it 11 a.m. to 6. And you don't want to call security because I don't think people have enough respect or confidence in security to call them because they have avoided situations where they are needed. . . you tend to trust your peers."

Members of 4-SAFE

rumored that only football players and weight lifters need apply for a job at 4-SAFE, but this isn't the case, according to Massey. The only requirement is that escorts take it seriously. Said Kelemen, "You don't have to be big or intimidating. . . you just have to have a decent attitude."

According to Massey, it is only recently that the administration has been increasingly receptive to the organization. At its inception, they did not want too much publicity on it for fear that people would think there was a security problem that needed correcting. Students commented on this. "I think that's silly. Most campuses do have these services. And Columbia has this image problem. . . but I feel safe here and I feel security is good here," Irene Shum (BC '93) said. Madhuri Pavamani (BC '93) agreed. "To act like there isn't a security problem on this campus is insane. I mean, look at the city we're in. Who knows? Sometimes I've walked past the gates on Amsterdam, and there were no security guards around and it makes the students incredibly vulnerable. And we pay so much money to go here they can definitely have better security. Basically, it's just making the situation more dangerous than it already is by saying there isn't a problem," she said. Sundick feels strongly about this as well. "I think it's more important to put the safety mechanisms in place than to worry about our image. I know a lot of colleges that have escort services just as

Your average Joe criminal working by himself, or maybe with one partner, has got to be discouraged by three people walking down the road. . . I think they are targeting people who are alone."

I don't think that this neighborhood is so unsafe that I'm afraid to walk on the streets, but I think that it's important to take any possible precautions no matter what you judge the risks to be." Debbie Ashe, a student at the Graduate School of Architecture, is a 4-SAFE "regular." "It's a great thing. . . especially for architecture students who go home really late at night. They should have had it when I was an undergraduate, which was the late 70's. A lot of people have been mugged. The security people, to give them credit, will usually take us home when it's past 3 a.m., but you often have to wait." It is for this reason that Massey said he would like to see the hours extended. "We're getting so many calls as it is, and then after three, I've seen women wait up there 20, 30, 40 minutes for a security patrol car to drive them home." He is presently attempting to get better funding to enable the hour increase. Presently, 75% of the funding comes from work-study and the other 25%

There may be reason to. The service now boasts over 10,000 runs, and according to Massey they "have had no incidents." The secret of their success, Massey says, is not size or strength, but numbers. "The premise is not that a man or woman will be safer if he or she has two huge football players walking with him or her. It's the idea that numbers count and that three are less susceptible to attack than one. Your average Joe criminal working by himself, or maybe with one partner, has got to be discouraged by three people walking down the road. . . I think they are targeting people who are alone." If there ever were any trouble, the escorts have been instructed to alert security on the radio and help is supposed to arrive on the scene within 30 seconds. Since the service is really prevention, there is no real way of knowing how many rapes, assaults and muggings have been avoided, "but there's got to be some within 10,000 calls," Massey said. It is

See Safe on page 32

The Urban African-American Experience

Headmaster of Providence-St. Mel Speaks at the Barnard Center for Research on Women

On Tuesday Feb 18 the Barnard Center for Research on Women sponsored a Curriculum Transformation Lecture which was supported by a grant from the Ford Foundation. Speaker Paul Adams, Headmaster of Providence-St. Mel School, an all-black private school in Chicago, discussed "Girls' Transition to College: The Urban African-American Students' Experience." The topic became a focal point for a much larger discussion about education and the problems facing the American education system. The respondents, Vice President for Student Affairs Barbara Schmitter and Associate Dean for Student Affairs Vivian Taylor opened up the floor to questions after commenting on some of the issues which Mr. Adams raised.

Mr. Adams' talk was prefaced by a videotaped presentation introducing the school and providing background information. The video vividly depicted Mr. Adams' achievement of providing a solid education to disadvantaged children living in one of the worst sections of Chicago. Adams opened the talk by discussing his reservations about the topic, "Girls' Transition to College." Keeping the focus on Providence-St. Mel, he commented, "I hope we have equal standards for males and females." However, in the real world, he continued, no such equity in standards exists: "The construction of the glass ceiling begins early."

The so-called glass ceiling syndrome, the fact that women are being systematically closed out of certain fields and professions is finally receiving serious attention. A recent study commissioned by the American Association of University Women Educational Foundation (A.A.U.W.) found that prejudice towards women in all levels of education was limiting their opportunities, particularly in the fields of science and mathematics. Thus, while the glass

ceiling becomes apparent later in life when women are closed out of high level executive positions or fields such as engineering. Adams stressed that the groundwork for this kind of discrimination begins as early as pre-school, when women are pushed towards certain interests as opposed to others. The A.A.U.W. study affirmed that teacher bias, often very subtle and thus difficult to detect, begins at the earliest stages of a child's education, and that by the time women are of college age, the damage has already been done.

Only an awareness of this kind of discrimination can aid educators in equalizing treatment of their students. Adams wished to emphasize one more point, however, that the women of Providence-St. Mel had an additional strike against them in that they came from a socially disadvantaged background. Thus, though Providence-St. Mel students have a 99% college attendance rate, female graduates enter universities with certain needs and face certain difficulties which other women do not.

Drawing on a wealth of personal experience resulting from 30 years in education, 21 of which he spent at Providence-St. Mel, Adams recounted a story about a female African-American student coming from the urban poverty of Chicago, whose experiences in a summer academic program suddenly made the idea of attending a top university and studying math and science seem within her reach. Providing the opportunities and the encouragement open up a world of possibilities for children who come from a background of economic and intellectual poverty. This is Paul Adams' message as well as his extraordinary achievement at Providence-St. Mel. As headmaster, he explained, he is committed to providing a "carefully monitored academic environment." High standards combined with high expectations and caring, supportive teachers, he explained, not only afford his students a good education, but also "affirm their values as individuals in society."

The women of Providence-St. Mel then are entering schools like Columbia with a solid academic background, but with special needs which all academic institutions need to identify if they are ever going to meet them. Adams added that "One of our greatest resources is the mind of a young person, and black inner city young people are an undervalued resource, untapped, and essentially ignored." This reality brings to light an even harsher reality: if black inner city youngsters as a group are being ignored, then black inner city females are doubly disadvantaged. What can colleges and universities do to counter these disadvantages and to meet these students' special needs?

"One of our greatest resources is the mind of a young person, and black inner city young people are an undervalued resource, untapped, and essentially ignored."

As Barnard College administrators, respondents Dean Schmitter and Dean Taylor were especially concerned about these issues. Dean Taylor feels that "the institution has to have certain resources and have certain abilities" in order to meet their students' specific needs. Taylor explained that the student too has to come with certain abilities, including "self-esteem, pride, and the belief that she can succeed." The institution can then do its part by cooperating with the student, providing a support system, both academically and socially. Keia Clay, a CC'92 pre-med student and an alumnus of Providence-St. Mel, commenting on her experiences at Columbia, said that overall, her transition from high school to college was very smooth, "simple even, but coming from a school with such a rigorous academic expectations, where you are expected to go on to college, contributed to the smoothness of the transition." Clay added that the Black Students Organization (BSO) was very helpful and supportive.

Indeed, organizations such as the BSO and the Barnard Organization of Black Women (BOBW) can provide tremendous support for African-American women in their transition from high school to college. However, the administration and faculty must also be part of the students' support network, as Dean Taylor affirmed. There is often a certain "isolation or alienation because one is the only (or one of the few) black or Latino or Asian students in the room. This is a common experience, requiring both inner strength and conviction in order to face." What is also needed, Taylor asserted, is "a social ability, a flexibility." For example, she explained, black women should be encouraged not to gravitate solely towards all-black peer groups simply out of timidity or discomfort. "As administrators, we want to be able to encourage them to make diverse friendships and handle the experience with maturity," she explained. What administrators (and colleges in general) can do to provide that encouragement is a key question for educators. Advising students on "goal-setting and time management" is one way of helping, Dean Taylor explained. The student has to be made to feel that it is okay to ask for help, that all students need help and that it is not due to any inadequacy on their part, Taylor added. If the institution can set a climate that will enable the student to face these issues successfully, then it can truly say that it is addressing its students' needs.

James Basker, Professor of English and Director of Barnard's First-Year Seminar Program, felt that if educators could glean one message from Mr. Adams' lecture it would

too is a message that Adams tries to convey to his students. While the school provides encouragement and support, building the students' self-esteem along with their academic knowledge, the students are taught that in reality the outside world is not an egalitarian one. In this way, Mr. Adams explained, the students are given the tools to confront the inequities of the world, primarily by being able to compete competently on the same level as their more privileged counterparts.

The strong foundation students receive from a school like Providence-St. Mel is not enough, Mr. Adams confirms, for once these students reach an institution of higher education the difficulties in adjusting are very real. A supportive academic environment on the university level is essential, but providing this type of an environment for these kids at an earlier age is even more important, for it can make all the difference in their futures. Thus African-American females with an urban background like that of the students at Providence-St. Mel have special needs. However, what happens to students with the similar backgrounds who are not lucky enough to attend such a school? What can Barnard do, and what can educators on all levels do for students of all ages who are faced with an economic and intellectual poverty that can cripple their academic future?

A serious education crisis faces this nation, one which includes though certainly goes beyond biases towards women. Educators such as Paul Adams are working to correct some of the inequities but significant progress cannot be made without help from this nation's leaders. Paul Adams is proof that energy plus hope equals success, but there has to be a massive, national effort to face this crisis. This cannot occur until education is made a national priority. Only then can the glimmers of hope provided by people like Paul Adams extend to all those forgotten children who represent our nation's future.

Anna Patchias is a Barnard College senior.

A supportive academic environment on the university level is essential, but providing this type of an environment for these kids at an earlier age is even more important, for it can make all the difference in their futures.

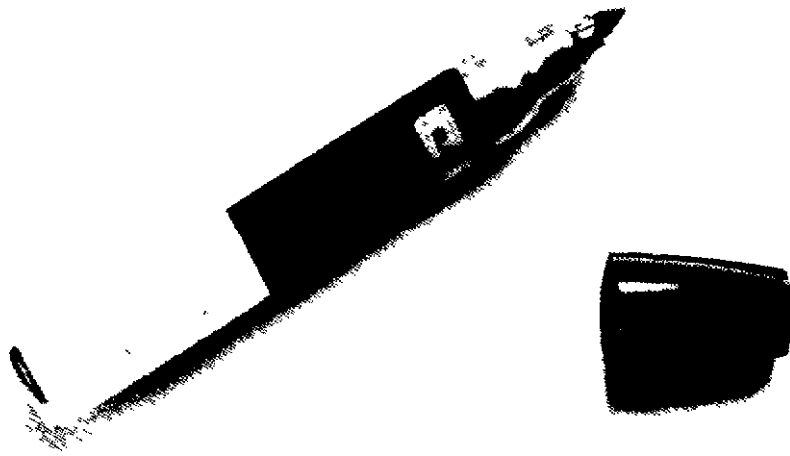
be to "Be there" for their students, or, in other words, "to provide students with the support that will enable them to cope in the new and challenging college environment, for the difficulties in adjusting can be huge." In addition, Professor Basker stressed that these students do not have many of the resources available to other first-year students: often "there is no support system at home, no financial resources to turn to, no personal reference point about the college experience." For Professor Basker, the message of Paul Adams' lecture and indeed of his entire life's work is to "make personal contact, to provide close and continuous support, especially in the first year." These goals closely parallel those of the Barnard First Year Seminar Program, Professor Basker pointed out, and are one way in which Barnard meets the special needs of its students. "Our aim is to personalize the academic experience, through small classes where open discussion is encouraged and a supportive environment is established."

Concerns about producing a supportive academic environment prompted Dean Schmitter to raise the question of equal treatment of men and women. She pointed out that as hard as educators try, unequal treatment still exists, that it crosses color lines. She asked Mr. Adams whether he believed that female students at Providence-St. Mel experienced any differences in terms of treatment or of teachers' expectations. Adams stressed that the daily struggle to teach basic skills to underprivileged children who are already on unequal footing in society left no room for unequal treatment. But the world of Providence-St. Mel is a small one, and not reflective of the rest of the society. This

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Quindlen Speaks About Merging A Career With Motherhood

We always focus on the glass half empty. I like to see it as half full. We have opportunities for the best of both worlds," said New York Times' columnist, Anna Quindlen (BC '74), at a lecture on how to balance a family and a career. The lecture was sponsored by the Columbia School of Journalism on Wednesday, Feb. 26.

Although Quindlen began her lecture by admitting, "I don't have a whole lot of answers. I'm good at the questions," it was her abstinence from clear-cut answers which portrayed a more realistic picture.

Quindlen is a Barnard graduate and the third woman columnist at the Times. She now writes a syndicated column, "Public and Private," which appears on the op-ed page of the Times. After joining the Times in 1977, Quindlen worked as a reporter and later as a Deputy Metropolitan Page Editor. For two years she wrote the popular "Life in the 30's" column from which articles were collected into a book titled, *Living out Loud*. Last summer Quindlen published her first novel, *Object Lessons*.

One reason why Quindlen has gotten so far is due to her motto that "those who don't ask, don't get." When she told the Times that she was pregnant with her second child, only four months after returning from a maternity leave from the birth of her first child, the former executive editor told her, "You did that last year." The situation worked to her favor, however, when she was asked to write the *Hers* column as a syndicated column from her home for the Sunday magazine. This later turned into her *Life in the 30's* column.

When Quindlen became pregnant again only two years into *Life in the 30's*, she was given the opportunity to be an op-ed page columnist alongside noted columnists such as Russell Baker and William Safire. "If you are indispensable to your paper, they are going to cut you a lot of breaks," Quindlen concluded.

Quindlen has added a whole new dimension to serious print journalism. While the political has always been covered the personal is often glaringly absent. Quindlen considers her contributions to newspapers as comforting to people who, for years felt alienated by what's covered in the

papers, which they consider as "other." But "newspaper have to be different in such an isolated age" which includes covering the more personal side of our society, according to Quindlen.

Quindlen does just that. Her columns illuminate the personal side of politics, as well as family matters and relationships. Whether it's a column on abortion from the perspective of mothers who died from illegal abortions or on teaching sex education to her children, Quindlen shows the often ignored personal side of a situation. "I think child rearing and relationships between friends are issues. I think kids are as important as politics," she said. At the same time she feels that the "personal often can illuminate the political."

For a long time this mother of three felt that children would hinder her success. "As a 25 year old reporter, I wanted to have a tubal ligation. I didn't want children to interfere with my career," she said. This notion of motherhood and a career eventually merged when Quindlen made the spontaneous choice to have a baby. "One morning when I was 30, I woke up and said I wanted to have a baby," she said. Her choice proved advantageous not only for her personal life but for her career as well. "The most satisfying part of my life are my three children. And, probably, if I write a satisfactory column, they are part of it" she said.

The question of combining a career and a family is a difficult one. According to Quindlen, young women think that they can out smart the situation. "Young women say, 'we're not going to make the mistakes your generation made,'" she said. The younger generation of women's fool-proof plans include having children early to prevent fertility problems and to enable them a speedy return to work. This reasoning is fallacious, according to Quindlen, who pointed out that not only is it rare for young women to know who their life-time companion will be but that there will always be fertility problems, regardless of age. Furthermore, despite



Anna Quindlen

Courtesy of the Barnard Reporter

common perceptions, "the older your children get, the more time you need to spend at home," Quindlen said.

It is easier for women to have careers now since society is becoming accustomed to two income families and career mothers. "They expect women to go back to work [after having a baby] and men are participating more in the childcare," Quindlen said.

Still, women are doing most of the child-rearing. But, according to Quindlen, "men wind up missing so much of the good stuff. Women work harder, but [they] don't miss the good stuff," she said.

Even when her children drive her to the point of threatening them with, "I'm going to send you to Mr. Safire's," Quindlen holds firmly to the belief that motherhood and careers are not only possible but preferable.

"There is no right time to do it," Quindlen says. The point is just to do it - and to do it all.

Abigail Pickus is a Bulletin Women's Issues Editor and a Barnard College sophomore.

Barnard Women Referred to Columbia for AIDS Testing

According to Acting Director of Health Services Dr. Diana Killip, Barnard women who want to be tested for the Human Immunodeficiency Virus (HIV) should be tested at Columbia, not at Barnard Health Services. Dr. Killip said that the combination of increased demand for the test and City Health Department rules that require counseling with the test, have made it impossible for Barnard College to do the testing properly. Students can, however, easily get the free test across the street at Columbia.

"We would love to do the testing, but we want to do it right," Dr. Killip said. Though there is no policy decision to not test for the disease here at Barnard, health officials are directing concerned students to Columbia Health Services. There, the test is free and anonymous. "Additionally, it is provided by an organization dedicated to this matter and with a strong interest in doing the testing properly. At Barnard, we are trying new policies and would like to know students' reactions," Dr. Killip added.

For the past two years, students have been able to be tested at Barnard's Health Services. But according to Dr. Killip, the program has not been working well. In some cases, she said, naive students violated their own privacy, and counseling was what she called "limited."

"It bothered me that students have not arranged for their own privacy. I overheard students who have come into the office and have announced to the desk and everyone around that they wanted to be tested for the disease," Killip said. She explained that she is concerned about confidentiality and unwanted rumors. The increased demand for the test also makes testing difficult, Dr. Killip said, though she could provide no statistics about test requests. "None of this is written in stone. I know of no lists of students tested or any record," Dr. Killip explained.

At Columbia, there is also an increased demand for the test. A staff member of the University Health Services, working with the Columbia Gay Health Advocacy Project (CGHAP), said the waiting list for HIV tests has increased to five weeks following the announcement by former Los Angeles Lakers star Magic Johnson that he had tested HIV

The bottom line is that women need to know the facts about AIDS and be responsible.

positive. Prior to that announcement, the staff member said, the wait was one week. Currently, he said, Columbia performs 20 AIDS tests, along with counseling, each week.

Dr. Killip said the situation at Barnard is further complicated by city health department rules requiring counseling for students requesting tests. "The regulation, which went into effect some years ago mandates counseling prior to the test and after the test," she said.

Dr. Killip added that Columbia was better equipped to offer such counseling, which is now provided through the Columbia Mental Health Division. Though the test is also performed by primary care at University Health Services, she recommends that Barnard students be tested at the Mental

Health Division where they will be assured to receive counseling from trained professionals and volunteers. Despite increased AIDS concern, Dr. Killip warned against panic on the part of Barnard women, adding that they fall into a low-risk group. She cited a 1990 study that found that only .2 percent of the college students tested for HIV were positive, and of those, only .02 percent were women. The 1990 study, published in the New England Journal of Medicine found that, of 16,863 blood samples tested from students at 19 universities, 30 showed the HIV virus. Of these 30 were women.

Because of the low risk, Dr. Killip said she is discouraging Barnard women from being overly concerned about AIDS. In fact, she said, HIV tests can lead to false concern. The chances of a student getting a false or indeterminate positive test result are inordinately higher than of getting a true positive result. "We want to avoid unnecessary anxiety," Dr. Killip said.

However, despite whatever flaws there may be in the test, women remain at risk, Dr. Killip remarked. Prevention, through abstinence or safe sex and avoidance of intravenous drug use remains vital. "Students at Barnard can get AIDS, even though this is a low-risk enclave," she concluded. The bottom line is that women need to know the facts about AIDS and be responsible.

For students concerned about AIDS, the Columbia Gay Health Advocacy Project, with trained staff and volunteers, provides counseling and HIV testing for gay and straight men and women. This project operates through the Mental Health Division at 400 John Jay Hall.

Unfortunately, there are limited appointments available. The test process is completely anonymous and takes about 40 minutes. Confidentiality is crucial in order to protect the student from possible discrimination, especially from insurance companies. "Insurance companies try to identify those applicants who may be at risk for HIV infection in order to deny them health and life insurance," warns Laura Pinskey in *The Essential AIDS Fact Book*, which she co-authored.

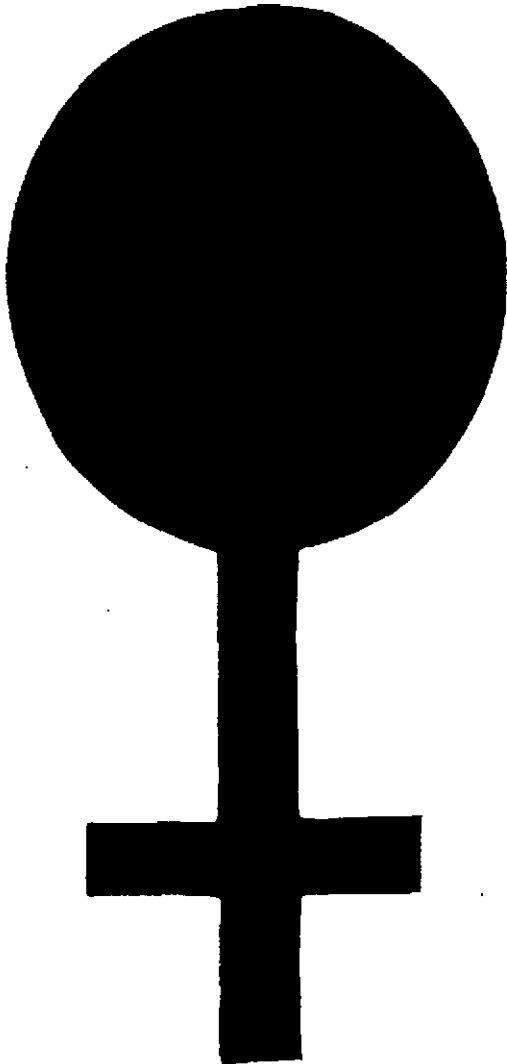
A student desiring testing is encouraged to call (212) 854-2878 and ask for an appointment with a health advocate. The student needs to only give a first name, one that may even be false. There is no cost for Columbia University students. A meeting will then be scheduled with the advocate that will last 30 minutes to an hour. The student must sign a code number and precede to primary care to have blood drawn. Specimens are then sent to state laboratories to be tested for the antibodies which cause AIDS.

Three weeks after the initial appointment, the student must check back via phone with the CGHAP/Mental Health Division to set up an appointment with Laura Pinskey, the director of the program. In this meeting, the test results will be given and discussed. Again, this entire process is confidential and anonymous.

More information about testing, counseling, and treatment for AIDS is available at Columbia's Mental Health Division. A free copy of *The Essential AIDS Fact Book* is also available at the testing center.

Bebe Gribble is a Barnard College junior.

**Celebrate!
Celebrate!
Celebrate!**



**Word On
Women...
Barnard
and Beyond**
by Jenna Buffaloe and
Abigail Pickus



States on the Alert. . . . in the event that Roe v Wade is overturned, eight states are working on passing legislation to guarantee a right to an abortion at the state level. Hats off to Minnesota, Massachusetts, Alaska, Kansas, Missouri, Nebraska, New Hampshire and Rhode Island for making the best of a grim situation. Hopefully, they will follow Connecticut's lead which already passed a law guaranteeing abortion rights.

At the federal level, pro-choice activists are pushing the Freedom of Choice Act which would legalize abortion in all 50 states. Now, if only George Bush would wake up-or get out. . .

Harassment Pays in the Green. . . . the Supreme court unanimously ruled that victims of sexual harassment in schools or colleges may seek monetary compensations for their violations. The Supreme court took on the case after a federal judge in the court of appeals prevented a Georgian woman from suing her former high school teacher for sexual harassment on the grounds that the law banning sexual discrimination does not provide for monetary compensation.

The alleged victim, Christine Franklin, accused her former high school teacher, Andrew Hill, of coercing her into having sex three times during her sophomore year.

Both the Bush administration and the Georgia public school system felt that the only remedy for sexual discrimination is a court order stopping discrimination.

Clarence Thomas concurred in the judgement for the student. Could Thomas be feeling pangs of guilt, or is he just saving face?

Stanford V Sexism. . . . after being accused of sexism by his female colleague, a chairman in the department of neurology at Stanford University Medical School, Dr. Gerald Silverberg, was asked to step down. The accuser, neurosurgeon Frances Conley, who is the only women in a five-member department, had resigned after complaining of 25 years of "subtle sexism at the medical school with Dr. Silverberg as the primary offender," according to the New York Times (Feb.25). Dr. Conley rejoined the faculty after an investigative committee confirmed that sexism exists in the department. Silverberg feels that his removal is a cover-up for the recent discovery that the medical school had been over-billing research expenses to the federal government.

One student quoted in the Times said that Silverberg was a chauvinist, but also an excellent teacher and that it was unfair to get rid of him entirely. Who knows whether Silverberg was fairly charged, or just bearing the brunt of a corrupt department.

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No Avenue To Virtue

Examining The Cultural Context Of Sexual Violence

Current studies and education concerning violence against women, particularly those based on college campuses, have not yet turned significant attention to the influences of racism and classism upon rape attitudes and rape mythology. Despite the huge amount of progress it has made in changing attitudes towards the rape of women, the anti-violence against women movement has failed to address and continues to overlook the specific problems of rape and sexual assault as they relate to lower-income women and women of color. Discussions of rape mythology continue to ignore the ways in which racist/sexist exploitation and stereotyping have established the "bad reputation" of women of color.

Contemporary feminist theory discusses women's oppression and, in particular, the violation of women as arising from the theoretical and legal notion of women as the property of men. This theory is especially applicable to African-American women due to their history of enslavement in Northern America. As the exclusive property of the slaveholder and forbidden by state laws to disobey or defend themselves against the advances of the slavemaster, female slaves were rendered less than human, legally non-existent (except through the slaveholder) and legally and morally incapable of defending themselves. Despite the efforts of many to protect themselves and despite their socio-political powerlessness, enslaved black women were held responsible for their own violation which was attributed to their overpowering, primitive, African sexualities and to their contagious immorality.

The ideological justification for the physical and economic exploitation of female slaves as laborers and breeders claimed that black women were closer to animals: a fact evidenced by "large nipples" and "ease of child-bearing."

Contemporary feminist theory discusses women's oppression and, in particular, the violation of women as arising from the theoretical and legal notion of women as the property of men.

"Scientific" foundations of this argument included the belief, voiced by Thomas Jefferson, that the negro race had emerged from the mating of the black women with the "orangootan" who had a "preference...for the Black women over his own species."

This derogatory discourse concerning black women's sexuality served (and continues to serve) as the most common justification of their continued abuse. The extensive sexual exploitation of black women continued after emancipation when racism and economic exploitation forced, in particular, free black Southern women into the

homes of their former slaveholders as live-in domestics.

The perception of black women as animalistic seductresses incapable of morality or virtue compounded by their complete lack of legal recourse, rendered black women within (and without) of slavery "unrapeable." The legal, political, and social powerlessness of enslaved and free black female domestics and generations of "ruined" black women have helped create the perception of black women as readily available and as common sexual property.

Nineteenth and early twentieth century suffragettes and club-women touted the "immorality" of black women as a reason for excluding African-American women from white women's activist and social organizations. In the fifties, this image encouraged the segregation of bathroom facilities for "white ladies" versus "coloreds." Some forty years later, we are reminded of black women's animalistic sexuality and propensity for "wild sex" (a.k.a. sexual violence) by movies like *Wild Orchid* in which an oh-so-virginal Carré Otis is sexually awakened when she spies the violent "seduction" (ie. highly sexualized rape) of a black woman (of course) by a dark-skinned black man.

Asian American women are characterized by their exotic/erotic allure and have traditionally been regarded as simultaneously mysterious and docile geisha girls or other prostitute and sexual servant types, as well as sinister and deceitful "dragon ladies." The geisha girl icon is the epitome of "feminine" subservience, demureness, passivity, and mystery. The geisha is entirely self-less and without desires or even a voice of her own to intrude upon or compete with the wishes of her master. She is 'free' to attend to her master's every whim and serve him in every way imaginable -from washing his feet to unlocking her Pandora's Box of sexual secrets.

In South Pacific and the second remake of *Mutiny on the Bounty* (1985), the child-like petulant lips and liquid eyes of the Pacific Islander actresses reflect their dependence on and absolute obedience to the European-American male lover characters. Like the geisha girls, these women smile prettily to compensate for their voicelessness. In addition to being "natural" servants, these Pacific Island women are doggedly faithful to their white male lovers.

The pervasiveness of the geisha girl and Pacific plaything images of docile subservience are reflected in today's escort and call girl services which specialize in "Oriental" women who are "trained to serve you" and which bear names like "Geisha to Go." The appallingly successful mail-order buid business literally banks upon these racist and sexist stereotypes of Asian women. Even advertisements for Singapore Airline promise weary businessmen unparalleled service from its "Singapore Girls." These sexual servant and

prostitute images are even more vividly illustrated in contemporary pornography which ensures male consumers that they will be treated like kings from Oriental women who are 'brought up' to believe men are kind of gods.

Another icon which is less familiar to our generation is the 'dragon lady'. This Asian femme fatale with heavily made-up eyes and dressed in sleek Oriental silk gowns specializes in using her exotic allure to lead unsuspecting white heroes down the primrose path. During the Vietnam War, vilifying the sexualities of Asian women proved a convenient political tool. Racist and sexist myths often learned during military training from superiors as well as peers, encouraged the numerous brutal rapes of Vietnamese women by American servicemen. Dragon lady images are reappearing in current anti-Japanese propaganda like on the cover of Michael Crichton's new novel *Rising Sun* and may become increasingly popular with the use of racist verbal and physical Asian-bashing.

Latina American women are stereotyped as being promiscuous, sexually flamboyant, teasing, and super-passionate (hot blooded). Indeed, heat is the central theme of depictions of Latina women's sexuality. "Firey" and "hot" are key words in this discourse which equates these women's sexualities with the Latin American and Caribbean tropical climates (regardless of whether the Latina American woman in question has lived all her life on the East Coast) and even with spicy Latin American cuisine (as if every Latina living in the United States is on a steady diet of salsa and Nachos).

Humor, flamboyance and flirtatious sexuality are seldom absent from screen images of Latina women. This is true of the almost cartoon archetype, Cumen Miranda, who is best known for her tight costumes, flirtatiousness, flirtatious nature, hot temper and permanently ruby-red lips. In Wes Craven's *People Under the Stairs*, the white producer's Latina stereotype, recreated in the character of the sister, is typically loud, scantily dressed and excitable, turning tricks on the side - albeit for a good cause.

Despite the historical influence of racism and classism on the dominant culture's construction of female sexuality and the pervasiveness and persistence of sexual stereotypes of women of color, race and class are continually excluded from discussions of rape mythology.

Race and class are sorely absent from most discussions of the Madonna/whore or good woman/bad woman complex. According to this theory, women are classified as either "good" or "bad" based upon sets of behaviors which have been designated as positive or negative within patriarchal societies. Traditionally, good female behaviors have included passivity, purity, chastity, domesticity and monogamy. "Good" women are chaste girls who grow up to become mothers and wives who stay within the realm of the home and raise children and look after their husbands within the context of a nuclear family. They are desexualized. They do not have sex for pleasure; rather, sexuality is tied to their role as reproducers.

"Bad" women, on the other hand, are promiscuous, not domestic, and have a sexuality which is not bound by their reproductive capacity. They have broken, and "unorthodox" non-nuclear families. They are the natural and legitimate targets of sexual exploitation and throughout U.S. history have served as the "sexual outhouses" of, in particular, the white patriarchy.

The Madonna/whore dichotomy translated across race/ethnicity and class typically places pure upper class

white women on one side and low-income white women and whores of color on the other.

The fact that the sexual violation of good white women was viewed as an offense against the honor of their white male keepers (ie husband, father or brother) is undeniably insulting. However, it is also true that this route allowed elite white women a means of defending their bodies against sexual assault which American women of different races and socio-economic classes did not have.

Racism not only encourages the exploitation of women of color by white men to be omitted from discussions of violence against women but it also renders the violation of women of color within their racial/ethnic communities as inconsequential. This remains the case despite the fact that 90% of rapes are intra-racial (ie victim and offender of the same race/ethnicity).

The most recent run of newsworthy sexual assault cases show us that attacks on the racism and classism as well as sexism of our criminal justice system must be included in the

The legal, political, and social powerlessness of enslaved and free black female domestics and generations of "ruined" black women have helped create the perception of black women as readily available and as common sexual property.

fight against violence against women. The lessons we have learned in recent months are old ones which feminists committed to ending violence against all women should attack fiercely and unrelentlessly. Lesson #1: White men still have the license to rape in this country - especially if they are of a more privileged class (Kennedy-Smith case) or more privileged race (St. John's cases) than the women they violate. They risk at most a "tsk tsk," slap on the hand and 500 hours of community service. Lesson #2: Rapists are only black and/or Latino (Central Park case and Tyson case). Lesson #3: Black women can only hope to be vindicated if the offender looks the part of the big, thug-like black rapist (Tyson case) and has not been groomed by and is not working in the interest of the white conservative patriarchy (Thomas hearings).

The prosecution of rapists and the validity and value of women's testimonies should not depend upon the degree to which each offender resembles the black rapist myth. Feminists, including campus anti-violence activists, must examine the cultural context of gender-based exploitation and educate themselves and others about the race/class/sex connection in sexual violence. The college campus environment is no more free of racism and classism than it is of sexism and female students of color and those from different socio-economic backgrounds are often subject to all three.

The purpose of examining and acknowledging the influence of racism and classism in the sexual exploitation of women of color is not to rank oppressions or attempt to prove that one woman's sexual exploitation is or was worse than another's. Without discounting the common ground we share as women, we must recognize the ways in which race and class differently shape our experiences of gender discrimination. This knowledge of our social history and present society must be included in our anti-violence education and activism and reflected in an agenda which aims at the liberation of all women.

Carla Richmond is a Columbia College senior.

The "Sadomasochistic Dynamic" Goes Beyond Sexual Relations

Pornography and sadomasochism are familiar terms for most people. But how many have heard of the term "sadomasochistic dynamic," let alone know what it entails? What do these terms have in common and how do they differ? And, furthermore, how do relationships between men and women fit into these areas?

Barnard Assistant Professor of Sociology Lynn Chancer (Princeton '79) knows the answers to these questions. She has not only written about pornography but she recently completed a new book, *Sadomasochism and Everyday Life: The Dynamics of Power and Powerlessness* which will be published in early June by Rutgers University Press.

Chancer points out that pornography and sadomasochistic sexuality deal with issues of the body. "Pornography, by definition, refers to images and practices of the body." She adds that sadomasochism may be described as "the playful exploration of sexuality."

A sadomasochistic dynamic, on the other hand, does not necessarily have to entail sexuality. Chancer describes the sadomasochistic dynamic as a "particular form of interaction which exists within society that takes numerous forms." These forms include the workplace, the educational sphere, non-sexual intimate relationships and sexual relationships, according to Chancer. Although sadomasochism is commonly connected with sexuality, Chancer points out that this dynamic is much more widespread. "A major point of my book is not only to associate sadomasochism with sexuality because I'm arguing that it is a broader, much more common phenomenon that is usually believed," she said.

One important characteristic that distinguishes sadomasochistic sex from the sadomasochistic dynamic is that the dynamic is a rigid hierarchy of power with one occupying the power role and the other occupying the powerless role. Unlike sadomasochistic sex, the roles in the dynamic are unshifting. Furthermore, the sadomasochistic dynamic is "not-necessarily consensual on the part of people within it, whereas sadomasochistic sexual relations is usually discussed as consensual sex," according to Chancer.

In addition, it is clear that the dynamic presents a situation where the powerless may not want to be in their positions and can do little to find a way out. That is why, says Chancer,



Danielle Nelson

Professor Lynn Chancer

"by my definition of the sadomasochism dynamic it can often include situations of battering and domestic violence."

Often, it is the women who occupy the powerless role in a sadomasochistic dynamic. As Chancer points out, women have often been placed in a masochistic position not of their own choosing. "Whereas women have been in the masochistic role, men are more likely to be in the sadistic. I also believe very strongly that a man or woman could be sadistic or masochistic whereas with sadomasochistic sexual relation those roles can shift," she said.

While pornography as we know it in America depicts women in a subordinate role, this subordination is not intrinsically ascribed to pornography itself. Chancer states that, "pornography in and of itself does not refer to men or women. I think it refers to representations of sexuality. But obviously pornography within the context of male dominated societies has focused on women's bodies and reflected the fantasies and desires of men."

Lisa David is a Barnard College senior.

Every spring the Bulletin publishes a Literary Supplement. All students and faculty members are encouraged to submit any original works of poetry or prose, in addition to artwork and unusual photos. Submissions must include your name, year (if student), and a phone number where you can be reached. Although the deadline for all submissions is April 6, the earlier you get your work (or works) in to us, the better. Please drop off your submissions at our office

Womanism Utilizes New Tools To Understand Black Theology

On Tuesday, Feb. 25, Professor Judith Weisenfeld, a Barnard alumnae and professor in the Religion department, spoke on "Black Womanist Theology" as part of a lecture series sponsored by the Committee on Race, Religion, and Ethnicity. Weisenfeld introduced the topic as difficult to talk about because black womanist theology is a theory which is still in the process of evolving.

Professor Weisenfeld began the lecture with a poem entitled, "We Need a God Who Bleeds Now," by Ntozake Shange which expresses a woman's search for God with language and imagery that is characteristic of womanist theology. "Womanist", Weisenfeld explained, refers to women with attitudes and beliefs which are both responsible, and outrageous, a woman who is committed and universalist, who loves both women and men. A womanist is a feminist of color who is concerned with music, food, self, survival, and the wholeness of the entire people. These women looked to the legacies of black theology, liberation theology, and white feminist theology, and combined all three with the recent movement of black womanist theology as the result.

As Audre Lorde, a womanist writer and poet, said, "The master's tools

won't bring down the master's house." Womanists, therefore, are finding new tools. Weisenfeld explained that black women in seminaries in the 70's and 80's felt alienated from traditional theology which claimed to be objective and universal. These women set out to unmask dominant myths and presumptions of value systems they felt to be furthering their oppression. Black women felt that the development of black theology, which included aspects of the black power movement, assumed incorrectly that the experience of women could be contained in the theology of black men.

The second legacy womanists incorporated was that of the liberation theology, which focuses on reading doctrines of the Bible, and emphasizes class analysis. The third legacy incorporated was white feminist theology which prioritizes gender while examining Biblical doctrines. Separately none of these theologies focus on black women, but by intersecting these three legacies, womanist theology grows out of a perspective of black women. Womanists do not want to prioritize gender, they believe that race, class and gender are interlocking oppressions.

Professor Weisenfeld outlined the major concerns of womanist theologians. Womanist theology must be multi-dialogical, must have both a liturgical and didactic intent, and must be committed to reason, validity, metaphor, language and imagery which reflect a responsibility to justice and social change. The "tool chest" these women use contains a range of non-traditional tools, relying heavily on fiction, music, poetry, art and quilts which reflect the African-American woman experience, values, and literary traditions. These are tools developed in oppression which offers moral wisdom to teach survival.

A discussion followed the lecture, and questions were asked whether the theology was, in fact, rooted in the Bible. Others inquired whether there was a tendency towards mysticism, spiritualism, or pentecostalism in this theology. Some criticisms, Weisenfeld answered, were that black womanist

theology does not specifically address God, therefore some would say that it is not really a theology. Also, there is criticism that none of these ideas are really new, and that these women are bringing about negative morality by chipping away from a stable family by supporting love for both women and men, both sexually and non-sexually. Professor Weisenfeld concluded the discussion by stating that this is an optimistic movement whose mission is to raise social cognizance, and bring womanist consciousness into the Church.

Jennifer Lawrence is a Barnard College junior.

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Professor Judith Weisenfeld

Woman Filmmaker Gives Insight Into Sexist, Racist World of Film

The first Annual Black Filmmakers Workshop, entitled "Cinematic African Voices," was held Feb. 28 and 29 at Columbia. The two-day workshop included film screenings, lecture, and a panel discussion, which focused on the future of black cinema. Naimah Fuller, a Brooklyn-based filmmaker and a representative of the minority of African-American female artists in the industry, was one of the panelists on hand to share her knowledge of the business and to guide up-and-coming filmmakers in their goals. Before the commencement of the workshop, she was kind enough to give this editor a preview of both her insights into the world of film and her goals of overcoming racist and sexist barriers.

Fuller began her career in film when she took a course at The Studio Museum in Harlem, where she met director Bill Duke. She then enrolled in an apprenticeship at Third World Cinema, where she gained experience as a script supervisor, and also worked closely with director Gordon Parks. Fuller then went on to work for seven years in the news department at WABC-TV, six of those years being spent writing and producing "Like It Is" where she won several awards from the National Association of Media Women. After an entrepreneurial stint in the fashion business, Fuller decided to pursue her dream of filmmaking. She met with positive feedback to her first screenplay, and was encouraged to keep writing, which she did. Her first film project, *Homegirl*, piqued the interest of investors, but due to the high cost of production, never got off the ground. She is currently involved in the development of her first film, which she says should be complete in May.

When asked to describe her life as a woman filmmaker, Fuller launched into an unsettling description of the sexism and racism that still permeates her field. She referred to Hollywood as a "club" whose membership has been limited, for the most part, to men.

"It is difficult for anyone to get into, but easier for white

separates the serious from the starry-eyed filmmakers."

She also contended that certain skills such as energy and ability, are essential for success "There is a lot of pressure. One must carry out the craft of filmmaking, and . . . become business savvy. The hard part is learning how to raise money. That is an all encompassing endeavor."

The added pressure of battling sexism (and for black women, racism, too) is not a welcomed one. Fuller singled out director/actress Barbara Streisand of late Prince of Tides fame as one woman who has "struggled," despite having both "prov[ide]d] herself a business woman savvy to the industry and won wide audience appeal."

Fuller noted (ironically enough) that, in the industry, "without white men, black men would not be making films. . . [but] black women filmmakers are not getting that kind of support from white women filmmakers." She speculated that those women are too busy fighting against the same enemy to take the time to lend a hand. "The enemy is the institutions of racism and sexism that exist, not so much the people. . . A change of consciousness [overall] is needed."

Fuller desires a situation where successful white female and/or black male filmmakers who have made it extend their help to fledgling women filmmakers of color, but calls it basically wishful thinking. "The filmmaking industry. . . is not an artist community like [the] music [industry] is, where there is a sharing. . . a mixture of nationalities. . . [and] a relationship among the artists. . . The industry is so economically motivated. . . What sells is what governs the big movie industry." On the flip side of this seeming wooden nickel, however, is Fuller's belief that the contributions of African-American men and women, as well as other independent filmmakers, will serve as the artistic "barometer" for the economically motivated "big movie industry."

Fuller is also attentive to current social trends and asserted that today, "the media are [the] image-makers and [an] important voice for the people." "During the turbulent 60's, then the transient 70's, the voice of the people, including minorities and women, were politicians."

Fuller called former president John F. Kennedy's famous statement, "Ask not what your country can do for you, but what you can do for your country," a reflection of the philosophy of our nation at that time. She noted

" . . . You cannot wait around for an opportunity. You must make your voice heard, make your images available as a woman filmmaker, and overcome obstacles that are slowly falling away. . . this is a pioneering time we live in now."

that citizens participated in the processes of government. "Then apathy became the trend of the people [and] in the 90's. . . the media became [their] voice. . . and the image-makers [as well]. It is not ironic that Spike Lee, John Singleton, and Mattie Rich have become the political voice of the people. This is also true of Oliver Stone with 'JFK'. . . The relationship between politics, the media, and film is important," she urges.

"The voice of women in the 70's was important in changing the institutionalized opinions, policies, and the psyches of the people. Now, with the Information Age, women must be represented. This was made clear with the Anita Hill/Clarence Thomas hearings. [Here again] the media

males, and somewhat easy for white females." Black filmmaker Warrington Hudlin is even quoted as saying "Sexism is more powerful in Hollywood than racism." Fuller stated that black women filmmakers must contend with both, and as a result, they often feel a sense of "isolation from the community, the film industry, and other filmmakers. . . People ask, 'Are there black women in the industry?' Fuller asserted that "it all goes back to control and exclusivity." Beyond these insidious elements present in the industry, Fuller noted that "Club Hollywood" has an "expensive membership."

"The commitment a person has to make is great, emotionally, economically, and politically. The economics

became the voice of the people. (They) were exposed to the information. . . It is important for women to become part of this. . . You cannot wait around for an opportunity. You must make your voice heard, make your images available as a woman filmmaker, and overcome obstacles that are slowly falling away. . . this is a pioneering time we live in now."

Fuller went on to emphasize the potential of film and to encourage more involvement: "The impact of the visual image is possibly the most powerful of the aspects. . . shaping the modern psyche. . . The participation of all peoples is very important. Media and film are the political vehicles of our age."

Fuller describes herself as "passionate" about the human experience: "We are in the rehearsal stage of. . . the next century. We need to free ourselves of the fear of economic vulnerability. We need to. . . recapture the. . . spirit of America to know that we can participate at some level and be impactful. We are creating the stage for the next generation."

Fuller stressed the role film can play in our society in bringing about change. She noted the changing American lifestyle, and the disappearance of the past "indulgence and smugness." However she also maintained that "holding onto racist philosophies (of the past) would [also] be costly. Filmmaking has the opportunity to demonstrate this. . . We have the attention of the audience. With our voices. . . we can do something. . . The spirit of participation should be nurtured."

Fuller sees the medium of film as a effective medium to achieve both her personal goals and those for a better society: "When we look at our heroes, most have come out of music or film. . . we can see that in that arena, we can make an impact. . . I do want to make a contribution to the world I live in, if even just to entertain, or lighten, or the create some image that says 'Life is worth living.'"

Part of this process of creating such a feeling is confronting social maladies and bringing about change where needed. Fuller hopes that her new film *Matriarch* will evoke controversy and criticism because of its theme of sexism, racism and lesbianism.

"Controversy provokes thought, and though provokes change," she declares.

When viewers leave a screening of *Matriarch* she hopes that they will have tolerance for people who are different from themselves. "I want to promote empathy for women and women's issues, particularly those things that are

peculiar to black women," she says.

Matriarch is about women taking control of their lives, becoming sexually liberated on their own terms, and "making their own policies about [sex], instead of reacting." Fuller asserts that "sex and sexual morality. . . has been controlled by white men (through both Church and State), and when you control a person's sexuality, you control that person. . . Sexual manipulation has been the most effective weapon of men against women a n d disenfranchised people." Fuller continued by saying that "women have to break the psychological chain. It is not t h e responsibility of women to sustain the moral fiber of this country." She also urged that women "redefine their own sexuality."

The film focuses specifically on the plight of black women. It examines the sexual history of black women, who after centuries of sexual abuse through systematic slavery and institutionalized racism, have begun the painful process of healing and self-discovery. Fuller wants women to cease to deny their pain and to "identify their abuser." Even the name of the film is steeped in the history of African women. In past African culture, women held places as heads of state and priestesses.

"Black women do not have the history of total patriarchy that white women do. There is a legitimate spirit that is being conjured up here to help

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us in the courage that we need so that we can survive."

Fuller encourages young women to become involved in change, and to seek their inspiration from the contributions that women have made to this society. She asserted that unless women's voices are heard, our society "runs the risk of losing [the] humanity [that women instill]. . . If women do not survive, humanity does not survive."

Jeri Johnson is a Bulletin Arts Editor and a Barnard College junior.

Pearl Cleage's One Act Plays: From Harlem To Mecca On \$37

Playwright Pearl Cleage draws portraits of addiction, prostitution, and misery in "Chain" and "Late Bus to Mecca," two plays now being performed at the Judith Anderson Theatre. Presented by the Women's Project and Productions (WPP), both works depict the crumbling worlds of three African-American women, each desperate in her own way. The effect of their screams, tears, and revelations is mesmerizing.

"Chain," the first performance, centers around 15-year-old Rosa (Karen Malina White), a crack addict who has been chained to the radiator of her Harlem apartment by her parents in a frantic attempt to save her from her addiction. The audience watches a week of Rosa's life unfold like a slide show of desperation. The minimal set draws our attention completely to the tragic figure of this young junkie, who moves from smug addiction to repentance, then back again.

Pictures of Martin Luther King, Jr., John F. Kennedy, and Jesus hang from the walls of the apartment as silent witnesses to Rosa's agonizing process of forced recovery. The portraits come to play a subtle role in the action of her ongoing monologue. She speaks fondly and, by turns, viciously of Jesus, her boyfriend and dealer, the seducer who introduced her to addiction. One cannot help thinking of his invisible, but nevertheless powerful force in Rosa's life when she attempts to pray for strength against her own desire, her hands clasped in the same position as those of Jesus in the picture. In Rosa's eyes, drugs are both heaven and hell, and the dealer Jesus is a savior fallen from grace.

King's portrait is the largest of the three, and is eerily spotlighted with red light at different times during the play, most notably when Rosa describes masturbating for drugs and money at Jesus's request. It is ironic that this noble saint of civil rights should be equated with the misguided physical passion of a premature addict. As the play progresses, he verges on

becoming the emblem of her intense desire for the past, and her ambivalence about recovery.

Across the room from King, the stark black and white of Kennedy's photograph is subdued by the tiny size of the picture. His face hides in the shadows, suggesting the averted eyes of white politicians when faced with the reality of drugs in inner-city black communities. The tour de force of Rosa's experience wienches these men from their conventional martyred roles and brings the audience in direct confrontation with their failure at

sense, participants in the play as much as King, Kennedy, and Jesus. Indeed, Rosa is just as frustrated with our silence as she is with their's. At one point, she asks if anyone has a light, then howls with anger when no one responds. The play's uncertain ending places us in perhaps the same position as these men in that we have failed to save Rosa from herself.

More subdued in tone, but not necessarily less powerful than its predecessor, "Late Bus to Mecca" concerns a meeting between Ava (Kim Yancey), a prostitute, and a character billed as a Black Woman (Claire Dorsey), in a Detroit bus station in 1920, the night of Muhammad Ali's fight in Atlanta. Ava's glamorous figure contrasts both with the trembling, silent black woman and with the reality of her profession. The burden of dialogue falls into her lap, and so she must further the action of the play.

Yet it is Dorsey's character who leaves the firmest impression. The roots of her misery are uncertain, so we must rely on Ava's assumption that she is "crazy." Her initial wariness of Ava's brazen presence slowly metamorphoses into a genuine need for protection by this woman who, though she is going to Atlanta to take advantage of the crowds, speaks dreamily of going to beauty school and opening up a shop. Ava accepts the role of substitute mother immediately, buying her mute companion food, giving her clothes, offering her advice that apparently she herself has never taken. Eventually we realize that for all her surface sophistication, Ava need the woman just as much as the woman needs her. Her alternating dialogues of hope and dissolution reveal that she is, in a sense, nothing more than a glossy copy of the shivering, pathetic creature sitting next to her. The play "shows a bonding," Cleage says, "two women fulfill the needs in each other on a basic level."

Dorsey's silent presence manages to reflect Ava's weaknesses as well as her own. We come to understand her character only through her pained looks, frightened glances, and occasional bursts of silent sobbing.



Karen Malina White in "Chain"

Bert Andrews

preserving the life of this young girl. For, as Cleage affirmed in an interview with WPP, "[The audience will] realize that they want this girl to live, and it's not possible. She's a crack addict."

White's superb performance endears her character to the audience immediately. She brings the cartoon junkie off the television screen and into the comparatively cozy atmosphere of the Anderson Theatre. A dialogue is established between Rosa and the audience, so that we become, in a

See chain on page 27

Chain continued from page 26

Though this tremulous relationship with the audience can be frustrating, her character emerges from the performance as strongly as Ava's, perhaps even stronger, since she has no words to wrap around her as protection from the rawness of her emotions; she is heartbreakingly exposed.

Although "Late Bus to Mecca" lacks the in-your-face quality of "Chain," the subjects tackled are no less potent. Cleage maintains that the work endeavors to "identify and highlight the values and actions that will be necessary if black women—and by extension black people—are to survive into the 21st century." The playwright's attempt at hope for a people facing "hard times" is admirable, though her characters are bleak. In "Late Bus" she achieves a tentative friendship between two women chafed by the harshness of life and racial strife. Perhaps in the realities of contemporary society, this is the sisterhood that African American women must struggle to achieve.

Superior acting and sharp dialogue make both these plays excellent and thought-provoking. The closing of "Late Bus" brings all three actresses on stage together for a recital of the "lessons" of both works. Though this adds humor and reinforces the need for sisterhood between black women, the clarity of the performances which precede it render this list of morals redundant. Both plays leave a mark that is well-defined; they etch their cries for solidarity and hope firmly into the glass through which our culture's survivors see the world.

"Chain/Late Bus to Mecca" at the Judith Anderson Theatre, 420 W. 42nd St., through Mar. 22. Performances Tu-Fri 8pm, Sat 2:30pm & 8pm, and Sun 3pm & 8pm. Txs: \$25, \$12.

Lisa Kumar is a Bulletin Arts Editor and Barnard College first-year student.

R.A. Sasaki Weaves a Tapestry of Short Stories

In "The Loom," a Japanese-American woman's daughter dies in a mountain-climbing accident. But the woman is not able to express her grief and only lashes out in anger about her daughter's "stupidity." The other daughters attempt to allay not so much their mother's stoicism but their own anxieties, by sending her on vacations. When she returns home, however, she becomes "once again effaced, a part of the house almost, in her faded blouse and shapeless skirt, joylessly adding too much seasoned salt to the dinner salad." It is only when she discovers weaving that she can express her feelings, her longing for the past and grief for her dead daughter, and her love for the ones who remain.

"The Loom" is one of nine moving short stories in R.A. Sasaki's first published collection, *The Loom and Other Stories*. Although the stories are moving, they only touch on the subjects they attempt to explore and give us a mere glimpse of the characters' lives beyond plot. In "The Loom," we do not come to know why the woman (who remains nameless, except for her husband's name, throughout the story) is the way she is; why she is so strict and old-fashioned, why she does not cry when she hears her daughter is dead. She weaves to express herself, yes, but what do those weavings mean beyond their connection to the family? The story of her childhood and young adulthood is given but without much analysis or inference of thoughts, feelings, actions, or events. The details of her life are simply that; facts we might find in a newspaper article. We are not allowed to connect them to this woman, or come to know her beyond her roles as wife and mother. She is only an outline and the author's attempt to fill that outline is to no avail.

All of the subjects of *The Loom* have the potential for complex, unusual, perhaps even disturbing life stories, but it is as if Ms. Sasaki does not want to rouse any conflicts in the minds of the readers and only presents the stories as stories, with barely a nod towards the unsettling. In "Independence," for instance, two young Japanese-American girls leave home to work as housekeepers for a wealthy older white woman one summer. After three weeks, they suddenly wish to come home. The reasons for their abrupt departure are hinted at but never really delved into. The narrator, the girls' younger sister, realizes something extremely upsetting must have happened but her examination ends there. Perhaps as a child, the narrator was not aware of the implications of the events that summer, but as an adult, recalling the past, questions - at the very least - must have passed through her mind. Issues such as racism, ignorance, and harassment are difficult to write about but if they are to be written about, they need to be examined and questioned, not simply implied.

In "American Fish," two Japanese-American women inadvertently share one another's ordeals at the internment camps of WWII when they bump into each other at the market. This could have been a harrowing and painful tale but we are only given a glimpse of life at the internment camps:

"They took his boat away after Pearl Harbor," Mrs. Nakamura continued. "He was a fisherman down on Terminal Island. Without a boat, he couldn't make a living."

See loom on page 32



Bert Andrews

Claire Dorsey and Kim Yancey in "Late Bus To Mecca"

"Fried Green Tomatoes" Marginalizes Lesbian Relationships

Tawanda!" Kathy Bates's character screams as she demolishes a wall "to let in more light," both into her home and her life. Tawanda is a "power name" which Ninny Threadgoode, a resident at the nursing home Bates's character meets while visiting her husband's nasty but unseen aunt, gives her along with stories from her childhood and youth. The stories center on Iddie Threadgoode and Ruth Jamison, how they meet and begin to share through their mutual love for Iddie's brother, Buddy and how they protect one another and Ruth's child from Ruth's abusive husband, Frank. The stories and the name give Bates's character a power, a growing love for life and for herself, which changes her in a way that all the self-help and self-esteem classes she takes cannot.

Directed by Jon Arnet and based on Fannie Flagg's novel, *Fried Green Tomatoes at the Whistle Stop Cafe*, "Fried Green Tomatoes" is an excellent film, although large aspects of Flagg's novel were left out. Knowing this, questions arise about the filmmakers' intentions and if those intentions are harmful or helpful to the new place in the world of film where "women's films" are beginning to make their place.

In the novel, Iddie and Ruth are lovers, and at one point, tensions arise

surprised and pleased yet she never confronts Ruth about her possible feelings for her and any speculation about their relationship ends here. In another scene, Iddie and Ruth get into a food fight, and it looks as though something may happen; instead, however, Grady, the gargantuan town sheriff walks in, scolds the two women, and gets fudge smeared down his face. As a result, the scene seems silly and rather pointless. Finally during Iddie's trial for the alleged murder of Frank, Ruth's husband, Ruth tells the court the reason why she leaves with Iddie, saying that "she's the best friend I ever had. And I love her." This declaration could quite possibly raise some eyebrows, especially in a small Southern town in the 1930's, but questions about Iddie and Ruth's relationship are not even raised among the townspeople.

This exclusion is understandable. A mainstream audience would probably feel uncomfortable with the portrayal of a blatant lesbian relationship. Look at the controversy surrounding "Henry and June," and that concerning the scene between Celie and Shug in "The Color Purple," even though their relationship in the film is extremely down-played compared to that in Alice Walker's novel. As in "The Color Purple," however, this exclusion in "Fried Green Tomatoes" takes away from the film. The film is about

another as lesbian lovers.

Aside from this shortcoming, the film does delve into some important issues: racism, white supremacy, and domestic violence. These images are effectively and frighteningly portrayed without being preachy. One example is a scene involving the Ku Klux Klan. As Iddie and Grady speak in the cafe, through the window in the background we see several white-coated, white-hooded figures carrying torches rise over the hill, all glowing in the night like ghosts. A car comes to a stop, the door swings open and Ruth's husband steps out, his feet drunkenly rocking back and forth, his rifle glinting in the moonlight.

As in many films geared towards women, the male characters in "Fried Green Tomatoes" are rather two-dimensional. There's the good: Buddy, the perfect older brother, the bad: Frank, the sadistic ex-husband, and the stupid (yet faithful) Ed. Evelyn's (Bates) husband, who has no idea that his wife is trying to improve their marriage, or that their marriage even needs improvement. There is also Big George, Iddie's hired hand, who never says more than two words throughout the entire film, and Grady, the bumbling town sheriff helplessly in love with Iddie. The focus of the film is obviously on the women characters, and little time is given to the development of the male characters.

All of the actors give fine performances. Mary Stuart Masterson as Iddie is likable and at times, very funny but does not have the energy and liveliness a character like her's calls for. Mary-Louise Parker (who I found annoying and whiny in "Grand Canyon"), on the other hand, is perfect here as Ruth. With her expressive eyes and mouth, she gives Ruth a very feminine, almost prissy quality which comes off as quite charming. Both Jessica Tandy as Ninny and Kathy Bates are great and completely uninhibited. I had always thought of Tandy as proper and elegant, (perhaps from her "Miss Daisy" role) but in her first scene, she announces with great pride to Bates's character, "They took my gall bladder out yesterday!" Bates revels in her character's housewife-dowdiness and insecurity: "I can't even look at my own vagina!" she cries to Ninny, referring to one of her self-help workshops.

The film is about relationships and love between women, yet refusal to address the possibilities of romantic love shows that the filmmakers were afraid to acknowledge this aspect of love.

when Iddie has an affair with another woman. In the film, they are merely close friends whose love never goes beyond friendship. This allows us to see some shortcomings and unanswered questions in the film. For example, there are small hints that their relationship may be a lesbian one and points exist in the film where that relationship could come about. The night of Ruth's birthday, Iddie and Ruth sit by the river drinking gin from large jelly jars. Ruth thanks Iddie for the party and casually kisses her on the cheek, then swims off in the river. Iddie's is

relationships and love between women, yet the refusal to address the possibilities of romantic love between Iddie and Ruth shows that the filmmakers were afraid to acknowledge this aspect of love. The filmmakers shied away from showing that women's love is not limited to men and children, and that women's existence is not relative only to their families but also to each other and to themselves. Due to of its original source, "Fried Green Tomatoes" should have at least addressed the possible implications of Iddie and Ruth's relationship to one

See tomatoes on page 32

"The Local Stigmatic" Is No Dog Day Film

In one of the relatively lighter moments of director David Wheeler's film of English playwright Heathcoat Williams' play, *The Local Stigmatic*, the main character, Graham, tells an intrusive news vendor that fame is the first disgrace "because God knows who you are." Ironically, Williams' dark vision and equally dark humor has been brought to the screen through the love and labor of actor Al Pacino, who stars as Graham. Pacino first became involved with the play when he appeared in a production of *The Local Stigmatic* in New York in 1968 and in 1984 he enlisted the help of David Wheeler who had directed the earliest American version of the play. The result of their work is the 1989 film of *The Local Stigmatic* now playing at the Whitney Museum of American Art through March 15.

Although the film is extremely well crafted and well acted, it was, understandably, never intended to be a commercial release. Williams' world is dark, offbeat and brutally violent. This film is no *"Godfather"* or *"Sea of Love."* The characters struggle with rage, envy, seduction, power, class structures and a world where a select few celebrity figures get massive amounts of media attention while the majority of the population gets none.

The film opens at the dog races where it appears that the dogs are racing at the audience ready to attack rather than in front of the spectators simply for amusement. Graham (Pacino) is an avid fan of the dog races and complains bitterly about his latest loss because of a bad tip. With great detail and animated language, Graham relates the race and all connected events to his buddy Ray, played by Paul Guilfoyle. We get our first real glimpse at the rage and violence inside Graham when he explains how he wanted to kick this dog, *Hermosa of Selsdon*, to death not because it finished dead last, but because afterwards it refused to be led off the track and away from public view once the race had ended.

Graham's companion Ray is a somewhat more mysterious character than Graham. He appears to lack Graham's vitality and anger. He has even been thrown out of a bar for reading and boring the other customers. Ray seems to mock and chide Graham's anecdotes and obsessive tendencies but it becomes apparent that Ray is completely entangled and seduced by Graham's web of power and sexual attraction.

Besides the dog races, Graham's passions include manipulating the willing Ray and following popular figures. Not only does Graham read all about these celebrities in the media but it is implied that he may also pursue them physically. Ray claims not to understand Graham's reasons for following these people; the audience can't understand either until an actor named David, played by Joe Maher, enters into Graham and Ray's world.

Graham draws David in with his extensive knowledge of the actor's career and personal life, information which reveals Graham's humor and psychopathic qualities. Graham's actions towards David seem to reflect and magnify certain attitudes he expresses to Ray during the film, like his seductive qualities and the desire to kick *Hermosa of Selsdon*



Courtesy of the Whitney Museum

Al Pacino and Paul Guilfoyle in *The Local Stigmatic*

to death. In an alley, Graham has Ray kick and beat David while Graham narrates a cryptic explanation for their actions. This episode is one of the film's most powerful moments. The scene periodically fades to black and then back to Graham and Ray as if the audience were fading in and out of consciousness like David during the attack. This technique makes the film, and especially this scene, more effective and threatening than I imagine any stage production of the play could be. The attack has two coup de graces, one from Graham and one from Ray. Graham's is when he announces, "You know I'm quite surprised at myself, David. Giving you all this publicity." And Ray's follows shortly after when he carves a small crucifix on to David's face with Graham's knife.

The attack is spawned by Graham and Ray's envy at David's good fortune. However, they do not wish to exchange their own misfortunes for celebrity status. Their attack is not an act of bitter vengeance. Instead, the attack is a means of leveling the three characters. David, Graham and Ray have a common bond stemming from the shared experience of the attack. Now David must recognize and acknowledge his two assailants on the streets, or wherever, just the same as they do whenever they see him. This intent is made clear when Graham and Ray call David's unlisted phone number several months after the attack.

The characters of Graham and Ray are, as originally written by Williams, supposed to be a good deal younger than Pacino and Guilfoyle but their superb performances make that factor irrelevant. The offbeat humor, tension, excellent acting and direction of this dark portrait makes *The Local Stigmatic* an exceptionally engaging and captivating movie.

J. S. Cruz is a Columbia College senior.

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Audiences Learn "The Art of Dining" at Barnard Theatre

Not eating before attending last week's performance of Tina Howe's "The Art of Dining" was a bad idea. Presented by Theatre at Barnard and directed by Department Chair, Paul Berman, this production was indeed a sensual experience that left my stomach growling, but my critical pen ambivalent.

The play centers around a young married couple who have recently opened a gourmet restaurant in their living room. The wife, Ellen, is the chef, and Cal, her husband is the waiter/maitre d'hotel. We see their struggle to succeed in their new venture, as well as get a taste (sorry) of the lives of their customers. These include a yuppie couple, a young author and her publisher, and a trio of friends.

Needless to say, food is a central element in the play, but not solely because the setting is a restaurant. The role food plays in the lives of the characters seems like an all-consuming, dominating one. Most of the time, the experience of good-eating is conveyed as an out-right (or nearly!) sexual experience. For instance, the first scene opens with the typical moaning of delight that accompanies exquisite food (and other such sensual activities) when Cal tastes Ellen's "Floating Island," and licks the bowl clean. At another moment in the play, one couple, who seem to see everything that is good to eat as sinful, try to decide between the decadent selections offered, pointing to their preferences as if they were picking out positions in a how-to book. Their actual ordering process seems to also mimic sex, gradually increasing in speed until a final, climactic decision is reached, and is followed by a smoke.

The play also seems to present food as a language for life. The elevated, sensual, near abstracted way in which food is described and referred to makes one feel that there is a higher meaning than what is literally being conveyed. There is also the feeling throughout that Food is its own character, and an active, rather than passive, element of the play. Perhaps this is due to the large, though respectively different, role Food plays in the individual lives of the characters.

The sensual element of food is not

the only aspect of it touched upon, but so, too, is the macabre and the unhealthy facets. This ranges from the traumatic childhood dinner-table experiences (particularly gross, but engaging) of one character, to the compulsive eating and dieting of some of the others.

In terms of acting, quite simply, the play was superb. The entire cast gave quality performances in their respective roles.

Ben Alsup played Cal, the compulsive-obsessive eater who was on the verge of consuming the profits of his fledgling restaurant. Alsup's performance (probably the most comic and the most physical) was overall exceedingly strong. His facial expressions are honest, and he easily makes the transition from placating waiter to wheeling-and-dealing owner, to loving husband. A few times, however (but just a few), he crossed the border into over-acting.

Meg Martin plays Ellen, his gourmet wife upon whom the weight of their business venture rests. Martin successfully brings a sweetness and amiability to her character. I hate to use the term, but she conveys a true "cuteness" that is really endearing.

Martin and Alsup work extremely well together, creating a convincing, very loving dynamic in their characters' marriage.

Amy Brown and Sam Turich shine as the slightly pretentious, yet openly sexual, yuppie couple on a quest for an orgasmic meal. These two also work well together, and their style as a pair adds a nice contrast to Cal and Ellen.

Jessica Sager is outstanding, as well, in her role as the neurotic, nervous, purse-spilling, table-flipping author. Her character is at once comic and truly tragic; she masters both ends of this spectrum well, pulling off near slapstick stunts, as well as a gory monologue about her character's memory of her suicidal mother. One drawback to her character, but not necessarily to her acting, is her seemingly random, dead-end meanderings about the restaurant, which land her pointlessly in the kitchen a few times. (I find these particular actions needless.)

Scott Prendergast, who played opposite Sager's character as her publisher, skillfully conveys the understated humor of his character and gives a solid performance. His

character is one of the few "normal," dare I say, "stable" ones!

The trio of woman-friends out for an evening of birthday celebration singly gave great performances, Jaishri O'Neill as the bratty birthday girl who is (supposedly) full after only a few bites of a hard-won meal, Katie Hare, as the more disgruntled one of the bunch who feels the peer pressure from her friend to eat light, and Suzi Takahashi as the conciliatory element of the three. Their collective role in the play offered the most familiar eating scenario (at least to this audience member). They were the competitive-but hypocritical-dieting friends—a deadly, but comic mixture. Though these characters used no real food for their scene, the audience had little difficulty believing these women were actually tasting, smelling, and enjoying their food. Their sensual (in the true meaning of the word) portrayal of dining was convincing enough to make one's mouth water. (Which it did!) Apart from discussing food (and the correct pronunciation of a certain wine), the trio also held a singularly female conversation about breasts that proved interesting to both the audience and the other restaurant patrons.

The actors as a cast skillfully pulled off tremendous feats of timing and simultaneous dialogue that was both comic and truly impressing. Their dexterity in this gave a professional polish to the play as a whole.

The play itself does, however, not always match the wonderful acting that managed to pull it off. The first act is great—fast-paced, funny, and generally, very strong. The second act, however, is mired in seemingly directionless dialogues, monologues, and actions. A few examples include the debate of Hannah and Paul (the yuppie couple) over who is fooling around (a joke that turned serious, but which was dragged on too long), Elizabeth's (Sager) random flights about the restaurant, as mentioned earlier, and a dull-ish scene between Cal and Ellen in the kitchen, as he tries to convince her to relinquish her protest and start cooking again. Scenes like these, and the fact that there is a seeming rift between the two acts, make a sweeping adjective about the entire play difficult to assign. The second act, however, marked a definite

See dining on page 10

"ARTICLE 99" FOCUSES ON THE NEEDS OF AMERICA'S VETERANS

In the wake of the controversial JFK film comes Howard Deutch's *Article 99*. Just as Oliver Stone uses this movie venue to accuse and scorn the American government, so, too, does Deutch in *Article 99*.

Deutch exposes the negative effects budget problems in the Veteran Affairs department have on those for whom the department was created to serve. The movie shows the incredible amount of bureaucratic red tape veterans must sift through, just to claim the benefits they are already guaranteed. *Article 99* examines the indifference veterans from World War I through Desert Storm must contend with regarding needed medical treatment.

The movie boasts an impressive cast including Ray Liotta, Kiefer Sutherland and Lea Thompson. These actors, along with the supporting cast, give convincing performances as devoted medical professionals who really care about making a difference. They find themselves fighting the bureaucratic hospital administration at the Monument Heights VA Hospital, whose priorities revolve around saving money rather than lives.

The article 99, after which the movie is titled, embodies the government's attitude towards the thousands of forgotten returned soldiers. "Ninety-nine" is an excuse often handed out to veterans who request medical services, which promises veterans full medical benefits only if the diagnosed condition can be specifically proven as related to military service. If such proof is not possible, however, treatment is not made available, and the veterans are left with a letter instead of medical care.

Issued article 99's cause the doctors at Monument Heights to wage their own war against the abusive administration. The main action of the movie centers around the doctors' clandestine care for veterans effected by article 99's. One psychologically unstable veteran who receives a 99, vents his frustration by driving his pick up truck through the VA hospital lobby. His condition was not recognized as worth treating by the hospital, but is clearly an illness that needs attention. One can intuit that, had the veteran not driven through the building, he would never have received hospital



Ray Liotta and Kiefer Sutherland in "Article 99"

care. This incident is only one example of violations perpetrated by the VA hospital that the doctors in *Article 99* devote their skills to fighting.

The doctors are forced to bypass and disregard hospital authority in order to abide by their sworn Hippocratic oaths. The motto engraved outside the doors of the hospital reading, "To care for them who have borne the battle," turns out to be merely empty rhetoric. This apathy is clearly exemplified when a hospital employee says, "We're not responsible for every lunatic out there just because he wore our uniform."

The doctors band together and formulate their own set of rules that benefit the patients instead of the purse. Dr. Sturgess (Liotta) is the unofficial leader of the other doctors who willfully help to carry out his plans. Dr. Sturgess and Dr. Morgan (Sutherland) become emotionally attached to two particular patients who do not need the treatment they have been authorized, but are denied the treatment they need. The restrictive hospital policies relegate the doctors to hiding and performing secret operations, to keep the veterans alive.

In order to lighten the serious tone of the movie, the script is laced with many comical sequences. The combination of comedy and conscience is an effective mode for conveying the important subject matter while keeping in the vein of entertainment. Screenwriter Ron Cutler explains the need for some joking because "in a situation like that, the only way to keep your sanity is to keep your sense of humor."

Article 99, too, is a light of hope, because it gives the American public a glimpse into the hidden abuses inflicted upon veterans. The movie exposes some of the crimes against veterans in scenes inspired from visiting actual VA hospitals. While researching, Cutler saw such horrors as "Vietnam vets chained to banisters because there wasn't any room for them in the psych ward." Excessive overcrowding and lack of sufficient supplies are just some ills that belie VA hospitals. Cutler also learned of the most heinous breach possible by a physician: murder. Cutler tells of doctors using veterans as experimental practice for experience which they apply toward private practices. In Chicago in April 1991, the VA hospital admitted and took



Forest Whitaker, John C. McGinley, Lea Thompson, and Ray Liotta

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teachers genuinely make an effort to make students aware . . . by selecting texts that don't use sexist language. I think the teachers try to monitor their language to not use discriminatory language."

Calman attributes this supportiveness to Barnard being a women's college. "I think at Barnard there is more attention to women's issues in the classroom. Not just the women faculty but also the male faculty are attentive to the fact that most of their students are women." Schreiber even feels that "occasionally teachers try too hard to be fair to women, which to me is as condemnable as the types of discrimination which we're used to facing."

While most classes incorporate women's issues, some feel that faculty could do even more, especially in the sciences and mathematics. Houston explains that "in English, theater, and history courses [women's issues are integrated] but in my psychology courses [they are not]. I've noticed that it is not as easy to focus on women in certain aspects of psychology, but more attention could be given to women researchers and studies that are relevant to women." Lambrakis, however, discounts the possibility of making certain classes more oriented to women's issues. "I guess classes that would be able to integrate women's issues do - for example, first year seminars do. Obviously, math and beginning anthropology courses can't, so they don't."

Even in the sciences though, the new "Women and

Science" course stands out as a unique offering and some professors try hard to include women's issues even if they have to look a little harder for them. Read comments that her "astronomy teacher [Professor Kay] includes a lot of information about the role of women in the history of astronomy, which has been really illuminating."

Despite the fact that a required women's studies class, sounds interesting to many, Barnard in the past has rejected the idea. Several years ago, a committee of faculty and students met to discuss the concept, at the urging of students. Calman, who attended the meeting, explains "We did not want to force people to take women's studies classes who didn't want to take them." Denburg mentions that greater attention to women's issues in the first year seminar program eliminated the need. Since every student must take a seminar, she feels it provides the best route to exposing students to women's issues. According to Denburg, even those seminars that do not specifically deal with women's issues make use of texts by women or find some other way to include ideas that pertain to women. Houston tempers this with the observation that "it would be very beneficial to have a distribution requirement in women's studies because even though certain first year seminars deal extensively with women in society, others do not."

Jen Sundick is a Bulletin Features Editor and a Barnard College sophomore.

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a matter of course. Everyone who lives in New York knows that you have to be careful. It's not some earth-shattering idea."

Massey said, however, that the administration's attitude is improving. "Other administrators have come in who have wanted to push the program and they understand the need for it. They come to it with a ready understanding that it is not an embarrassment, but is in fact a good program," he said. "I mean, it is

frustrating trying to explain to the administration of your own school that we need more money and meanwhile, the sister schools are calling and saying "how can we have a program like yours? . . . There's some saying that you're never appreciated in your own land or something."

Perhaps a sign of the changing tides is the recent publicity campaign Massey has begun. There have been more signs and posters, as well as flyers slipped under each student's door in the

dormitories. Massey wants students to know about the service and not to be embarrassed to use it - on the contrary, that's what it's there for. In fact, at the end of the evening, two escorts offered to walk me home; I declined, reluctant to trouble them further. "Hey, it's no big deal," Mike Dickenson (SEAS '95) shrugged. "It is our job, you know."

Cheryl Prince is a Bulletin Features Editor and a Barnard College junior.

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He thought the only thing to do was to go back to Japan."

"I know," Mrs. Hayashi said. "My father was forced to sell his store to the first person who offered to buy. A lifetime of hard work, just thrown away!"

These images of the Japanese-American experience during WWII are presented to us but we do not experience them with the characters. The experiences are told to us in such little detail that they become merely words on a page, a detail of a particular life—no different from the others at the camps—of which we are informed.

In *The Loom*, we only catch a glance of a life and culture which are definite parts of the American experience but also

with which not many of us outside the Japanese-American community of that generation and location are familiar. The subjects which Ms. Sasaki's stories deal with are important, but without extensive interpretation on the reader's part, they are barely noticeable. And because of their importance, Ms. Sasaki's failed attempts at presenting them thoroughly makes *The Loom and Other Stories* all the more a disappointment.

The Loom and Other Stories by R.A. Sasaki, Graywolf Press, \$10.00

Angela Tung is a Barnard College sophomore.

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Although Bates does not get as much of a chance to show her comic ability as in "Misery" (yes, I thought it was funny), she's terrific in her performance.

"*Fried Green Tomatoes*" is definitely more than a female buddy movie. It is an important film because it focuses on women's lives. Again, I would liked to

have seen the filmmakers address the relationship between Iddie and Ruth more boldly, but as a mainstream film, it is well-made. The wonderful stories of Ruth and Iddie drive the film, the relationship between Ninny and Bates's character is touching, and we cheer for Bates as she transforms from frumpy

and insecure to energetic and self-confident. To Tawanda!

Angela Tung is a Barnard College sophomore.

N.Y. Public Library Exhibit Celebrates Poet's 100th Birthday

At first it seemed disturbing that the collected works, letters, and photographs of Edna St. Vincent Millay and her family should be kept prisoner in the glass display cases of the New York Public Library. For although her poetry has been trivialized or, at the worst, dismissed by many colleagues and critics since her death, I confess to being a true blue Millay fan, with a gnawing appetite for the combination of strength and delicacy found in her poetry. It is this truth of feeling that can hardly be constrained by the page, and I worried that it might suffocate in the airless boxes of the Berg Collection.

But I persevered, and bravely dove into the sea of glass. I found that despite its dry appearance, this exhibit, which was created to commemorate Millay's 100th birthday, housed an extensive body of artifacts from the poet's life, including original typescripts and photographs that are fascinating to explore. The history of Millay's rise as a poet, and to some extent her private life, was traced through letters, various publications, and her sister Kathleen Millay's diary entries, just to name a few sources. As a plus, each case contained placards of explanatory notes and additional history which offered excellent companion information.

Born in 1892, Millay is regarded as "the leading woman poet in America in the 1920's and 1930's and the first woman to win a Pulitzer Prize for poetry," one placard told viewers. She spent the summer of 1913 studying at Barnard before entering Vassar College, from which she graduated in 1917. The exhibit revealed that she did not limit herself to just the rhyming "nature" poetry with which we are all familiar; she is also the author of many plays and much free verse that has remained relatively obscure. She was politically active, protesting the verdict of Sacco and Vanzetti case among

other causes. It has been suggested that her controversial stance on the many of the issues of the day may have been detrimental to her popularity as a poet.

For fans of Millay's work, the personal memorabilia offers a glimpse of the artist's spirit that is as tantalizing as the poetry itself. According to the library, she demonstrated "a *carpe diem* philosophy, a hedonistic philosophy in defiance of conventional morality." Her life, which appears to have retained its essential force even though the years since her death in 1950 have yellowed its edges, perfectly reflects this assessment.

To go on further about the quality of this exhibit or to attempt to hypothesize about its implications in terms of Millay's work would do no more than indulge my own love for her poetry and strange envy I have for the various lifestyles she managed to capture in her time. Although the exhibit closed on March 7, the essence of Millay's true creative energy can be re-discovered each time a book of her poetry is opened. For anyone with even a casual interest in Edna St. Vincent Millay, I highly encourage this activity.

Lisa Kumar is a Bulletin Arts Editor and Barnard College first-year student.



Edna St. Vincent Millay

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you don't want to give that kind of impression." This powerful image does have its appeals, however. Alice recalled one time when some men called her to come to their suite because they wanted her to kill a cockroach that had apparently frightened them. Go on girl!

Lara has also played on the men's rugby team, where she was referred to as Cowabunga, the team "Hooker." ("Hooker" is the name of the player who "hooks" the ball during a "scrum," a rugby play.) She was welcomed by her male teammates. She did hear that some players on opposing teams were quite surprised to see a woman on the men's team: "People were shocked to see me. . . they said 'Is that a gyy with long hair. . . No, there's a chick on the team!' Lara claims that neither the men's nor the womyn's team is "better" to play on. The womyn are no less brutal than are the men. The rules of the game, what little there are of them, do not change. In the words of the team

president: "There are no special allowances for breasts." The rugby womyn have achieved a balance between "babe" and "bute."

Columbia womyn's rugby is helping to redefine the word "woman." They are escaping the stereotype of the passive, gentle, sweet-as-a-rosebud-in-May woman by acting on their unlady-like aggressive nature. They have proven that a human being is a mixture of both the "masculine" and the "feminine." To discourage expression of either in any human being is destructive. As the womyn's rugby team motto goes, womyn, as well as men, have a primal need for "Blood, Sweat, and Beers."

Kirsten Kappenberg is a Barnard College first-year student.

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Blood, Sweat, and Beers

I was eating my fried stuff surprise in the dining hall one evening with some womyn friends of myn. We were eagerly awaiting the aryval of our friend Lara, who was late. I peered over the salad bar and saw a most interesting sight. It was someone about the hyght and build of Lara, but more the shape of the Hunchback of Notre Dame after being beaten mercilessly by some feudal lord. Her eyes were puffy patches of black and blue, and she was dragging one foot behynd her. I noticed that she was missing a limb or two, and blood-stained sweat dripped from her forehead. As she drew nearer, I could sort of make out the likeness of my friend Lara. Shocked, I ran toward the poor soul: "Lara, my friend, are you all right?" With an odd masochistic grin, she panted: "I've never felt so alyve. Rugby practice was great, gyys! Get me some beef!" Yes, that was what was left of Lara, back from her rugby practice.

"Say what," you myght exclaim, "A womyn playing rugby, a 'manly man's sport?" Well, it's true. Columbia University's womyn have formed a team, proving that physical aggression is not just for men.

The intense satisfaction that comes from playing rugby extends beyond mere gender, to the basic human impulses. As Lara Coutino (BC '95) phrased it: "Some people say soccer is a gentleman's sport, played by savages. Rugby is a savage sport, played by gentlemen." This stands for womyn as well. All of the rugby womyn I've spoken to say that rugby creates a special gratification experienced in no other sport. It is purly a contact sport; there is no stick or equipment used, but just bodies and a ball. What makes it unique is that there are no limitations. The clock doesn't stop between plays, as in football. The object is to get the ball to the other syde virtually any way you can. Unlike soccer or basketball, rugby players have no bodily restrictions; they can use any combination of body parts they are able (but no edged weapons). This is the reason why rugby is so exhilarating to the players. There is complete physical freedom. One player explains that "it gets down deep into the animalistic side of human nature that you don't often have a chance to express." The rugby team President Jen Levine says that rugby has "a certain exoticness." The players can push, scream, and hit one another (really hard) without refrain. It is

also an effective stress reliever. Jen goes as far as to say that rugby is "a life affirming experience." Rugby allows these womyn to express their "unlady-like" "animalistic" syde. This is an aspect that has been suppressed in womyn until recently. Yet, aggression is basic to the human personality, regardless of gender.

Although they can be as "animalistic" as men, the womyn on the team are not Amazons. The players are very conscious of their feminine qualities. Jen views her involvement in rugby as a feminist statement. It is another side to her personality. She observes that many womyn adhere to one image. Off the field, she wears make-up and expresses her femininity. On the field, she wears sweats and inflicts pain, smashing into others. She gives herself the best of both worlds.

Joanne Sciuilli (BC '92) claims that playing rugby makes her feel sexy: "It's exciting to do something that womyn don't normally do. . . there's a great freedom in acting 'butch.'" This freedom results from the breakdown of social barriers preventing womyn from acting out their entire human self. Feminism is not an issue about being a woman, but more about being a human, or being allowed to be human. The womyn rugby players created for themselves an outlet for their violent side. They show not only that womyn can do most of what men do, but that they need to do it just as much as do men. Womyn are not just womyn, they are human.

The rugby womyn have been well supported by their peers, surprisingly enough. Most claim that when they mention that they play rugby people are a bit shocked, but are also impressed. Womyn's rugby is so unusual that it is intriguing. Player Sharalynn Eror (CC '95) says, concerning others reactions: "My mother was scared that I would end up in a body bag, but most people think its cool." All the players I spoke with say that they have received very positive reactions. The men's rugby team is supportive of them as well. They help coach some of the practices and even show up at their games.

A few womyn players do admit that there is an image of them as "brutish." Alice Gugelev (CC '95) states: "Some people think we're brutes who want to hurt somebody." She feels that she does need to be wary of who and how she tells about her rugby playing because of the "brutish" implications: "You have to watch your mouth... sometimes

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Veterans from page 31

responsibility for six patient deaths caused by poor medical care.

VA hospitals' commitments to skimping on care has led to yet many tragedies. More Vietnam veterans committed suicide due to post-traumatic stress disorder (the recurring nightmares and sudden flashes of battle) than were killed throughout the years of war in Vietnam. Disturbing statistics such as these are due in large part to the American government's underestimating the emotional distress befalling returning soldiers, for VA hospitals are instructed that PTSD does not fall under the umbrella of treated illnesses. Problems such as these are buttressed by governmental issued

decisions such as article 99.

The government is not paying attention to the dire straits in which veterans find themselves. President Bush recently approved a hefty bill to bail out Savings & Loans, but he has yet to increase funds for Veteran Affairs to a level that will sufficiently benefit veterans. In 1988, it was recorded that the share of the federal budget allocated to veterans' benefits and services declined from 5% to less than 2% over a 10 year period. The lack of funding has directly resulted in the high numbers of homeless veterans on the streets of America. Indeed, the House Committee of Veteran Affairs sponsored a congressional investigation

into homelessness that found over 50% of the homeless to be veterans.

The circumstances and situations examined in *Article 99* are enraging. How can it be that the people who risked their lives for their country are not treated with respect? Why would young Americans agree to put their lives on the line for a nation that has trouble expressing its gratitude emotionally and financially? Something has got to change, and the awareness spread by "*Article 99*" is a good start. In order to foment change, people must know of the injustices against veterans.

Renee Ylysse Harrison is a Barnard College junior.

Students and Faculty Respond to Idea of Required Women's Studies Class

When Lisa Houston (BC '94) picked a college, she wanted to immerse herself in a new type of learning environment - one where she would encounter a woman's perspective in her classes. Houston, an English/Theater major, "came to Barnard in order to break away from the traditional view of education: it is the male view to which I refer." To many students and faculty, Barnard's position as a women's college makes the question of women's issues in the curriculum a particularly relevant one. Currently between 25 and 40 students enroll in each of the five to six seminars offered in the women's studies department every semester. According to Women's Center Director Leslie Calman, such a large number of students want to take classes in the department that many have to be turned away. Yet, while Barnard requires science and quantitative reasoning classes, students can graduate without ever taking a women's studies class.

Even though some students currently choose to take a women's studies class, others do not view it as a priority. Amy Amols (BC '93) thinks that taking a women's studies class should be part of every Barnard student's program. "I can't believe someone would go here and not take [women's studies] classes." Without a formal class, many students don't have the opportunity to consider women's issues. Amols sees classes as a way for students to develop a stronger identification as women. "We've been shortchanged in history because of jobs and oppression. It might make you more sure of yourself if you know about other women in history who have achieved great feats."

Barnard students often deal with stereotypes of what it means to be at a women's college, and classes in the

"facilitate teaching about different women's experience as far as cultural/ethnic/religious backgrounds go - not just the white or black woman's experience."

Despite the advantages of instituting such a requirement, some students do not think it is necessary. Elizabeth T. Schreiber (BC '95) says "that kind of education can be gained

"A lot of the things you learn in women's studies classes make you more knowledgeable about some [women's] issues and usually patch up some misconceptions about them. We have a lot of misconceptions about feminism until we learn what it really means." - Pegi Shetabi (BC'94)

in an in and out class situation. Even if people don't take an actual class, they'll be educated in that because it's such a force on campus. I know a lot of people who just aren't interested in taking a class and they shouldn't be forced to." She is not sure that she herself will take a women's studies class at Barnard. She explains "I'd have to look into it before I decided." Houston, although she responded positively to the idea of a requirement, adds a warning: "Of course implementing another distribution requirement may not solve the problem because there's always resentment to requirements."

While a women's studies requirement could add to the experience of attending a women's college, it might not be the only way to get a greater understanding of women's issues at Barnard. Like Schreiber, who feels students get an identification outside of class, Sophia Lambrakis (BC '95) does not see a requirement as a good idea. She says, "I already took a women's studies class here and I found it to

"I already took a women's studies class here and I found it to be particularly disturbing. I didn't find it raised awareness of women's studies issues - it was more of a male-bashing class." - Sophia Lambrakis (BC '95)

be particularly disturbing. I didn't find it raised awareness of women's studies issues, it was more of a malebashing class." She decided to take "Men and Women: Power, Politics and Poetry" out of "personal interest, thinking it would be good to take a women's studies course." Instead of providing her with a positive outlook on women's studies, her experience discouraged her, and she fears that students taking required classes might have similar experiences.

Many students and faculty feel Barnard classes already offer a sensitive outlook on women's issues. Amols mentions that "most of the classes I've taken include works by women and we've talked about women even if they're not included in the text book." Dean Dorothy Denburg concurs. "Even those courses where the word 'woman' doesn't appear in the course title, issues of gender are addressed. In most departments, they deal with these issues."

Students and faculty who use gender neutral language and develop attitudes supportive to women make the expanded course lists more meaningful. Schreiber mentions that "the

While Barnard provides a unique environment for women that women's studies classes can complement, Barnard's diversity also makes it important that such classes provide unbiased views, according to Lucy K. Read (BC '95). A required class that explores diversity among women would

See Studies page 32

Arts Calendar

EXHIBITS

Macy Art Gallery

"Women's Vision" is a juried art & essay competition. The artwork will be representative of each artist's vision of women and their changing roles and challenges.

Alumni Exhibition: a blend of painters & sculptors including Angiola Churchill, Lynn Croton, George McNeil, & Greg Wyatt. Both exhibits thru 3/28 in the Student Lounge at Teacher's College.

The Jewish Museum, in collaboration with the NAACP presents "Bridges and Boundaries: African Americans and American Jews" which examines the relationship between African Americans and American Jews in the 20th Century. Opens 3/22 @ the New York Historical Museum.

MOMA presents the inaugural exhibition of the Museum's William S. Paley Collection, featuring major works by such artists as Cezanne, Gauguin, Matisse, and Picasso. Thru 4/7.

FILM

"Women, Culture & Sexuality: A Series of Films," in celebration of Women's History Month, covers the spectrum of women and various cultures from colorful Caribbean folklore to the sordid world of Japanese Geisha women, with such films as "Nice Colored Girls," "Cycles," "An Island Surrounded by Water," "India Cabaret," and "A Geisha." 3/28 in Altschul, times TBA.

Ferris Reel

Wollman Auditorium

"Reversal of Fortune." Jeremy Irons won Best Actor Oscar for his portrayal of Claus von Bulow in this compelling drama. Also starring Glen Close. 3/26 @ 8,10 pm.

"Beauty and the Beast." The latest Disney spectacular is a delightful retelling of a classic fairy tale. 4/2 @ 8,10 pm.

Zooprax

Women's History Month Film Festival in Altschul

Groundbreaking Films by Women Series on 3/27. @ 8pm: "Dance Girl Dance" ('40) by Dorothy Arzner & starring Lucille Ball & Maureen O'Hara, and "Meshes of the Afternoon" ('43) by Maya Deren-the film that inspired the American post war experimental movement.

@ 10pm: "Je, Tu, Il, Elle" ('78) by Chantal Akarman-the first film from one of Europe's most important women avant-garde directors, and "Illusions" ('80) by Julie Dash-the first film by the director of "Daughters of the Dust."

Zooprax Regular Programming in Altschul

"She Done Him Wrong" ('33). Mae West plays Lady Lou, the reigning Chanteuse of the Bowery during the Gay Nineties. & Cary Grant is a Salvation Army missionary. 3/24 @ 7.9,11 pm.

"The Gang's All Here" ('45). The best of Carmen Miranda's Hollywood movies in which she performs "The Lady in the Tutti-Frutti Hat." 3/29 @ 7.9,11pm.

Performance Space 122

"La Mismo Onda," a series of new video works by Latino women in celebration of Women's History Month. 3/10 @

8pm. Txs: \$6

MUSIC

Miller Theatre

"Four Centuries of Music for Voice & Diverse Instruments," the third part of a series tribute to the great mezzo, Jan DeGaetani. 3/12 @ 8pm. Txs: \$7 students.

Postscript Coffeehouse

St. Paul's Chapel

Song & story time with Ted Kesler and his tin whistle, fiddle, mandolin & guitar.

Late nite downtown rock & roll with Marc Berger of "the Headcleaners."

Incredible bluesman Hugh Pool returns before he takes off for Europe again. All 3/28 @ 9-12:30pm.

Iphigene's Coffeehouse

Steel Toe & Combat Boot Nite. 3/12 @ 9pm. Location TBA.

Guest John Hall of King Missile joins women performers to celebrate Women's History Month. 3/26 @ 9pm in the Quad Cafe.

Blues Night 4/2 @ 9pm in the Quad Cafe.

Deidre Murray performs her first full-length choral chamber work, "Unending Pain" @ the Studio Museum in Harlem @ 7pm. Txs: \$10

PERFORMANCE ART

Performance Space 122

"The Bulls at the Ball". A multi-media dance performance incorporating original film/video, set at a street fair in Spain.

3/12-3/15 @ 9pm. Txs \$12 or TDF+\$7.

"Where You're Calling From." Donald Fleming presents a movement based performance confronting the issues of identity and attraction. 3/26-3/29 @ 9pm. \$12 or TDF+\$7

Postscript Coffeehouse

Poets reading their own work:

Hip & happening duo Stan Moehler & TS Baker visit from New Hampshire, Danny Weiss, a virtuoso flatpicker presents music on guitar & fiddle with Irish & country sounds, and Sam Bisbee presents his legendary works. 3/27 @ 9-12:30pm

THEATRE

Set in the 1950's, John Osborne's blistering drama, "Look Back in Anger," captures the rage of a twenty-something generation unable to find meaning in a "New World Order." Presented by the Columbia Players & directed by Ethan McSweeney @ the Schapiro Theatre. 3/26-28 @ 8pm, 3/29 @ 2.7pm. Txs: \$4 students.

TICKET BOOTH

"Lost in Yonkers" 3/11. \$16.

Ringling Brothers & Barnum Bailey Circus 3/28, \$12

"The Secret Garden" 3/24, \$16.

WOMEN'S HISTORY MONTH SPECIAL EVENT

"Contribution of African American Women Artists in the 19th & 20th Century" A talk with Natalie Kampden. 3/25 @ 6:30pm. 205 Barnard Hall.