 **BARNARD
BULLETIN**

Volume XCIX Number 15 Monday October 26, 1992

Clinton Wins!





JUNIORS WHO HAVE NOT DECLARED MAJORS

DO IT! Go at once to the Registrar's Office for a choice of major form. Take the form to your major department for the appropriate signature and file one copy with the department and the other with the Registrar. If you have questions or need some further assistance, see Junior Class Dean Schneider. **Following is a list of juniors who have not declared their choice of major and should pick up a Major Elective Form at the Registrar's Office immediately:**

- Baron, S, Beale, N, Bona, M, Borek, D, Botstein, S, Butterfield, A, Card, T, Cavanaugh, P, Chapman, A, Cheng, L, Chun, E, Chuong, T, Clement, I, Colas, V, Colletti, C, Cowin, J, Davis, L, Fallon, M, Feinstein, S, Fisher, A, Fleet, K, Froelich, S, Gorham, A, Griggs, N, Gross, S, Grossman, E, Gullov, I, Herman, A, Hernandez, D, Heyer, A, Hollingsworth, I, Holstein, S L, Honda, C, Kim, E, Kinderman, L, Iamm, A, Lauren, J, Lee, H L, Lipsitz, R, Llinas, W, Markarian, Y, Murphy, C, Parker, J, Pflum, M, Porter, J, Rodov, F, Rosenbaum, J, Rubin, J, Sanchez, N, Schapira, J, Serajuddin, H, Shulman, L, Taveras, D, Van Dongen, R, Ward, R, Woo, A, Wrinkle, N, Young, D, Zabb, A, Zicarelli, A

PROGRAM PLANNING MEETINGS FOR SPRING 1993

Program Planning is now only two weeks away! **Be sure to attend all required meetings** listed below. Consult departmental bulletin boards for information about departmental meetings. A schedule of departmental meetings will also be published in the next two issues of Bear Essentials, **check this column diligently!** **First-Years:** Wed, Nov 11, 12:15 p.m. - 1 p.m. or Thurs, Nov 12, 5:15 p.m. - 6 p.m., in 304 Barnard Hall with Dean Denburg. **Sophomores:** Mon, Nov 9,

5 p.m. - 5:45 p.m. or Thurs, Nov 12, 12 noon - 12:45 p.m., in 304 Barnard, with Dean Denburg. A representative from Career Services will be there to speak on the choice of major and career opportunities. **The deadline for filing tentative spring '93 programs** with the Registrar for First-Years and Sophomores is Thurs, Dec 3. **Juniors** are reminded to consult their major advisers and departmental bulletin boards for announcements of majors meetings.

LIMITED ENROLLMENT COURSES

Sign up beginning Nov 10 for courses with limited enrollment to minimize disappointment. Lottery dates will be posted in Bear Essentials. See Program Planning Meetings below for details.

PROGRAM PLANNING MEETINGS

Psychology: Thurs, Nov 12, at noon in 415 Milbank. Come hear about the major and courses to be offered next semester. (If you would like to take Psychology Lab courses or Statistics in the spring go to 415 Milbank and enter the **Psychology Lottery**, which will take place from Tues, Nov 17 - Thurs, Nov 19.) **English:** Tues, Nov 10, 1:10 p.m., Sulzberger Parlor.

ACADEMIC LIFE-NET

The following tutoring programs are available to students who are seeking help for academic problems. Please take advantage of these programs before academic problems take advantage of you! **Math Help Room:** Mon - Fri, 9 a.m. - 5 p.m., 404 Altschul. **Physics Help Room:** Every Tuesday from 7 p.m. - 10 p.m., 502 Altschul. **Biology, Chemistry and Economics:** Go to your professor's office hours and schedule help sessions. **Writing Room:** Open Sun - Thurs. Sign-up on the appointment schedule posted on the door of 121 Reid Hall, or call x48941. **Wollman Library:** Consultation service is available to students working on research projects. Schedule a conference with the reference librarian, x43953.

ROOM SWAP INFORMATION IS

NOW AVAILABLE at the Housing Office for sophomores, juniors and seniors. Hours are Mon - Fri, 9 a.m. - 1 p.m., in 203 Sulzberger Hall. See your Resident Adviser for details. The deadline is Fri, Oct 30, 1 p.m.

SENIOR CLIPBOARD

The deadline to request an application for a **Mellon Fellowship** is Mon, Nov 2. Interested students should see Dean Schneider, 105 Milbank. Essayists interested in the **Elle Wiesel Prize in Ethics** should also consult Dean Schneider. A **Career Planning Workshop** for seniors will be held **today**, Oct 26, at 12:15 p.m. in the Career Services Office, 11 Milbank. Seniors interested in the **Recruitment Program** should sign up at the Career Services Office. Do not forget that you must attend an **Interviewing Workshop** and that a copy of your resume is due in the Career Services Office by Fri, Oct 30, 4 p.m. For more information, call OCS at x42033.

CAREER SERVICES

CAREER PANELS: Career Planning Workshop for Seniors today, Oct 26, 12:15 p.m., OCS (11 Milbank), **Fashion** Wed, Oct 28, 7:30 p.m., Sulzberger Parlor, **Public Health**, Thurs, Oct 29, 7 p.m., Sulzberger Parlor. For more information, call OCS at x42033.

PREMEDS are reminded that the final two interview workshops for students who are applying for admission to medical school for September 1993 will be held on October 30 and November 13 from 2 p.m. - 4 p.m. Please sign up in advance by contacting Jayma Abdoo in the Dean of Studies Office, x42024.

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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Where were you on November 3, 1992?

Despite President George Bush's assaults throughout the campaign on Bill Clinton's morality, the Arkansas governor still leads Bush by a 15 per cent margin, according to the most recent Newsweek poll. Perhaps it is because voters have finally seen through Bush and the Republican Party's charade, and their distortion of what constitutes an "American" citizen, (replete with images of family values and patriotic soldiers) and are now focusing on the character of the issues rather than the issue of character.

And this is certainly a year to talk about tangible issues rather than to sling mud desperately at every loss in the polls. America is in a recession. Discrimination is still prevalent, yet invisible to many policy makers. A woman's right to an abortion is being chiselled away, moving us back to the days of back alleys. The quality of education has plummeted in comparison to that of other countries. We have no health care system to speak of.

After 12 years of Republican Presidents, we need a president who will halt our society's decline by preserving our personal freedom of choice, by promoting our

constitutional right to equality, and acknowledging the voices of historically underrepresented groups. Of the three presidential candidates this year, Bill Clinton and running-mate Al Gore emerge as the best choice in rectifying the current threats by policy to the environment, the economy, and the protection of civil liberties in this country. For example, President Clinton would bring about the immediate reversal of the "gag rule" passed under the Bush administration, which egregiously violated free speech and abortion rights.

This is an election of issues. The question is not whether you think Clinton sounds too slick, Perot too spunky, or Bush too worn down. It is about what you believe in. Right now we are on the brink of change that will determine the ideological direction of politics in this country. A conservative Supreme court, a democratic congress, and a republican president do not equal a forceful decision making body. They equal gridlock. The time has come for a fresh perspective that can facilitate real action in government. On November 3, we will be voting for Clinton Gore.

Dr. Polly Wheat addresses Health Month

To the Editor:

Sexuality is certainly a very important aspect of women's health—as are all of the issues addressed during this year's Women's Health Month at Barnard. For example, the most rapidly growing group of smokers in the country are young women. Although AIDS is the leading cause of death among women 15-44 in New York City, cigarettes cause more deaths annually than alcohol, AIDS, motor vehicle accidents, homicide, and suicide all combined. There will be many topics to address in the future. We encourage students to let us know what topics they would like to see included in next year's program.

Programming for Women's Health Month represents one part of an ongoing educational process, which includes all the activities which Health Services, with other campus organizations, sponsors and supports. Of note, three active peer education groups on the Barnard campus, SCOPE, SPEACH, and STAAR, involve different aspects of women's sexuality. Indeed, during the month of October and as a part of Women's Health Month, SCOPE has presented four floor sessions entitled, Let's Talk About Sex.

The root word of health is whole. Nature and Nurture as a theme of health month emphasizes knowing

and nurturing ourselves as one way to discover our own wholeness, both as individual women, and as part of a society that is divided and fragmentary. I hope that in the variety of activities offered, Barnard women will find events that spark their interest and help them discover a little bit more about themselves.

Sincerely,
Polly Wheat, M.D.
Director, Student Health Services

Editorial Policy

In order to be considered for publication all letters to the editor from an individual must be signed by that individual and/or from a Barnard SGA and/or Columbia Student Council recognized campus organization. Signed editorials do not necessarily reflect the views of the Bulletin.

Interested writers and artists, contact Janie at x48119.

Barnard Bull

This week the Barnard Bull roamed campus asking "What did you think of the presidential and vice-presidential debates?"



Charmaine Shum
(BC '93)

"Honesty I didn't watch them. But I think Clinton is going to win."



Adelalda Gaviria
(TC)

"I really realized that politics is about something else- lies. It seems like it's about avoiding issues. The most important thing is that I feel powerless."

Andrea Coleman
(BC '94)

"I already know who I am voting for so they really didn't do anything for me. It definitely confirmed my beliefs, and it was definitely comical."



Francesca Mabon
(BC '96)

"I missed some of them, but of the one's I saw, I guess it gave me a better sense of what the candidates want to do. I didn't think it was so much of a debate as it was each candidate speaking his own platform. It was definitely interesting"



Jackson Yeh (CC '94)

"Actually nothing. They didn't cover anything not already covered in the papers."



Claire Brinberg
(BC '95)

"I learned that I distrust politicians even more than I thought I did."



photos by Keri Kotler

Despite Downward Trends In Enrollment at Women's Colleges, Barnard's Admissions Increase

The following is part one of a two-part series:
 Are the days of women's colleges numbered? Will they go the way of bra-burning? There is evidence that this is the case; in 1970, there were 228 women's colleges, but in 1990, the number had fallen to 93. At the same time, however, women's colleges experienced an annual two to three percent increase in full-time undergraduate enrollment, while overall university enrollment declined during the last decade.

Across the country, economic hardship has forced numerous colleges to make cutbacks and even close down. According to Barnard's Vice President for Public Affairs, Christine Royer, "many colleges and Universities are having financial aid problems . . . as a result of severe cutbacks in federal and state funding." Women's colleges are often thought to be the most vulnerable during economic downturns but despite financial difficulties and the downward trend in single-sex education, Barnard had an "extraordinary increase in applications" for the class of 1996, according to Royer. Last year's entering class was 487 but this year 555 first-year students are enrolled. Applications for general admissions were up 21 percent, and early decision applications were up 38 percent. Royer says the dramatic rise "shows how highly regarded Barnard is."

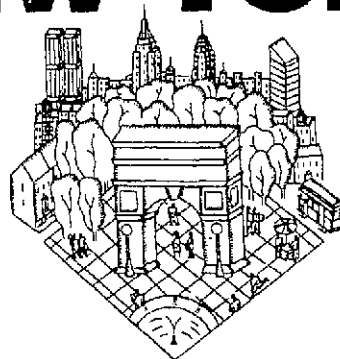
However, the good news from the admissions office does not diminish Barnard's economic difficulties. Royer points out that some women's colleges, such as Smith and Wellesley, have large endowments and high rates of alumnae contributions. This is not the case with Barnard, which has a small endowment and is near the bottom of the list in terms of alumnae donations. One reason for this, says Royer, is that "for many years it was a largely commuter college." She explains that Barnard was founded over 100 years ago with little money and no land, unlike many of its counterparts. According to Royer, "a strong endowment ensures the future of a college . . . since our endowment has always been small we've had to practice living within our means and we've managed to do that successfully." She referred to the fact that for the past 15 years, Barnard has maintained a balanced budget. Barnard's eight-year fund-raising drive has also been successful, garnering for the college \$45 million of its \$100 million goal.

Money is essential if Barnard intends to keep its standards high and preserve its all-women status. There are those, however, who contest the need for single-sex institutions now that the majority of universities are coeducational. Young women now have a choice between coeducation and single-sex

instruction and most are opting for the former. According to the July 5, 1990 issue of *The Chronicle of Higher Education*, only 11 percent of college-bound women would consider attending a single-sex institution. The fate of women's colleges does not depend only on money but on the will and consciousness of women who will eventually determine whether there is truly a need for single-sex education. (Next Issue: The debate surrounding single-sex education.)

Brinley Bruton is a Barnard College senior.

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Latino Rap Session Separates Image from Reality

In celebration of Latino Heritage Month, a rap session entitled Images vs Reality was held on Wednesday October 14 in Sulzberger Hall. The group was diverse in its background, including Chileans, Colombians, Cubans, Dominicans, Mexicans, Puerto Ricans, Trinidadians and various other cultural and ethnic mixes.

Most the participants were second generation Latinos however there were also first generation Latinos present and Latinos whose families had been living in the United States for many generations. During the evening, the group discussed the negative images of Latinos and the reality of who they were.

The rap session began with Francesca Cuevas, director of the Higher Education Opportunity Program, leading the group in an exercise on Latino stereotypes. The group compiled a list of Latino stereotypes, discussed them and broke them down. The audience discussed how stereotypes are society's way of defining groups and limiting them from defining themselves and being individuals. Berena Cabarcas (CC '94) felt that the exercise was useful. It gave us the power to define ourselves because no one else has that right. It was especially encouraging to see a high school student present who was coming to terms with her own identity. Even as college students we are still going through the same thing.

During the next exercise, the group defined who Latinos really are. Barnard Spanish Professor Alicia Ramos moderated the discussion. She asked those present to compile a list of items they would include if they were writing a piece entitled 'I Am What I Am'. The extensive list included all aspects of the Latino culture such as heritage, religion, food, pride. Ramos then read Rosario Morales reflections on Latina identity entitled 'I Am What I Am'. The group

responded favorably to it and eagerly shared experiences, opinions and thoughts on the various topics that it touched upon. Latinos in the United States, like other immigrants, are torn between adapting the American culture and customs and retaining the traditional Latino culture. The discussion revolved around the difficulties in maintaining the delicate balance between these cultures.

Most of the students referred to language as they attempted to demonstrate the challenges of being bicultural. The Spanish language, a major contributing factor in uniting the Latin American countries, is an inherent Latino identity. However some of the Latino students at the discussion knew little or no Spanish while others were fluent. Katherine Mendoza (CC '94), expressed anger towards her fellow Latinos who held it against her that she did not speak Spanish. 'My mother didn't allow me to speak Spanish because she wanted to make my life easier,' she explained. Bryonn Bain (CC '95), a Trinidadian, explained how language was manipulated in his home.

My mother sounds like two totally different people. When she's speaking to her friends she has a Caribbean accent but when she speaks to school officials, for example, she sounds European, adopting an English accent. Bain demonstrated that various dialects and accents of language have their own place in everyday speech. This is also true in several Latino homes. Spanish is spoken to some relatives and English is spoken to others. Colloquial English and colloquial Spanish (or Spanglish for that matter) is spoken with friends and family and proper English or Spanish is spoken when necessary.

Many of the participants in the discussion expressed their need to define themselves and recognized a need to create a new definition of Latino due to the complicated and elaborate history of Latinos, not only in their native countries but within the

United States. Joanne Garce (BC '94) expressed the frustration felt when others attempt to criticize her degree of 'Latinness'. Belén Aranda (CC '95) explained how she reclaimed her identity by actively seeking out her roots, history and learning her language. After visiting Chile, her country of origin and learning Spanish on her own, Belen was better able to define herself. Alicia Guevara (CC '94) also related a similar experience. She spent a week in Cuba. 'By the end of the week I was convinced that my family saw me as the Cuban I wanted to be viewed as,' Guevara explained.

'I Am What I Am' stirred so many emotions and reactions that Ramos did not have the time to share a poem. For the Color of My Mother' by Cherrie Moraga that she had brought with her. Professor Ramos regretted not being able to share this poem with the group because it 'would have touched on more gender specific issues.'

The participants agreed that the event was successful in dispelling the negative images of Latinos and in defining Latinos realistically. However, the discussion did not concentrate on the intended focus of the night: Latinas. When asked, Belen Aranda, a coordinator of the event, said that she was not very surprised at the evening's outcome because 'there are few opportunities available for Latinos to just talk.' According to some of the participants and facilitators, the high turnout and the success of this event demonstrates the need for more discussion type events.

Julie Torres is a Barnard College senior.

MTV Generation in the Voting Booth

Next week, our nation will elect a new president. Or more precisely, it is the segment of the population that is registered to vote which has the ability to cast a ballot for its favorite candidate and choose who will occupy the White House for the next four years. And of those who are eligible to vote, as statistics have shown, there is only a certain percentage that will show up at the polls.

This election year, however, many political forecasters are predicting interesting changes on these grounds. As a result of strong get-out-the-vote efforts by myriad groups and organizations, eyes will not only be focused on who the winners and losers will be on November 3, but also on who really did get out and vote. This season, certain groups targeted their voter registration efforts on the segment of the population between 18 and 34, partly because it includes many first time registered voters, but also because it is a potentially formidable voting block. Now, what remains to be seen is if this block will "vote loud" as MTV urges in its numerous "Rock the Vote" ads.

More than 91 million voting-age Americans did not vote in the 1988 elections. In that same election, only 44 percent of Americans between the ages of 18 and 34 voted. Many analysts and citizens attribute such apathy to national elections within this age bracket to feelings of being ignored by politicians and disconnected from the whole political process. A National Abortion Rights League (NARAL) spokeswoman echoed this sentiment, explaining, "It [voter turnout] has been low because I think teenagers and young people feel alienated from the political system. President of the College Democrats, Rit Aggarwala (CC '94) asserts that this trend isn't necessarily true for college students, since they've continued to vote. But in general, he blames the practices of the former administration. "These are people who grew up in the Reagan years when politics involved a lot of name-calling and deception. People got turned off by that," said Aggarwala. According to a member of College Republicans at Columbia, Ben Sachs (CC '94), it was the lackluster candidates who were responsible. "Neither candidate excited people in my age group," he commented. Whatever the reasons are, many groups were alarmed by this lack of participation and decided to take action to reverse this trend. For the last two months in New York, one could scarcely avoid a corner where voter

registrations were not being processed. Due to dire economic circumstances, a sense that there is a viable choice, or both, Americans are eager to voice their positions. According to an article in *The New York Times*, "After a month of dismissing the presidential campaign with a mix of cynicism and apathy, Americans have become invigorated by the race, registering to vote in record numbers and clinging to every word of the debates and election coverage." After a 20-year decline, the get-out-the-vote push this year has turned things around. New York City has added 613,000 voters, bringing its rolls to 3.2 million, the highest in 20 years.

Though most of the registration here in New York was carried on by non-partisan groups, a sizeable portion was initiated with a particular ticket in mind. NARAL sponsored extensive tabling efforts and on Nov. 3, they will continue by coordinating a substantial election-day drive which will include phoning thousands of Americans and encouraging them to vote. Since electing as many pro-choice candidates as possible is a major aim of this campaign, NARAL is quick to remind prospective voters of who those candidates are.

On campus, many student organizations have sponsored similar drives, including the College Democrats. In terms of sheer numbers, their drive was not that effective. However, this fact does not point to any weakness, but to the political awareness of the student body. Aggarwala states, "It turned out that a lot of students were already registered." Still, 200 new voters were registered by the group.

According to an MTV survey late last month, 76 percent of viewers polled said that in this election they were "very likely to vote," with 61 percent reporting they were "almost certain" to do so.

Many analysts credit this renewed or *new* interest toward politics, particularly within this younger voting block to the "Rock the Vote" campaign. Its hip, colorful, and sometimes irreverent messages communicated through rock stars and other popular celebrities have a special resonance with younger voters, different from past, more conventional campaigns to augment voter participation. In a frequently aired ad, the lead singer of Aerosmith, Steven Tyler, shouts, "Protect your freedoms! Vote!" "Even for the wrong person," adds the bass player, Tom Hamilton. Democrats, the assumed "right" party for MTV audiences, will likely gain the bulk of the new votership if this effort proves successful. MTV's own recent

poll puts Clinton ahead of incumbent George Bush by 24 points with its viewers. Aggarwala contends that this year's candidates are responsible for the revived interest in politics on the part of young voters. "This year there's definitely a change on the Democratic side, having two relatively young candidates with whom the young can associate. In general, I'd say it's been the baby-boom generation who's had control of American politics. This is less and less the case. More attention will have to be paid to environmentalism, to education, building for the future and the infrastructure," he said. Sachs, on the other hand, maintains that the majority of young voters do not share an affinity with the Clinton-Gore ticket simply because they represent a younger generation. Instead, he holds that, "within the 18 to 30 age group, the majority identifies itself as Republican. This is largely attributable to Ronald Reagan who was a strong leader that had basically simple beliefs that they could identify with."

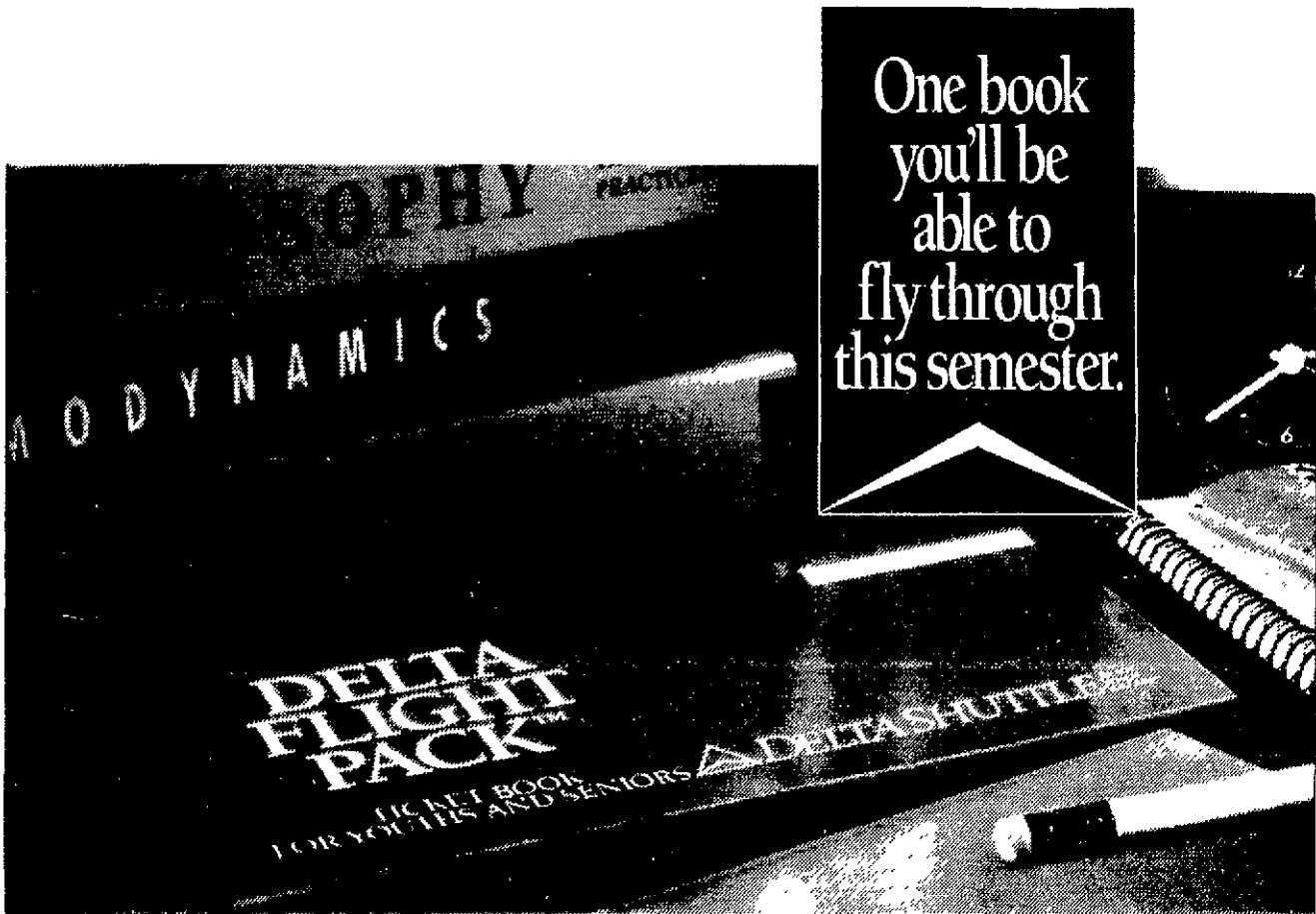
Only with time can we measure the success of this season's voter registration drives. Perhaps this heightened political participation isn't simply a transient trend. Maybe we'll realize that it's actually ourselves who gain the most as we increasingly involve ourselves in the democratic process.
Nicole Hala is a Barnard College junior.

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Buddhist Symposium Teaches Creative Resistance to Aggression

I looked up, and there he was. The small, quizzical frame of the man who went on the road with Jack Kerouac, and who saw "the best minds of his generation destroyed by madness..." as his most well-known poem, *Howl* reads, was standing directly before me.

Although the reason I initially came to the symposium was to hear this poet whom I deeply revere, Allen Ginsberg, speak, the issues discussed were as intriguing as the misty-eyed poet.

The symposium was entitled "Creative Resistance to Aggression," and was held at Earl Hall on Saturday, October 17th. It was sponsored by a conglomerate of Buddhist associations, the Unitarian Universalist Campus Ministry, and the Jaques Marchais Center of Tibetan Art. The speakers included Professor Robert Thurman, senior student of the Dalai Lama and professor of Indo-Tibetan Buddhist studies at Columbia, Rinchen Dharlo, the North American representative of the Dalai Lama of Tibet, William Kistler, poet and social activist, and Allen Ginsberg, who is also a student of the late Tibetan master, Chogyam Trungpa Rinpoche.

Thurman opened the symposium by discussing the various modes of aggression that occur in the business world. He specifically talked of the bitter corporate competitiveness that lurks within the world of free trade today, adversely affecting a nation's populace and the environment. For example, exporting Coca-cola, a non-essential good, hurts the Third World country who imports it by depriving the people of jobs and damages the environment by wasting energy burning hydrocarbons. If U.S. corn was sold to Mexico in unlimited amounts, thousands of Mexicans in campesinos would lose their jobs and be forced to move to cities in search of work. This in turn, would have profound environmental and social impacts as cities grew extensively crowded and less work was available, Thurman pointed out.

To resist this sort of aggression inflicted on others and the planet, Thurman suggested that smaller, when applied to trading, is better and that individuals alter their priorities to an extent in the business world. Instead, international trade of essential goods would "save energy and lessen the disruption of people," he said. Individuals going into the business world need to put more of an emphasis on the quality of the corporation when seeking a job — and once working, on the products being manufactured — than on purely financial gain. Concerning the conflicts that naturally occur in business, the way to face them would be by not letting the self become very attached. This non-attachment creates a person who is flexible and able to work



photo by Deanna Welch

under all sorts of tumultuous circumstances, he said.

Another sort of aggression that was specifically relevant to the Tibetan Buddhist speakers is government oppression. The reaction to the oppression of the People's Republic of China on the people of Tibet was the focus of much of the symposium. China — which has occupied Tibet for 40 years, fails to recognize the Dalai Lama, is ruining the land ecologically, and crushes the will of the Tibetan people, along with its own Chinese people as was seen by the Tiananmen Square massacre.

The political steps Kistler suggested that would free Tibet would be to have nations discontinue building their "export platforms" to China, but rather boycott their goods because of their Tibetan oppression. As there would not be any profit for China, the nation would then liberate Tibet, a more economical act than having to pay public relations firms to tell lies about their acts of genocide in Tibet, Kistler said.

The Dalai Lama and hence the majority of his following Tibetan people have reacted to this Chinese occupation passively. The root of the Dalai Lama's teachings strays from hate. "If you are angry at evil, evil cannot be conquered. It has conquered you by making you feel hate," Kistler said, paraphrasing the Dalai Lama.

He went on to say that this non-violent response is truly the most heroic and strong action because it is confronting the problem head on by speaking out and laying one's life on the line. In turn, this renders more logical decision making because through speaking one's mind, frustration which is a form of suppressed anger, is converted to positive action. As Kistler reported the Dalai Lama is fond of saying, "Why be unhappy if the situation can be favorably remedied? Why be unhappy if we can't do anything about it? Then let us use our patience and tolerance and be happy anyway."

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Freedom of (Lack of) Information

My mission began at the beginning of the week, when a would-be Features article needed a bit of researching into the political views of our three nationally-ballotted Presidential candidates. The intention was to compare the stances of Messrs. Bush, Clinton, and Perot in a nonpartisan and highly enlightened format. I felt the insider's surge of adrenaline as I called 4-1-1 — I, a member of the free press, requesting The Scoop from behind the scenes at headquarters — but alas, the search for comrades was to begin poorly. "What campaign headquarters were you looking for — Clifton? I have no listing for a mister Bill Clifton, ma'am..." So much for name recognition. Phone numbers garnered, I chose carefully: which order of inquiry would best represent my political and moral beliefs?

Electing to save the best for last, I promptly dialed Bush/Quayle '92 and as the ring of the telephone purred, I imagined myself soon confronted with a human extension of Bush/Quayle '92, a misguided soul volunteering to help further the Bush administration policies — servant to the ignorant! Propagator of social imperialism! Degraded of the forgotten points of light! Incinerator of the Bill of Rights! Insulter of all that was — "Good morning, this is Bush Quayle headquarters, how may I help you?" My heart sank, his voice was lovely. He cared about me. Uh. "Yes, I'm calling from the Barnard Bulletin: we're interested in publishing a story on the policy proposals of Candidate Bush; would you happen to have a press packet available?" "No, ma'am, we don't do that here. You'll have to call our Washington office for that." "Do you have any issue statements or glossy photos perhaps?" "I just told you what to do, lady..." Click. Yes! Vindication! The condescension of the Bush/Quayle entity at large hereby revealed! I was satisfied by the feeling of revenge in silently withdrawing my offer of free publicity.

Now to turn to the ally, the Clinton-Gore empathy in this anonymous, cut-throat campaign. Each ring of the telephone brought me closer to trust and calm. I would soon seek comradeship, a common philosophy, a shared desire for all that was good, a mutual vision of equality amongst all living creatures. . . After five minutes I was disconnected. This

pattern continued for three or four attempts, each time with renewed enthusiasm on my part (how busy they were, after all). A voice finally responded with an unidentified monosyllable and I found myself transferred to someone in the publications department. They listened to my credentials hurriedly and bumped me to the press people, who gave me to the issues people, who returned me to the front desk where I received another monosyllable and disconnection.

Crestfallen and emotionally drained, I dialed Perot headquarters, and it was with private relief that I listened to the unending busy signals.



Ah, well, so much for the search for truth. In a moment of pause I wonder why it is we have no more information to pass on. Is disorganization at such a premium that short-term requests for very general information could not be accommodated at the bureau of the largest city in the union? How does this reflect the organization level of the campaigns as a

whole? Could it be that the information had to be collated, and my voice did not inspire any action? Had I been part of a commercial organization, would they have salivated at the thought of showering us with press releases? My concerns ultimately lie with the readers of the Bulletin, for whom a topical survey of issues might have been intriguing and informative, yet the revelation that our candidates somehow fail to support communication with members of the community is unsettling.

My hero is in part an exception: the Clinton/Gore campaign has offered to the Bulletin a letter to students... *The Clinton-Gore campaign has submitted the following letter written by Governor Bill Clinton for the readers of the Bulletin.*

I learned something when I was in college which I have never forgotten and which motivates me to this day. I had a professor who taught that America's greatness is based on two ideas: that tomorrow can be better than today, and that each of us has a personal responsibility to make it so. I still believe that and I hope you can too.

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Asian Lesbians of the East Coast Provide Space of Support and Empowerment

When I came out, it was in the context of a predominantly white lesbian community at Barnard. I noticed almost immediately that Asian-Americans were glaringly absent in the "mainstream" gay/lesbian community, and even within groups of women of color. There is often no Asian or Asian-American representation in both lesbian of color and predominantly white anthologies. Moreover, while there are anthologies specifically for works of Chicana, African-American, or Latina lesbians, there is still no anthology dedicated exclusively to exploring the various meanings of being Asian and lesbian. I have often found my identity as a Chinese-American compromised, diminished, and at times, erased within such a community.

But while my racial background is often annihilated in the lesbian community, my lesbianism is invalidated by the Asian community. There is no word in Chinese for lesbian. Our existence is not acknowledged because it disrupts and threatens the Confucian system of values in which the patriarchal family is idealized.

These kind of marginalizations invalidate, silence, and disempower all Asian lesbians and lesbians of color. Asian Lesbians of the East Coast (ALOE) is dedicated to providing a space for Asian lesbians to share our experiences of racism, sexism, and homophobia. It is a space where tiresome explanations of culture or language are not needed, and where one does not feel fragmented and alienated because of one's sexuality, race, and ethnicity. It is a space of self-empowerment and self-discovery.

As one member, Miyoung Cho said, "When I came to the city, I didn't know any Asian lesbians. ALOEC provided me with a common experience and understanding that I needed, as well as an affirming place. I didn't know any Asian lesbians. It was important to know that they existed, so I knew I wasn't crazy."

Another member, Lisa Yee, commented that her life has turned around [because of ALOEC]. She went on to say that she has made some good friends in the group who understand the specific dynamics within an Asian family and their expectations.

Yee stated, "From an Asian point of view, it's nice that things are understood already [in the group]. And from a lesbian point of view, it's nice to hang around with dykes. I'm not an odd person in a heterosexual world. I feel more comfortable being out. I feel more integrated."

A founding member of ALOEC, June Chan, said the group's meetings are very much oriented toward "consciousness raising." The organization began in 1983. At this time, Chan observed an absence of Asians in the gay/lesbian community and she began talking to other Asian lesbians and networking. ALOEC grew out of these women simply sitting around and talking to each other about their experiences. Chan remembers the beginning of ALOEC as an "exciting time, for it was a time when she and other women were finally given a structure to truly come out as Asian and as lesbian."

Chan noted "The issues of oppression of racism and sexism as Asian women are the same. We needed to organize autonomously to gain empowerment. We have discovered that when you organize separately you gain so much more power. You are more in control of your own issues."

Chan stated that ALOEC's main goals are to be an autonomous organization to meet one another's needs (depending on whoever is in the organization at the time) and to develop themselves. At this moment, ALOEC's core is composed mainly of Chinese and Koreans. According to Chan, the organization's mailing list has grown from sixty to around one hundred people.

Most members note that ALOEC currently has a more social rather than political bent although they were all quick to point out that this does not mean there is a lack of political awareness or consciousness within the organization. "I feel that simply creating a safe space for Asian lesbians in a patriarchal, racist, and homophobic society is a powerful act of political resistance."

Furthermore, ALOEC has participated in explicitly political events. They were at the forefront of the protests against the racist and misogynist Broadway musical, *Miss Saigon*. According to Cho, "We sparked [the issue] up not because of casting issue. We were opposed to the content, we didn't believe the show should even exist. ALOEC was also involved in the demonstration commemorating the ten year anniversary of the death of Vincent Chin, who was killed in a blatantly racist attack."

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Griffin Speaks at the Center For Research On Women

On October 15, the Barnard Center for Research on Women sponsored writer and film director Susan Griffin's discussion of her recently published novel, *The Chorus of Stones; the Private Life of War*. Griffin read excerpts from her novel, followed with an interpretation of the readings, and ended by answering questions.

The Chorus of Stones deals with various themes pertaining to war in a deteriorating modern day society. Subject matter includes the Manhattan Project, military scientists such as Vemabon Brown, the V2 Missile (prototype to the ICBM Missile used in a nuclear war), and the Holocaust. Griffin said that her "greatest distress relates to how we have arrived with the invention of nuclear arms," because she believes that the mechanical production of weapons has led to indifference to human life.

Griffin discussed various modern weapons and their inventors throughout the past century, but devoted much of her concern to the creation of the nuclear bomb by raising the question, "[w]hy is it, in the twentieth century, that our greatest fire power is aimed at civilians?"

One of the strongest themes in her novel is the separation of the public and private spheres, and how this separation has impersonalized our society. Griffin explained that the division between life in the industrial sphere and life in the private home unraveled feminist ideas. "People are frightened of feminism for fear of losing their private sanctuary." Nevertheless, she felt that the role of feminism holds great importance in the merging of these two spheres. "Women's liberation allowed the political and the personal to merge, since rights were created against rape and sexual abuse." Griffin concluded that "the raping of women and bombing of women and children

are both of one movement."

Some may object to the placement of women in the role of political victims, and men in that of the political oppressors Griffin explained that although the book focuses on a masculine history, "[it] is meant to cross the line of gender, and instead focus on how gender is a part of a social system." The masculinity of war is only derived from the fact that the military defense is mostly comprised of men. "As far as war is concerned," stated Griffin, "female and male are equally responsible."

"Griffin suggested that various additional separations are responsible for the breakdown of society. She illustrated how the Christian-based opposition of spirit and matter was the major building block of the Western society, along with its breakdown. Griffin stated that "[t]he polarity between spirit and matter was destroyed when Einstein discovered that matter was energy. We learned to split energy - energy now realizes radioactivity." She perceives this destructiveness in the form of the nuclear bomb. "The development of nuclear weapons was a suicidal motion. The split between 'spirit' and matter has constantly tried to be destroyed throughout history." Griffin believes the line must be broken, but that humanity has approached this barrier incorrectly.

Along with the distortion of Western Science, Griffin also feels that society has abused the dogma by linking gender to the spirit/ matter binary. "Women are assumed to be earthy, of matter, and private, while men are out in public." She rejected these essentialisms, but stated that these traits are incorporated into females and males by the public.

One main topic of the novel is society's ability to deny reality. Griffin

recounted a brief autobiographical story of her own grandmother's ostracism by her family for partaking in some unspeakable situation. The family could never even say her name. Griffin compares this denial with that of modern day society. She believes in the need for the public to confront the reality of damage created by war, fear, and carelessness. "We need to confront the damage of past history, and do a major shift in our relation to the universe. We must head towards an age of meshing sexuality and government." By blurring the line between spirit and matter, Griffin feels people will communicate and share a better understanding of one another.

Priscilla Fusco is a Barnard College first-year student.

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Torchlight Parade Shows Support of Clinton and Abrams

There will be a mass mobilization of women interested in transforming the course of America on Wednesday, October 28. This event will symbolize the new light of change that our country will see with a Democratic victory.

The "Torchlight Parade," organized by women activists, is intended to mobilize voters in order to bring about a new era in the political process.

This is a most important election year. The failed economy is the major issue concerning our country. Still, other issues are high on our agenda as well. It did not take Anita Hill for many of us to understand the importance of having women, or men with pro-woman values and achievements, in public office. Unfortunately, it did take Anita Hill to awaken certain communities to the importance of respect for control over our bodies, whether the issue is choice, date rape, or sexual harassment.

This parade marks the growth of a movement, symbolized by rallies occurring simultaneously all across the country. For the event to be a real triumph, everyone must know about it. We are counting on you to make this parade a success. Please take some time between now and October 28, to help make this parade a forceful statement of our concern for issues such as jobs, education, and choice, and a galvanizing event for women's vote, so crucial to a Democratic victory.

Marchers will gather at Madison Square Park, 23rd Street and Fifth Avenue at 6:00 pm, and at 7:00 pm the march will begin towards the final destination of Washington Square Park.

Dawn Zuroff graduated from Barnard College in '92. She is currently Chief of Constituencies for the Bob Abrams Senate Campaign.

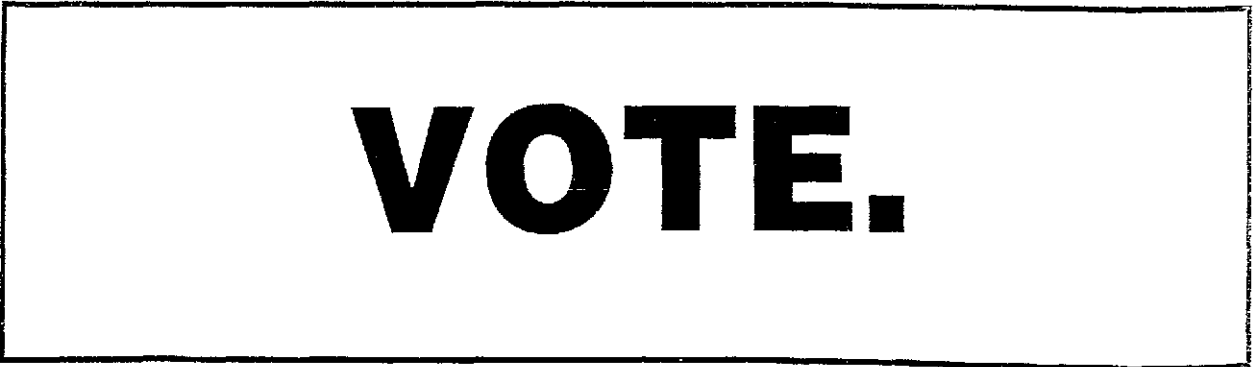
ALOEC continued from page 13

ALOEC is currently involved in the publication of *Colorlife*, a magazine for gay, lesbian, bisexual, and two spirit (a Native American term for gay and lesbian) people of color. They are also developing a project to promote Asian lesbian visibility in which the group hopes to blitz a neighborhood with "provocative Asian lesbian visibility signs." In addition, ALOEC hopes to address the issue of the AIDS epidemic in Asia. Throughout the year, ALOEC sponsors various social events such as dinner outings, drag parties, and retreats.

On a more serious level, I asked Chan how the organization deals with issues of xenophobia and internalized racism and homophobia. Also, I expressed concern over the erasure of all differences for the sake of unity. I questioned whether there was room for multiple and contradictory representations and positions within the term of Asian lesbian, particularly when "Asian" is a term used to describe several vastly different cultures. Chan acknowledged that all of these issues have come up in discussions and that the issue of looking at our differences has been very painful.

It is clear that, with ALOEC, a space has been constructed for one of the least represented groups within the lesbian/gay community and within the Asian community. As Milyoung Cho stated, "ALOEC is a place where Asian lesbians support each other and affirm who we are in terms of sexual orientation and racial background. It is a place where Asian lesbians can come together and network and meet each other. It is a place where we support each other in our political struggles. It is a place where we are outwardly identified as Asian lesbians, that's something not reflected anywhere else. We are a gathering ground for Asian lesbians and that is an important function."

Judy Yu is a Women's Issues editor and a Barnard College junior. For information on ALOEC's meeting times, please contact Judy at 23-1180.



Natalie Kampen

Professor Natalie Kampen, Chair of the Women's Studies Department, and Professor of Art History at Barnard, is one of the founders of the Feminism in Art and Art History Conference, which is held at Barnard annually. Marlena Sonn interviewed her after the most recent conference, which took place on Saturday, October 17.

Marlena Sonn: What's the history of the art conference?

Natalie Kampen: It started in 1988. I had come here to be both chair of the Women's Studies department, and a professor of art history, and I wanted to find a way to put those two things together. One day I was visiting a friend in Buffalo who was also doing feminist art history, and we were talking about how we could never get everyone who does what we do together in one place. So we decided to try to figure out a way to do it. We knew that my setting here would provide a good environment because I had a staff and a good space. We put together a list of everyone we knew who was doing feminist art history and sent lots of notes to everybody, and they said, "Yeah, we want to do it." It was very easy of the pants.

The first year there were about a hundred people that came, and they were wild about it, because it was totally nonhierarchical. Lots and lots of very famous people came, and they had no framework in which to be stars. So we were all alike - the graduate students, the famous older people, people from the real world, all simply talking to each other. We liked it a lot. After it was over, it had been so successful that everyone said they wanted it again. So we did it again.

Great changes have taken place over the last five years. We went from having invited speakers standing up at a podium teaching people, to a format where we have only workshops. Each workshop has two facilitators; they're not there to lecture. They can be graduate students or famous professors, but they're there simply to pose some questions so that the group of people can come together to talk about these specific issues. Then they're supposed to stay out of the way. It's totally democratized in that sense.

The second thing that's changed over the years is that at first almost everyone at the conference was an art historian, they're who Carol, my co-organizer and I knew. There were hardly any artists, critics, or museum people. There were almost no women of color, because there are so few women of color that do art history - they are located in the visual arts, and in museum work, and in criticism. We realized that if we wanted this to be the kind of inclusive and politically cohesive environment that we had in mind, we would have



Natalie Kampen photo by Rebecca Layton

to change it conceptually. Rather than saying, "Well, there aren't any art historians who are women of color. 'Too bad,' which is what major mainstream organizations have done, we changed it to the Feminist Art and Art History conference. The conference now incorporates a lot of sessions on issues of concern to women of color, and women of color are now directors and co-directors. So that changed it. There's still always a very conscious effort on the part of the board to recruit women of color, because since it started out as a white operation, there's not a sense of necessary entitlement on the part of women of color. Over the years it's gotten somewhat better, but it'll take a long, long time, because white organizations are always trying to undo the damage that they did at their moments of origin. This conference follows that pattern absolutely.

MS: How many workshops were run by women of color?

NK: A quarter of the sessions were involved with women of color specifically, and a quarter were by or about lesbians. So that too was a result of shifting the ground

Talks Art, Art History and Feminism

somewhat. The demographics are fascinating. There are plenty of art historians who are lesbians, but very few of them are out. There are more out lesbians in architectural history, and a lot are artists also. There are almost no out lesbians in the museum world. So again, shifting the ground, making architectural history one of the focuses, and strengthening the representation of artists meant that lesbians had a place. They didn't have to try to fit into someone else's space. This year and last year worked very well, in terms of representation and the feeling of belonging. Both lesbians and women of color seem to have expressed that, and this seems to be an ongoing commitment. One of the other things which is a little bit different is that we're strengthening the presence of Canadians. Cause, believe it or not, they're a disempowered group who are erased from North America. So we had a number of sessions that were by and about Canadians, and next year one of the co-chairs is a Canadian.

MS: How many Asian Americans participated in the conference? Were they artists or art historians?

NK: All three are artists. It's still very problematic to find women who are doing history on the East coast. It's no problem on the West coast, cause there are lots, but it's too expensive for them to come out for a one day conference. I think that's something that's gradually going to change. Among my graduate students in art history there are a handful of Asian American women who are interested in Asian art, and in European, African and Pacific art.

MS: I was interested in the dynamics between the artists and the art historians.

NK: That is an area with a long history of being problematic. When the universities in the West began to teach art history, they did so as upper class gentlemen who were largely interested in understanding their own collections. There was a real connection between the connoisseur and the art historian which only began to change in the U.S. in the 20's and 30's, largely because of the influx of Jewish and German art historians during the war. They brought a different tradition of scholarship, and their roots were by no means aristocratic. So they shifted the ground to the point where my generation of art historians includes a lot of middle class and bourgeois folks. Even among the white population, there are differences of class and ethnicity, and obviously there have been changes in terms of gender representation. So the polarization of the artist as *declassé* in relation to the aristocratic art historian has changed substantially. Even as late as the 70's and 80's, however, the separation was still going on.

So that's the historical background to the problem. The women - feminist or not - sometimes carried that over. But there was much less of that kind of suspicion and dislike among the women because it was really the women artists who had been first to grasp the significance of feminism for their own work. In a sense, they drew the art historians into the project of understanding the art of the past through a gendered vision.

We didn't have anything against the artists, but we really did want to talk art history. And artists have a different set of questions. So for the first two years we really kept restricted, and didn't invite artists, even though more and more artists started to think about it and wanted to come. When we realized the implications of the exclusion for class, race and ethnicity, we realized that we had to rethink the whole question. Through the participation of the artists, we have done so. There are sessions separately for artists, and separately for art historians, and plenty of people go to each one from the other camp. There are more and more sessions that put the two together, because we discovered that they've got lots to say to each other.

MS: So, in retrospect, how do you feel about this most recent conference?

NK: Well, I think it should probably be obvious from what I'm saying that I'm very proud to be associated with it. For all its having started out in an absolutely narrow and parochial way, if we hadn't done it even the wrong way that first year, we wouldn't have got to the last few years of doing it right. And I'm very happy with people's comments afterwards. They've been a nice mix of grumbings about what wasn't there, or what wasn't right, and comments which reflect a pervasive sense that it is a comfortable place. People routinely say that they look forward to coming, regardless of whether they're satisfied with the details, or whether the intellectual level is high enough, or the theory is good enough. It's a nice place to come, where you talk about things that matter to you with people who are smart and sympathetic, in a nonhierarchical and relaxing environment. So the conference does what it set out to do.

Marlena Sonn is a Barnard College junior.

Roman Cinématique

After having taken on the Mahabharatha, Shashi Tharoor now takes on the Bombay film world in his latest book, *Show Business*. The book charts the fortunes of one Ashok Banja, a tall, lanky man with a garage mechanic's face, who, against the will of his prominent family, becomes an actor. He rises to fame in a new breed of action films, and soon necessitates the coinage of the word 'megastar.' He marries the wholesome, homely (in the Indian sense of the word) Maya while having an affair with a sultry co-star whose fame rises from her willingness to bare her body. Eventually, he stars in a movie with his wife and his mistress. At the apex of his popularity, he turns to politics, but his more-or-less accidental involvement in a scandal involving Swiss bank accounts precipitates a return to the film world, since he knows more about the engineering of its illusions than that of the political world. On the set of a comeback movie, he has an accident, and falls into a coma. Millions of Indians pray for his health. If you have seen Hindi movies over the last 20 years this should sound rather familiar. *Show Business* is not so much *roman a clef* as *roman a porte ouverte*, which is half its charm.

A novel with references to Iftekar and Salim-Javed has the chummy, nostalgic familiarity for certain readers that a Brady Bunch scrapbook has for many Americans. Even if you don't know *Dil Ek Qila* from *Silsila*, Tharoor's comedy—for example, his description of a middle aged corpulent dancer performing the sexy gyrations a heroine is supposed to mimic—is as broad as anything featuring Asrani, but considerably funnier.

In true *filmi* style, the meat of the story is told in flashbacks by Ashok Banjara from his hospital room. Interspersed are hilarious summaries of some of his films, and chapters from the point of view of other characters allow

the reader to see the limitations and inaccuracies in each person's perspective. The most complex and turbulent character is a scene villain, Pranay, who is Ashok's rival for the affections of Maya. Ashok has an unfulfilled desire to please his father, no doubt to keep him from being an unutterably unbearable narrator. His lover, Mehnaz, is as much of a cipher in the book as she is in Hindi films. The only chapter from her point of view allows her to wail about her love for Ashok and his cruelty to her. Luckily, she doesn't wash his feet in her tears or run off to a temple to exchange her life for his.

If you know anything about India, you may wonder if Tharoor is really trying to say that Amithab Bachchan was accidentally trawled by higher-ups in the party into the Bofors scam. Dravidians and Dravidophiles among us may wonder why every one of Tharoor's Tamil characters are short, dark manglers of the English language, why the only mention of South Indian film is in the context of the religious films of N.T.R. and M.G.R. (considering the other salient facts about movies in the south are that they are raunchier and more feminist) and why, despite the fact that Madras women have ruled the box office since the days of Vyjayanthimala, there isn't one Tamil actress in the book. Then again, maybe not.

Show Business is a clever, facile book about Bollywood that narrowly escapes the realm of airport fare. Of course, the definitive novel on Amithab still needs to be written.

Mina Kumar is a Barnard College junior.

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INVESTMENT BANKING RECEPTION

Tuesday, October 27, 1992
at 7:00 pm

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GLUM GLAM GLIB

Maybe I got it all wrong, but I thought Friday night was supposed to be a tribute to Bob Dylan's accomplishments in his thirty years of being a recording artist. Dylan was a spokesperson of his era. He turned raw and confused emotions, as well as outright political statements into beautiful poetry. So when Sinéad O'Connor was practically booed off the stage at Madison Square Garden, I was saddened. I may not agree with some of Sinéad O'Connor's political statements and some of the things she's said have certainly angered me, but I was frightened by the blatant

disrespect for freedom of expression. You might say, "What about the audience's freedom of expression?" My response is that the tribute was neither the time nor the place to address Sinéad's performance on SNL. She wasn't even performing her own material - she was just paying tribute, like everyone else. What does it say about us when we won't even accept rock

and roll's challenges to the system? The support of Sinéad by her fellow artists was incredible, especially considering the bad press she's suffered. There may actually be some integrity in the music business that hasn't yet been destroyed by the industry. Unfortunately, today's audience may be the ones who destroy what's left. I find it hard to believe that anyone who booed Sinéad ever understood any of Bob Dylan's songs. This was proven when the most popular song of the night was "Rainy Day Women," best known for its chorus: "Everybody must get stoned." I don't think that all the people singing along were talking about what they had just done to Sinéad.

This Week's Good Stuff:

Maire Brennan— *Maire* (Atlantic): Although still a member

of the Irish quartet Clannad, Maire Brennan has debuted as a solo artist with a solid first effort. As a sister of Enya, Maire has a tough act to follow, but she does so on her own terms. *Maire* does remind one of Enya's first album, but there is more of a range of feeling; she often breaks away from the dreamy, water-like atmosphere that her sister has been known for. Well-backed by three of her sisters (not including Enya), Maire offers a wonderful mix of traditional and experimental music. Her songs range from a Gaelic lullaby, written for her newborn child, to an almost danceable tune

dominated by percussion. If you enjoy Enya, you should definitely try Maire - especially if you are looking for something with more dimensions and less dreaminess.

Right Next

Door: Because we still haven't had a chance to review the **too-skinne-**js, we decided to go see a

band we take more seriously. **Piss Factory** played the Space at Chase last Saturday. Coincidentally these two bands share the same drummer, except in this band he actually plays the drums. Described as grungy glam-rockers, this Sonic Youth-esque group played one of the tightest sets we've seen in a local band - even tighter than when Sonic Youth themselves played Columbia. Not only was the live music good, but the scene surrounding this band was fitting. Watch our column for future club dates for Piss Factory. They are worth the trip downtown.

Johanna Ingalls is a Barnard College senior and Jessica Hodges is a junior.



Maire Brennan

Talking With Yvonne Rainer: Performance, Cage, and a Changing Self

Janie Iadipaolo: My first question refers to the period of the late 1960's early 1970's in the United States which Moira Roth calls the "Amazing Decade" - a time when women's involvement in performance reached a peak - to what extent does that "peak" result from the women's movement and to what extent did the women's political movement affect the aesthetic nature of performance during the period?

Rainer: There's no coherent aesthetic that came out of that period. I think what the women's movement did was give women permission and impetus to investigate their own experience. It gave a legitimacy and an urgency to voicing experience that had been neglected, crased - disappeared. That was my experience - a kind of permission to investigate my own emotional, psychological, social history. A lot of autobiography came out of that period. And if you say that there was an aesthetic, it was about personal experience - autobiographical material.

I: You worked for the most part in New York at that time and there was also this whole movement in California with people like Faith Wilding and Judy Chicago. What was the climate like in New York for women artists?

R: Women artists were beginning to wake up to the fact that they had been excluded from major museums and there was a lot of anger and demonstrations around that. I have not been directly in the art world. I was in dance. There was a great deal of activity. Carolee Schneemann, I remember, was working and the Franklin Furnace started. My own work - 1970 - it was still a little early. I was still dancing. I started this group called the Grand Union. It was the Vietnam War that I was more involved with and I made these big epic pieces with 30 people. One was called "War." And then after the invasion of Cambodia, there was a group of us that walked through the streets of Soho in a kind of funeral procession. I went to India that year and came back and that was when I really turned to narrative and it was the beginning of my easing my way out of performance and into film where the combination of narrative writing and feminist issues began to take shape - about 1972, 1973.

I: So when you wrapped yourself in the American Flag - that was in reaction to the Vietnam War - What year was that?

R: That was 1970. That was around a show at Judson Church called "The Flag Show" which was in response to the arrest of a gallery owner and a sculptor who had used the American Flag. And they had both been prosecuted for desecrating the American flag. John Hendrix and Faith



Yvonne Rainer and Steve Paxton

Word Words, 1963

Ringgold, and a couple of other people mounted this huge show - I remember Kate Millet had a piece - all kinds of works involving the flag - desecrating and otherwise. I had this dance that I continued to adapt for a different occasion called Trio A. We took off our clothes and wrapped ourselves in these five foot flags - tied them around our necks like bibs and did this dance, combining two different kinds of desecrating material - nudity and the flag.

I: Could you elaborate more on the importance of flesh - of nudity in the piece. You mentioned Carolee Schneemann earlier. The 1970's was an important period for the exploration of the body within performance.

R: There's a lot of stuff around nudity then because it was so censored and shocking and so this seemed to be an appropriate protest to issues of obscenity and political censorship, aesthetic censorship

continued on page 21

I In "Looking Myself in the Mouth," (October 17 (Summer 1981) you write of John Cage, "What is John Cage's gift to some of us who make art? Thus the relaying of conceptual precedents for methods of nonhierarchical indeterminate organization which can be used with a critical intelligence, that is, selectively and productively, not, however, so we may be awakened to this excellent life, on the contrary so we may be more readily awakened to the ways in which we have been led to believe that this life is so excellent, just and right." Cage himself writes in *Silence*, that his work is an affirmation of life, not an attempt to bring order out of chaos nor to suggest improvements on creation, but simply a way of waking up to the very life we're living which is so excellent. You write that "only a man born with a sunny disposition" would write something so disinterested in politics. You seem to have thought Cage's artistic contributions/theories both liberating and limiting.

R For me John Cage certainly was a liberating influence. There was this atmosphere as early as the late 50's after the course he taught at the New School, the course in indeterminacy and composition - it led to this atmosphere of an abandoned kind of experimentation, of 'why not?' and anything goes and it led to complete abandonment and challenge of previously held ideas of form in all the arts. So

that was very liberating. On the other hand, by the time I wrote that article I was critical of Cage's Buddhist kind of acceptance of everything in the world just because it was there. It seemed that he had a total blindspot to social inequities. So the idea that everything can be enjoyed in the world cannot be divorced from who is in a position to enjoy it and who is not - so that's what I was getting at - who is in an economic position to appreciate. Now that he is gone I felt this tremendous loss - a voice that did in so many ways democratize art making. Anyone could do it and the everyday became an acceptable component of artistic practice. I think everything we see today can be traced to John Cage's influence in one way or another.

Zooprax, the Barnard Film Society will show Yvonne Rainer's film *Privilege* at Lehman Auditorium at 7, 9 and 11 pm on November 22.

The above is excerpted from an interview with Yvonne Rainer conducted by Janie Iadipaolo which aired on WKCR, the undergraduate radio station of Columbia University, in September as part of the Women in Performance Art/ Women Composers Festival

JOHN CAGE 1912-1992

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Regarding the oppressive nature of the Chinese government on its own people, Ginsberg spoke of the hope he had for China's future and what he thought had gone wrong. He said that anger stems from the lack of awareness of an entire situation. Therefore, there is a need to look inward to understand the roots of problems. The saddest thing for China as a nation, Ginsberg said, was 'the falling away of meditative practices.' Where his hope lies is with the dissident youth of China to make liberating reforms. "The hippie, beat, sexually liberated, marijuana smoking, Bohemian youth are the hope in China," he said in a rhythmic voice to a raucous round of applause from the audience. He told of meeting Chinese youth with an eagerness to resume meditative practices and renew these gentle practices of ancient Chinese culture, indicating that change may lie ahead.

In answer to all of these man-made dilemmas from which aggression stems, Representative Dharlo offered a view that would stand as creative resistance. The key words are global responsibility. The current aggressions in this world are caused by the three sins which Buddha gravely warned about: greed, ignorance, and intolerance. Dharlo said, "We are all responsible for the the ways of the world. We can all contribute. We all deserve happiness, why deny it to each other?" The way in which we do deny it to each other is by answering aggression with violence.

Deanna Welch is a Barnard College first-year student

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I still believe that and I hope you can too.

Washington has done so little for so long that you may think the President can't make a difference in your lives. Don't believe it. Franklin Roosevelt put millions of Americans to work during the Great Depression. Harry Truman sent millions of Americans to college with the GI Bill. Martin Luther King, Jr. and millions with him pushed the President to transform our laws and guarantee civil rights.

What we need is a detailed plan which invests in the future, not a president who talks mockingly about the vision thing while attempting to decimate student aid and cut taxes on the rich. We are the only industrialized country without a national health care plan, a national education plan, and a strategy for the future.

Al Gore and I have a plan. It's called 'Putting People First' and you can find it in your local library or bookstore.

I want you to know that together we will change America again. We will fight for what Americans deserve. The right to borrow for college. A good job. Affordable, quality health care. A clean, safe environment. Choice. A government that works together for the American people.

You have a lot more at stake in this election than I do. You have to worry about paying for your education. You have to hope that you'll be able to find a decent job after school. You have to worry that you'll fall in love with someone who is HIV positive. And you have to hope that one more Supreme Court Justice won't take away your right to choose.

I hope you will join me in a great effort to unite Americans, to create a community where people look out for each other, not only for themselves. It will be in America where we all have a chance and we all stand together—whatever our race, religion, or sexual orientation.

Your efforts must be heard, and I intend to continue listening. Join our effort, register and vote. Together we can change America.

Jocelyn Leka is a Bulletin Features Editor and a Barnard College senior

Clark Kent where are you ?

As I watched the second of the Presidential Debates (along with 91,999,999 other Americans), with its new-and-improved, audience participatory format, I was disappointed that the candidates failed to supply the viewers and voters with any new revelations and ideas. But I was more disappointed with the moderator. I must have blocked out her name because all I remember is Carol something or other. Where was her brain? The audience asked intelligent and informed questions on their own and did not need her help. She merely added an element of annoyance and redundancy to the proceedings. It just goes to show you that those in charge at the networks do not have enough faith in the American people to let *them* run the show. The trade to follow is my condemnation of the current media and a fervent plea to those readers with a conscience and a working cerebellum or cerebrum (I forget which, both would be good) to strongly consider a career in journalism. My mom used to tell me that TV would make my brain go soft. If that is the case, I probably have permanent Play Doh brain syndrome (how could I not have it, I have been a devoted Days Of Our Lives watcher from the age of nine?). The truth is, television does spoil our minds. The days of 'Howdy Doody,' 'I Love Lucy,' and 'The Honeymooners' are gone, perhaps to our parents' chagrin, and our generation is now besieged with an average of 30 new series each season, including such canceled gems as (now try to remember these), 'Sledge Hammer!,' 'The Charmings,' and 'Cop Rock.' (It is no coincidence that all of these shows were on ABC, the network home of our good friend Carol the moderator.) We are bombarded with crap. My scan of TV Guide (I read it for the crossword, really) yielded a count of 21 talk shows, ten 'news' shows, seven various specialty channels, and several of those nightmarish infomercials, featuring stars like Victoria Principal and Meredith Baxter-Birney. Suffice it to say, I did not get through the whole guide. How can one blame us college students, whose favorite TV shows are '90210,' 'Studs,' and 'Ren & Stimpy' (as reported by the 10/9/92 issue of that oh-so hip Bible of the pop cultured, Entertainment Weekly), for not wanting to partake in 'The Rush Limbaugh Show,' (although, I must admit, he is hilarious, also frightening, but very funny) 'Dinosaurs,' and 'Major Dad.' We need an escape from the contemplation of real-life horrors, like, how are we going to find jobs once we leave here? (Now *that* would be a good talk show topic.) Talking of the talk shows, they induce more retching than anyone. Maury Povich's sensationalistic and degrading treatment of topics like 'Math teacher by day, Madam by night' and 'Dating With HIV' trivialize the real

and enormous problems of prostitution and AIDS. Flipping the dial reveals Oprah alternating between 'A Guided Tour of Cher's House and Closets' on one day and 'How Child Abuse Victims Survive' on the next. This suggests to me an attempt to be all things to all people. My question is, 'What is losing couple of ratings points compared to gaining some integrity?' This is an election year, for goodness sake! How about a show on 'How Higher Taxes Will Affect Your Children' or 'What it Would Mean to Have a Pro Life President in Power,' or 'How Did We Amass Such a Huge Deficit, Anyway?' Why not present an unbiased and informative session to the American people so they can make educated choices come November 3? The Today show has an extremely frustrating feature on each show following a debate: they tell us who "won." A panel of political "experts" (read NBC correspondents) decide for us who won and why. I would like to think that anyone who watched the debates could determine that for herself. Television should be here to educate, not to dictate. I am not about to let newspapers off the hook either. Did you know that USA Today has a reading level equivalent to that of a fourth grader? Those cute little pie graphs and surveys save us time from actually, dare I say it, reading! By appealing to our need for the Quick Fix, we are sucked into the belief that we actually know something about what is going on in the world today. Our hectic lives do not allow for time to absorb seriously the Wall Street Journal. But they should. The 'McPaper,' as it has been called, has a television equivalent in CNN. Tuning in at five minutes past each hour will net you all the major headlines you will need that day. How convenient. My paper at home, the illustrious Cleveland Plain Dealer, makes it a habit to endorse specific candidates for local elections, thus presenting biased articles to the readers. My favorite feature in the Columbia Spectator is the Thursday Beverly Hills UnZIPped column. It cuts through the Politically Correct garbage of today and pokes fun at the stereotypes and pathetic attempts to address social issues that television fosters. We should not tolerate lame excuses for entertainment and news reporting. We have to change the accepted standards. Anyone with ethics, character, and morality, please strongly consider a career in journalism: the country needs you.

Kate Harvie is a Barnard College first year student.

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