



BARNARD BULLETIN

VOLUME XCI NUMBER 4 DECEMBER 7, 1992

Women In the World of Jazz





BEAR ESSENTIALS

FROM THE HONOR BOARD: HOW TO EASE END OF TERM PRESSURES

1 Map out all the dates of your exams and due dates for papers. If you have too many papers due in a week, talk to your professors to discuss the possibility of an extension. You might also start on one of the assignments early so that you won't feel too much of a crunch when deadlines approach. Remember, too many extensions can also prolong the agony. 2 Check with your professors on the types of sources you are permitted to use in your assignments near the beginning of the assignment, not the day before. Ask whether or not collaboration is allowed on lab reports or problem sets. 3 If you are thinking of using a previously written paper from another course in a present assignment, talk to your professor or hand in the earlier paper as well. This will verify that the work you have handed in is new work for the present course. 4 Always keep the lines of communication open between yourself and members of the faculty. That way you will always know what is going on as well as what is expected of you. If you have any questions regarding any of these matters, call Mana Ting, Honor Board Chair, x32861.

CHANGES IN THE EXAMINATION SCHEDULE

For Fall 1992 are as follows: ECO BC 1001-01, Thurs, Dec 17, 1-4 p.m., 422 Lehman; ECO BC 1001-02, Tues, Dec 22, 1-4 p.m., 263 Macy (Teachers College); ECO BC 3035, Mon, Dec 21, 4-7 p.m., 405 Milbank; BIO BC 1001 and BIO BC 2002, Fri, Dec 18, 9 a.m.-12 p.m., 302 Barnard, 304 Barnard, 306A Barnard, 409 Barnard; BIO BC 2003 confirm with instructor.

THE LAST DAY TO FILE A REQUEST FOR AN INCOMPLETE

is Tues, Dec 15. In a course where a final paper is due on an earlier date, request must be filed no later than the day before the paper is due. Please also note that the last day to submit work to the Registrar's Office for vanishing incompletes is Fri, Jan 15, 1993. For further details, consult the Barnard Catalogue page 52.

THE DEADLINE TO WITHDRAW

from a course (W recorded) is Wed, Dec 9. This is the absolute last day!

IMPORTANT JANUARY DATES

Language placement exams will be given on Fri, Jan 15, 1993. Registration for Physical Education will be held on Tues, Jan 19 from 6 p.m. - 9 p.m. in the Gym.

NEW POLICY RE ELEMENTARY-LEVEL FOREIGN LANGUAGE

The Barnard faculty has just adopted a resolution allowing every student a one-time exception to the policy on receiving credit for only the first half of an elementary foreign language course. Students who want to receive credit for the first half of an elementary language sequence will be required to request it of the Registrar in writing. The exception is available for a current course or one previously completed, but once the decision for credit is made, credit cannot be revoked.

SPRING 1993 BARNARD COURSE CANCELLATIONS

The following Barnard courses for Spring 93 have been cancelled: CHE BC 3355, Biochemistry Lab; CHE BC 3357, Biochemistry Lab; FRE BC 3032, Humanism and Reformation; FRE BC 3035, 18th Century Fiction; POS BC3433, Colloquium on Concepts; ENV BC 3019, Energy and Mineral Resources; SOC V 3303, Female and Male. For information on new courses or changes in times, consult the listing in the Dean of Studies Office, 105 Milbank.

PROGRAM PLANNING

Tentative Spring 1993 programs for first-year students and first semester sophomores should have been filed with the Registrar. Juniors and seniors as well as second semester sophomores should have discussed—and in some departments filed—their tentative programs with their major advisors. All returning students who intend to take limited enrollment courses at Barnard should have signed up for them in the relevant departments. If you have not tended to these matters, please do so as soon as possible.

ATTENTION SOPHOMORES, JUNIORS AND SENIORS

January lottery applications are now available at the Housing Office, 203 Sulzberger Hill until Thurs, Dec 10. The deadline for all applications is Fri, Dec 11, 12 noon.

FEBRUARY GRADUATES AND STUDENTS GOING ON STUDY LEAVE

should go to the Housing Office no later than Fri, Dec 11, to cancel their housing contracts for the spring.

PREMED FORUM

Dr. Andrew Frantz, Chairman of the Committee on Admissions at Columbia University College of Physicians and Surgeons, will speak on what medical schools are looking for in pre-medical applicants today, Mon, Dec 7, 8 p.m., 10th floor of Hartley Hall, Columbia College.

PRELAW STUDENTS

If you are applying for admission to law school for fall 1993, make sure to check your recommendations file with Jayma Abdo in the Dean of Studies Office, 105 Milbank, before you leave the campus for the holidays.

FEB. '93 DEGREE CANDIDATES

You should have received a letter from Dean Schneider regarding the February graduation exercises. Please be sure to return the form enclosed with the letter by Fri, Dec 23. If you did not receive the letter, call Dean Schneider, x42024.

SENIOR CLIPBOARD

Wed, Jan 6, 1993 is the deadline to apply for the Associate Alumnae Graduate Fellowships offered each year for graduate study by the AABC to one or more Barnard seniors or alumnae who show exceptional promise in their chosen fields. For information and application forms, call Alumnae Affairs, x42005. Students interested in competing for The Elie Wiesel Prize in Ethics must submit a 3,000 to 4,000 word essay on one of the following themes: 'The Meaning of Ethics Today: Choices, Challenges and Changes,' 'Can Ethics Be Taught?' and 'What is the Ethical Legacy of the 20th Century?' For further details, see Dean Schneider, 105 Milbank, x42024. The deadline for submitting essays is Tues, Dec 15. Prizes: \$5,000, \$3,000, \$2,000, three honorable mentions.

STUDENTS NOT RETURNING TO BARNARD NEXT SEMESTER

and who are not February '93 graduates are reminded to file a study leave or withdrawal form in the Office of the Dean of Studies as soon as possible. Students seeking credit for a study leave should arrange to meet with Dean Schneider (105 Milbank) and remember to have course approval forms signed by the appropriate departmental chairs. Students who will not be seeking credit for course work elsewhere while on leave should see their advisors and complete a withdrawal form.

BARNARD BULLETIN

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Women's Issues
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Shelly Rosenblum

The Arts
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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 Thursday preceding publication. Opinions expressed in the Bulletin are those of the authors, and not necessarily of the entire Editorial Board or of Barnard College.

The Barnard Bulletin
3009 Broadway
105 McIntosh Center
New York, New York 10027
(212) 854 2119

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Clearing Our Name

Several people have recently charged the *Bulletin* of espousing racist, homophobic, and classist viewpoints. We, the *Bulletin* Editorial Board, find these claims to be unbelievably preposterous. In fact, we are so sure that instead of propagating hatred and bigotry, we have continually strived to promote tolerance and understanding, and have tried to address issues pertaining to just about every group imaginable in a favorable light, we have decided to print the table of contents of every issue that we worked on, so that they will speak for themselves. If you are interested in re-reading any of the articles, you can stop by the *Bulletin* office.

Number 1: Jan. 27, 1992:

VOICES
Letter to the Editor: SGA President Speaks Out On Racial Bias

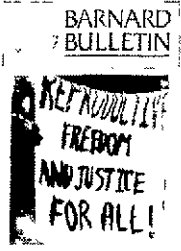
NEWS
University Food Market Boycott Continues Under Allegations of Discriminatory Practices
Barnard Student Dies in Automobile Accident
David Duke Subject of Internationalist Socialist Organization Forum

FEATURES
Camping Out On-Broadway
Woody [Allen] Pecks A Chord Among Students
Four Student Leaders Discuss Racism on Campus

WOMEN'S ISSUES:
Rob v. Wade: A Historical Perspective
Photo Spread of Campus Pro-Choice Rally
Students Organize to Fight for Reproductive Freedom

ARTS:
Lincoln Center Film Society Opens Theater
The Spiritual Seen Through the Simplistic
You Won't Find Thalma and Louise in This *Grand Canyon*
Loff Field Music Review
Arts Calendar

COMMENTARY:
Cat Soup and David Duke
Turning Print Into Action



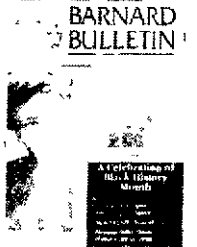
Number 2: Feb. 3, 1992

NEWS:
Barnard Bull [Liberal Arts Education]
Barnard French Department Undergoes Changes
Barnard Hosts Conference on Liberal Arts Colleges
SGA Plans Town Meeting to Address Campus Intolerance
Controversy Surrounds Recent Dismissal of Barnard Theater Professor

FEATURES:
In Celebration of the 76th Anniversary of Black History Month
The Road to Eatonville: Third Annual Zora Neale Hurston Festival of the Arts and Humanities
The Many Faces of Billie Holiday
My Stint as a Commercial Producer [for recycling and waste reduction]
Targeting the CU Varsity Women's Archery Team

WOMEN'S ISSUES:
Women's Alternative Health Week Addresses Lesbian Health
Professor Dalton Opens Women's Lecture Series With 'Gandhi and Gilligan'
New Seminar Explores Relationship Between Sexism and Women in Science
Word On Women: Barnard and Beyond

ARTS:
Earth, Skin and Fire on Exhibit at Harlem's Studio Museum
Out of the *Blue* Arises a Feast of Sight and Sound
Cat a Tonics Join Campus Acappella Groups
Performers Organize to Raise Money for P.S. 122
Arts Calendar



Number 3: Feb. 10, 1992:

NEWS:
Barnard Bull [course offerings]
New York State Budget Proposals Affect the Liberty Partnership Program, STEP, and Bundy Aid
Seniors Face Post-Graduation Anxieties During the Recession
The Tradition of African-American Storytelling: Ossie Davis Speaks at the Hurston Festival
Reuter Forum Tackles International Economic Problems
Schroeder Speaks About Funds for Children and Their Families
SGA Update
This Week's Black History Month Events

FEATURES:
Inside the Pamyat: A Close-up Look at Racism [Russian anti-Semitic movement]
Students Call for New Asian American Studies Courses
African American Studies at CU: What Are We Neglecting?
Beauty and the Beast: Disney Fails at Feminism

WOMEN'S ISSUES:
The Art of Self-Defense
Word on Women: Barnard and Beyond

ARTS:
Downtown Performance Space Tackles the Recession
Sharp Blends Diverse Dance Forms in *Sextet*, *Men's Piece* and *The Golden Section*
Loff Field Music Review
Arts Calendar

COMMENTARY:
The Necessity of Need Blind Admissions
Barnard Graduate Describes Real Life in the Recession
Ring In The Year of the Monkey [the Chinese New Year]



Number 4: Feb. 17, 1992

VOICES:
Editorial: Reduce Your Risk of Attack
Letter to the Editor: Beauty and the Beast Review Fails In It's Feminist Interpretation

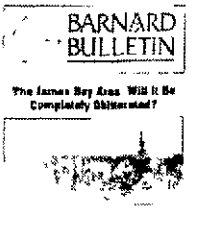
NEWS:
Barnard Bull [suicide]
Blood Donor Needed To Save Young Man's Life
Negotiations End Between Barnard and Transport Workers

FEATURES:
Will We Bring About Our Own Great Flood? New York Legislature to Decide on Preservation or Destruction of James Bay Area
Students Wonder Where the Recession Will Take Them
St. John the Divine Serves as Vital Center for Recycling

WOMEN'S ISSUES:
Women's Handbook to be Published in Late February
Writer Depicts Women's Isolation and Repression Within Iranian Culture
After a Long, Difficult Struggle, Rape Crisis Center Opens Its Doors

ARTS:
Wandering Eyes Focuses on the Art of the Body
Joseph Mydell Brings Poet's Life to the Stage in *Lyrics of the Hearthside*
Arts Calendar

COMMENTARY:
Sexual Harassment Inside and Outside the Classroom: Women Students Reveal Their Experiences
When Will Women's Words be Taken Seriously During Rape Trials?
Sexist Language Does Promote Gender Inequality
Wanna Eat at SPEWitt?



Number 5, March 2, 1992.

VOICES:

Editorial Students Must Fight Financial Aid Problems On All Fronts

NEWS:

Barnard Bull [campus escort service, 4-SAFE]
 STING Conference Encourages Student Activism
 Support Increases for Pan African Studies Major
 Professors Discuss Affirmative Action At Campus Lecture

FEATURES:

Local Daycare Center Aids Parents in the Columbia Community
 Lesbian and Gay Issues: How Far Have We Come? A Discussion With Dr. Marjone Hill

Diverse Campus Groups Unite to Support Davis' keynote Address for Black History Month

Demetra Royals Discusses Entering the Film Industry From an African American Woman's Perspective

WOMEN'S ISSUES:

Women Poets Series Presents Distinguished Poets
 Study Reveals Discouraging News About Women's Political Knowledge
 Coop Discusses the "Isms" in Relation to Feminism
 Word on Women: Barnard and Beyond

ARTS:

Monk Paces The Chill In *Tacing North*
 Wings Theater Presents *Sammy Went A Courtin'*

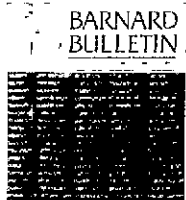
Broadway Play Brings *Private Lives* Out Into the Public

Swiss Documentaries Expose Personal Lives of Two Artists

Leff Field Music Review
 Arts Calendar

COMMENTARY:

A Victory for Need Blind Admissions?
 Why Are We Still Fighting When We're On the Same Side?
 What Buchanan Really Stands For
 Education Needs a Facelift



Number 6, March 9, 1992.

VOICES:

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

NEWS:

Barnard Bull [Women's Handbook]
 Professor Bailey Probes Into the Sexual Revolution
 Students Charged In Low Library Blockade
 Seven Sisters Conference on Women's Health and Sexuality
 Class of '95 Sponsors Walk A Thon To Remember Helene Leder
 Rabbi Chanoch Teller Tells Tales of Happiness
 Students Protest As Ozone Is Eaten Away
 Shawkli Draws the Connection Between Malcolm X, Socialism, and Black Liberation

FEATURES:

Columbia's Escort Service Spells SALETY for Students
 The Urban African American Experience

WOMEN'S ISSUES:

Quindlen Speaks About Merging A Career With Motherhood
 Barnard Women Referred to Columbia for AIDS Testing
 Word on Women: Barnard and Beyond
 No Avenue To Virtue: Examining the Cultural Context of Sexual Violence
 The "Sadomasochistic Dynamic" Goes Beyond Sexual Relations
 Womanism Utilizes New Tools to Understand Black Theology

ARTS:

Woman Filmmaker Gives Insight Into Sexist, Racist World of Film
 Pearl Cleage's One Act Plays: From Harlem to Mecca On 5/7
 R.A. Sasaki Weaves a Tapestry of Short Stories

Fried Green Tomatoes Marginalizes Lesbian Relationships

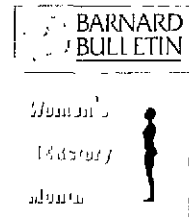
The Local Stigmatic Is No Dog Day Film
 Audiences Learn *The Art of Dining* at Barnard

Calendar:

Article 99 Focuses on the Needs of America's Veterans
 NY Public Library Exhibit Celebrates Poet's 100th Birthday
 Arts Calendar

COMMENTARY:

Blood, Sweat and Beers
 Students and Faculty Respond to Idea of



Our Number 7, March 30, 1992 issue was an April Fools Day mock issue

Number 8, April 6, 1992.

VOICES:

Editorial Commit Yourself to the Fight Against AIDS
 Some Thoughts About Campus Elections
 Reproductive Rights Are Fundamental Rights

NEWS:

Barnard Bull Elections!
 SGA Candidates Speak Out About Their Ideas and Qualifications
 McCurdy and Baldwin Show Support for Clinton at Campus Talk
 Conference Addresses Legacy of the Civil Rights Movement
 International Youth Court Confronts Bush on Environmental Issues
 First Annual Staff Appreciation Days
 Sustar Speaks on Marxism and the Modern World

FEATURES:

Celebrating the 80th Birthday of Nobel Laureate Odysseus Hlyts
 Word on Women: Barnard and Beyond

ARTS:

Folk Music for the Nineties
 Seattle Scene Is Saving Rock N Roll
 Going for the Gold
 Arts Calendar

COMMENTARY:

A Taste of Real Life In the Rat Race World
 Let's Go To Bed
 Hydro-Quebec Is In Deep Waters



NUMBER 9 April 13, 1992.

VOICES:

Editorial End the Myth of Asian Americans as the "Model Minority"
 Letter to the Editor

NEWS:

New Distribution Requirements Implemented for the Class of '97
 Action Bronca Sponsors a Rap Session on Latino Issues
 Community Impact Sponsors a Dialogue on Homelessness
 SGA Update

FEATURES:

Barnard Graduate Speaks of Her Experience as a Film/Television Producer
 Nightline Volunteers Await Student Calls

WOMEN'S ISSUES:

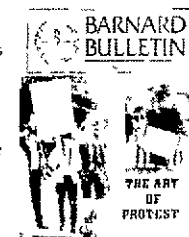
Over 900 Barnard and Columbia Students March for Abortion Rights
 Photo Spread of the April 5th March
 Operation Rescue: fights Feminism Not Abortion
 Word on Women: Barnard and Beyond

ARTS:

Raise the Red Lantern Exposes One Time Dim Realities for Asian Women
 Leff Field Music Review

COMMENTARY:

Washington Was Big, But the Fight for Reproductive Freedom Continues
 South of the Border (the Mason Dixon Line, That Is)
 A View of Asian American Women Writers



FROM THE EDITORIAL BOARD

Number 10 April 29, 1992

VOICES:

Editorial Break the Silence About Sexual Violence

NEWS

Barnard Bull [eating disorders]
 Discussion on Environmental Racism
 Barnard's First Annual Essay Contest
 Fretz Speaks on Correlation Between Socialism and Gay and Lesbian Behavior

APAAM Attacks Anti Asian Violence

Discussion on the History of Conflict Between Jews and Christians
 Race Relations Panel Discusses Ethnicity and Identity

FEATURES:

An Interview With Associate Dean of Studies Grace King
 Organization Lost In the Shuffle [Health Services tripartite committee]
 Taking Back the Night and Beyond
 Mutang Speaks About His Personal Fight to Save the Rainforest
 Five Leaders of Women's Organizations on Campus Discuss Their Views on

Feminism

WOMEN'S ISSUES

Where Once We Were Silenced Tonight We Scream [an excerpt from Taking Back the Night]

BCSC Placed on Probation for Publicity of Picket
 Asian American Women Face Double Discrimination
 Reproductive Freedom Alliance Joins Campus Groups

ARTS:

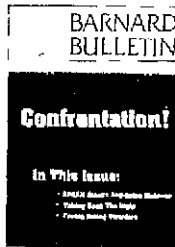
Skippy Puppy Delivers Last Rucs
 Photography That Walks the Streets
 Wayne's World Meets *The House of Blue Leaves*
 Blind (Melon) Ambition
 Leff Field Music Review
 Arts Calendar

COMMENTARY

Violence Against Women Continues
 Open Letter to Barnard Community
 Exploitation and Revolution Street Children in

Developing Nations:

When Injustice Prevails
 Read My Lips 'Sex'
 Why I'm a Failure
 Taking Back the Ignorance



Number 11 September 28, 1992

VOICES

Editorial If You Seek Among the Chaos You May Find Some Help Out There

NEWS

Barnard Bull [Woody Allen/Mia Farrow]
 Dr. Polly Wheat Becomes New Health Director at Barnard
 Recycling Participation Increases As a Result of New York State Law

FEATURES

Murphy Brown Fact or Fiction?
 Why Transfer to Barnard?

WOMEN'S ISSUES

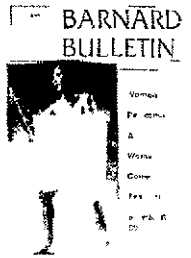
Ms Comes of Age Interview With Mary Thom
 Word on Women Barnard and Beyond

COMMENTARY

Sunday Morning Wanderings
 Traditional Values or Republican Ploy?

ARTS

A Little Slice of *Blue Heaven* Here on Earth
 Women's Fest Airing on WKCR



Number 12 October 5, 1992

VOICES

Editorial College Republicans Display Homophobia and Racism

NEWS

Barnard Bull [family values]
 Financial Aid Maimed by Recession
 Russian Foreign Minister Announces Plan for New Strategic Democratic Initiative
 Israeli Foreign Minister Addresses Peace

FEATURES

Incinerators Threaten New Yorkers' Health City Government Backs Business

Sadomasochism In Everyday Life: An Interview With Lynn Chancer

WOMEN'S ISSUES

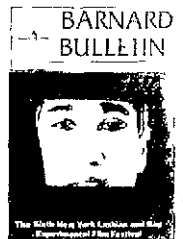
What Happened to Student Activism at Barnard?
 Helene Cixous Reads at Maison Française
 Administration Must Support the Rape Crisis Center

ARTS

Mary's Magic Drags On
 A Nice A Man A Classic
 Lesbian and Gay Film Festival Showcases New Works

COMMENTARY

Watch Out America
 Is That Smell You or One Hundred Miles Worth of Swampland?



Number 13 October 12, 1992

VOICES

Editorial Barnard Women's Health Month Activities Lack Focus on Sexuality

NEWS

Barnard Bull [Ross Perot]
 Snidents Rally to Protest Graffiti
 Looking Back at Fretz [Boaz]
 Barnard Celebrates Women's Health Month

FEATURES

Energy Conference to Highlight Efficiency Issue
 Barnard Center for Research on Women to Celebrate

Twentieth Anniversary

WOMEN'S ISSUES

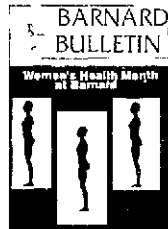
Fascism By Referendum Anti-Gay Bill Hits Oregon Ballot
 Students Honor Fifth Annual Coming Out Day

ARTS

Latino Coffeehouse Presents Night of Poetry
 Tom Waits for No Man

COMMENTARY

Women Voters Must Be Aware of Health Issues



Number 14 October 19, 1992

VOICES

Editorial Barnard Security Frazzles Survivors
 Letter to the Editor Class Officer Criticizes Lack of SGA Coverage in the Bulletin & Bulletin Response

Republican Expresses Anger Over Bulletin Editorial & Bulletin Response

NEWS

Barnard Bull [women's college]
 MacKinnon Speaks Out Against Pornography
 Rachel Unveils Cross-Cultural Themes

FEATURES

The Big Fix Barnard Safety Pamphlet Misleads Students About Rape and Sexual Assault on Campus
 Professor Offers New Perspective on Women's Issues

WOMEN'S ISSUES

Why Aren't Survivors Believed? Bennett Talks About Survivor's Representation of Rape

Uta Glazer Talks About the Need to Abandon Cultural Relativism for the Protection of Human Rights for All Women

ARTS

Ragged Flovers
 The World of Magritte

COMMENTARY

The First Debate Christmas and Incompetence
 Pitypen Politics



BULLETIN!

FROM THE EDITORIAL BOARD

Number 15 October 26, 1992

VOICES

Editorial Where Were You on November 3 1992?
Letter to the Editor Dr Polly Wheat Addresses Health Month

NEWS

Barnard Bull (presidential debates)
Despite Downward Trends In Enrollment at Women's Colleges Barnard's Admissions Increase

Latino Rap Session Separates Image from Reality
MTV Generation in the Voting Booth

FEATURES

Buddhist Symposium Teaches Creative Resistance to Aggression
Freedom of (Lack of) Information

WOMEN'S ISSUES

Asian Lesbians of the East Coast Provide Space of Support and Empowerment
Gniffin Speaks at the Center for Research on Women
Torchlight Parade Shows Support of Clinton and



Clinton Wins!



Abrams

Natalie Kampen Talks Art Art History and Feminism

ARTS

Roman Cinematique
Glum Glam Glib
Talking With Yvonne Rainer Performance Cage and a Changing Self

COMMENTARY

Clark Kent Where Are You?

Number 1 November 9, 1992

VOICES

Editorial Isolation Leads to Division
Letter to the Editor CORRE Lecture Promotes Racism

NEWS

Barnard Bull (Congressional & Presidential races)
Barnard Students Choose Clinton Before America Does
Borodovsky Discusses the Implications of Being White In a Racist Society

FEATURES

Students Use Production Skills in Senior Plays
Political Science Professor Ester Fuchs Speaks About the Recent Presidential Election

WOMEN'S ISSUES

Professors Discuss Politics at a Post Election Roundtable

ARTS

Public Lecture
Chansaw Performance On the Cutting Edge

COMMENTARY

21 Million Chinese Lives Were Disregarded
Veterans Day A New Look at an Old Perspective



November 1992
+ 4 - 0 =
AMERICAN COLLEGE

Number 2 November 16, 1992

VOICES

Letter From the Editor-in-Chief School Sanctioned Intolerance Why Are Some Groups Rights More Important Than Others?

Letter to the Editor CORRE Workshop Alienates and Insults All Caucasians
Letter to the Editor CORRE Discusses Its Goals and Upcoming Events
Letter to the Editor "Institutional Racism" & Bulletin Response

NEWS

Barnard Bull (National Smoke-Out Day)
49 Claremont Renamed Elliott Hall at Ceremony
Photo Spread of Dedication Ceremony

Mohammad Sparks Anger and Controversy on Campus
Tea and Topics discussion on Holiday Decorations on Campus
Weinberger Discusses the Arab Israeli Conflict

FEATURES

Had I Been A Man This Summer I Might Not Have Been So Disillusioned
Kinstalnsicht Remembered

WOMEN'S ISSUES

Professor Rosenberg Speaks About Women In Recent Politics
Pro-Choice Movement Under Clinton Discussed at Forum

Two Students Respond to the Themes of *The Love of the Nightingale*
Babes and Bunbos in Film

ARTS

Integrity Intelligence and Love Sparkle in *Aladdin*
Profile Brad Kane - The Voice Behind *Aladdin*

Wynton Marsalis An American Great Lectures on
Jazz Past Present and Future

Upcoming Campus Productions
Theatre Review *Nightingale* Sings Sweetly But Off

Key
This Week in Music New Releases and Music News

COMMENTARY
Reflections on My Political Activism Through the Years



Where Was Our Tolerance Gone?

Number 3 November 23, 1992

VOICES

Editorial Rape Crisis Center A Necessity
Letters to the Editor (6)

NEWS

Barnard Bull (Thanksgiving)
Transcript of Mohammad's November 9 Speech

SGA Update in Brief
Mending the Rift in Black and Korean Relations

Nobel Peace Laureate Speaks on Guatemalan Conflict
The Role of Women's Colleges Today

FEATURES

Goldberg Discusses the Common Goals of the Activism for Lesbian and Gay Rights and Reproductive Rights

WOMEN'S ISSUES

(Special Feature Women in Religion)
Najmahadi Discusses the Significance of the Veil in Muslim Women's Lives

Rabbi Sharon Kleinbaum Discusses Feminism Within Judaism
An Orthodox Jewish Woman's Perspective Different But Equal Obligations for the

Sexes
A Christian Woman's Perspective Exploring Gender Differences and Defining True

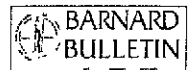
ARTS

Brumsters *Di cult* Does It Still?
Upcoming Events *Cat Lips and Go and Don't Be Late*

COMMENTARY

Let's Talk About Sex
It Doesn't Have To Be This Way Barnard/ Columbia

Where Are We Heading?



CAN'T WE ALL JUST GET ALONG?

THE BARNARD BULLETIN!

Letters to the Editor

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.

• Letters to the Editor must be submitted no later than the Thursday preceding the publication of the issue.

• Signed articles, letters, or editorials represent the views of the writer; they do not necessarily reflect the views of the entire *Bulletin* staff.

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To The Editor:

Although I did not attend Professor Najmabadi's Nov 12 presentation, "Marking and Transgressing Identities in Muslim Communities," I feel compelled to comment on Pansa Salim's article on the lecture in the Nov 23, 1992 issue of the Barnard Bulletin ("The Significance of the Veil in Muslim Women's Lives"). First, the article was inadequate and fragmented and did not give a good account of the substance of the lecture. I still don't know what the significance of the veil in Muslim women's lives is and what Professor Najmabadi actually said about it.

Second, the word veil is used quite liberally without justification. A veil is a piece of cloth covering the face. If you are talking about the Islamic dress then the appropriate word is Hijab. "Veil" is a media-circulated and attractive word to use but it is not accurate and has negative connotations.

Third, I found it ridiculous to try to explain the foreign policies of Middle Eastern nations through Muslim women's dress. I doubt that Turkey and Iraq really broke off diplomatic relations because of disagreements on whether women need to wear the Hijab. "The veil is also an indicator of the political climate in Muslim

countries, that is, whether these countries are embarking upon a liberal or a conservative period," Ms Salim writes. What kind of liberalization is she referring to? Political, economic, social? The governments of most Middle Eastern countries do not tell women how to dress, and it is crude and misguided to determine a country's liberality by whether its women show a little or a lot of hair, whether they put on lipstick and nail polish or go unadorned. The whole question of the social liberality of a country or society is shaped by many more intangible factors and is not limited to how its women dress. Also, the reasons for the increasing number of women and girls donning the Hijab are diverse and complex, and very greatly depending on the country, social class, upbringing, and religious convictions. There are some serious studies written about this rather sensitive issue that Ms Salim should perhaps read.

Finally, the theological argument Ms Salim quotes Professor Najmabadi as articulating is simply not correct. The vision of woman as harboring a dangerous and threatening sexuality is decidedly NOT Islamic, but rather emanating from a Christian perspective. The Hijab is part of a larger Islamic virtue of modesty, which maintains that all individuals in society, women as well as men, must dress and act modestly and carry themselves in a dignified manner. In this way women are respected and treated according to their merit and not their looks. The human body is thus viewed as being beautiful (not dangerous or evil) but essentially private and not for display. This is the true basis for wearing the Hijab.

- Mona El-Ghobashy
(CC 95)

To The Editor:

Over the past few weeks there has been a great deal of political activism and press coverage concerning the Rape Crisis Center (RCC). We feel it necessary to clarify the function and status of the RCC as it stands.

We would like to clear up several misconceptions about the RCC, i.e. that the RCC is going to disappear, that it is not running in a responsible or safe way, and that the RCC held a rally on November 19th.

There has been throughout the Columbia University community a sense of immediacy and anxiety regarding the

RCC. Save the Rape Crisis Center is a slogan that has appeared around campus. It is true that in a university that tries to ignore the realities of rape, the position of an RCC is always somewhat precarious. However, our existence is not in question at the present time.

2. As always, we are committed to making the RCC a safe space for all members of the community. We are open Sundays, Tuesdays, Thursdays, Fridays from 6 to 10 pm, and we provide support, referrals, peer counseling, and crisis intervention for survivors of emotional, physical, and sexual violence. Our structure as an organization has changed somewhat this semester, but the services we provide to the community have remained constant. Nothing concerning the quality of our services has changed.

3. The Rape Crisis Center and the Rape Crisis Center Coalition are two entirely separate organizations. The RCC was not involved in the recent rally.

We would like to briefly explain the history of the RCC and the recent changes we have made. On February 3rd of this year, the Center opened with a staff of eleven trained peer counselors, a work-study student, and two supervisors, Margie Metsch and Jane Bennett. The Center was open for peer counseling twenty hours a week. There were two peer counselors per two hour shift, providing crisis intervention and peer counseling for survivors on the phone and in person. A supervisor (this was an informal unpaid position), either Margie or Jane, was present at all times and her role was to provide backup support for the counselors.

For reasons unrelated to the RCC, Margie and Jane both left the University this fall. In order for us to remain open and responsible in their absence, we have implemented new structures of operation.

The Center now has a staff of eighteen peer counselors, two work-study students, and a sexual abuse specialist and clinical psychologist, Dr. Rachel Liron, who was hired by Counseling and Psychological Services over the summer. One third of Rachel's hours are allocated to providing supervision for the peer counselors at the RCC. Rachel runs weekly group supervisions and is on-call by beeper during the Center's hours. She is an invaluable resource to us and an asset to the RCC. However, the limitations of her hours necessitate other forms of

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supervision. Currently, instead of having Margie or Jane on site while we're open, we have a third peer counselor present who does not counsel survivors but can provide support for the other two counselors. Because we need to have more peer counselors at the RCC at a time, we have cut down on our hours this semester.

The new system has been working effectively, but it is only a provisional structure. We are currently exploring other options for professional on-site supervision, and are close to reaching an agreement which will help us to safely expand our hours. We want to make it clear that on-site supervision does not directly affect the people using the RCC because its primary function is support for the peer counselors.

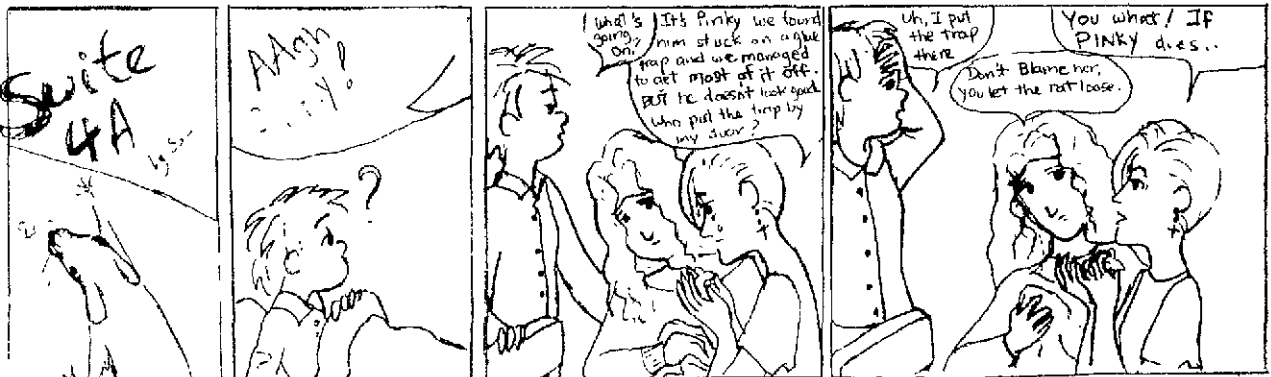
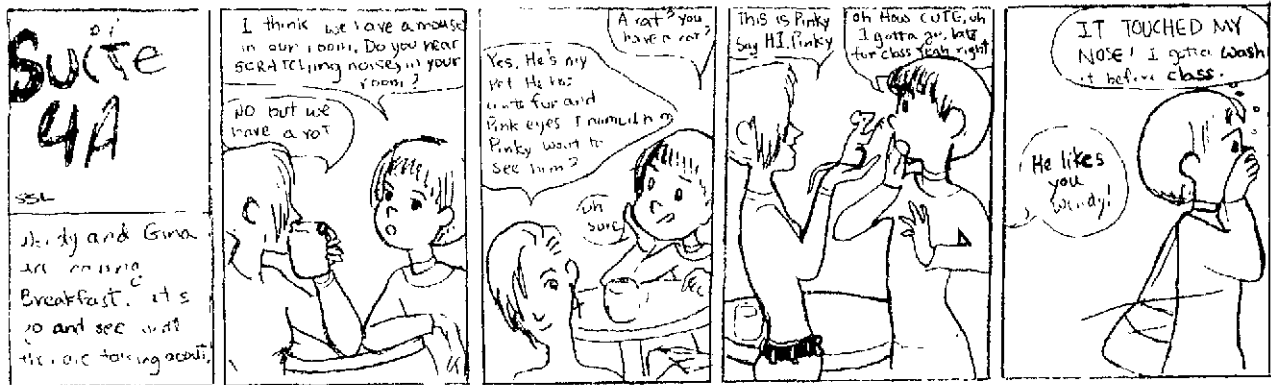
There has been discussion of the inadequacy of our hours and a proposal that the RCC be open 24 hours a day, 7 days a week. We care deeply when we hear people say that when they needed us we were not open. Ultimately we do plan to expand our hours but it would not be feasible to be open all the time. We want to work with our community and encourage people to use the other valuable resources around. These include Counseling and Psychological Services 854-2878 (appointments can be made with Dr. Rachel Efron, who specializes in work with survivors of sexual violence—recent or from the past—and battering), Nightline 854-7777 (open daily from 10pm-3am), Barnard

Health Services 854-2091, the St. Luke's Rape Intervention Program 523-4728. (The St. Luke's program can be accessed twenty-four hours a day through the St. Luke's emergency room.)

Feminist activism was necessary for the creation of the Rape Crisis Center but the Center cannot be a place for just feminists because rape is an issue for all women. The recent activism on behalf of the RCC by the Rape Crisis Center Coalition was initiated by concerned students who are unaffiliated with the RCC itself. The staff of the RCC as a collective did not endorse the rally because, as a service organization, we want to remain politically neutral. We feel that it is important to carefully rethink structure before making demands; our primary goal is to help as many survivors as we can in the best way possible. We encourage all members of the community to call or come in. Know that we are here for you and you don't have to go through it alone.

The Center is open from 6 pm to 10 pm every Sunday, Tuesday, Thursday, and Friday. Call 854-HELP or come by 509 Butler. The business number is 854 4366.

- The Rape Crisis Center Staff



TOP TEN MOST CLUELESS PEOPLE ON EARTH

10. Rainforest chainsaw operator.
9. Millionaires in prison.
8. Drivers with turn signal perpetually on.
7. Las Vegas lounge acts.
6. Unregistered voters.
5. Frozen dinner enthusiasts.
4. Javelin catcher.
3. Someone in express checkout line with eleven items.
2. Chain-smoking gas station attendant.
1. Drug users.

PARTNERSHIP FOR A DRUG-FREE AMERICA

Barnard Bull

This week, the Bull tiptoed (or tried to) around final-induced stressed students. In an effort to ease some stress, the Bull (carefully) asked a few people what their favorite stress-relief food is - and then to pose the way they feel after eating it.



Stephen Morfesis (CC '93)

"Cornchips with hot sauce - because after I pig out, I don't feel nauseous - which is good, because if I feel nauseous I can't study. I just love them!"



Jennifer Kim (BC '96)

Smart food - popcorn. It's very light and you can just pop it into your mouth without thinking."



Kara Hartnet (BC '93)

"Hershey's kisses - why do you think?!"

HEOP Creates New Mentorship Program for Women of Color

The Higher Education Opportunity Program (HEOP) office has created a mentorship program for Barnard women of color. The program has two parts, the Sister to Sister division which matches a Barnard first year or sophomore student with a junior or senior, and the alumni mentorship program.

The goal of the Sister to Sister program, said Program Coordinator Berta Colon (BC '93), is to develop a support system so women of color do not feel alone.

Colon explains that women of color can get lost and lose track. This program hopes to eliminate that feeling.

A big sister is paired with a little sister based on common interests. The big sisters can give advice and be there for the little sister and vice versa, said Colon.

The program addresses issues that affect women of color, Colon said. A lot of administrators and academics don't specifically represent issues that women of color are interested in.

Colon has received positive responses from the program. A first-year student told me that she was glad she was involved in the program because she had the opportunity to sit and talk to someone who understands her concerns.

The alumnae mentoring portion of the program pairs a Barnard student with an alumnae in graduate school or in a career that interests the student. The mentors can be contacted by the students for informal talks, information about a career or graduate school, or to shadow the alumnae, said Director of HEOP Francesca Cuevas.

Barnard alumni got a lot out of this school and by participating in this program. They feel they are keeping the tradition of Barnard, Cuevas added.

Cuevas feels that this program will work because there will be more consistency in the mentors and the students. The contact is more structured, she said.

We [the HEOP office] will be in constant contact to see if the matches are working, said Cuevas.

Next semester, Cuevas hopes to involve various student clubs that have their own mentorship programs in the HEOP mentorship program. To do this, she hopes to learn how their mentorship programs work, and then include the clubs in the matches. Also, Cuevas wants to send mailings to all students who are women of color informing them of the program.

I'd like to see all women of color involved in the program at some point, said Colon. First, as a first-year and sophomore, [acting] as a little sister, and then being a big sister when they are juniors and seniors.

Both programs are a good vehicle for students to talk to a person of their own background, said Cuevas. I encourage everyone to get involved because together we can make a difference.

Amy Leavey is a Barnard College first-year student.

WBAR Scheduled to Begin Airing Next October

Barnard College's new radio station, WBAR, will be running exclusively for the Barnard-Columbia community at the end of October 1993.

According to Jen Small (BC '93), an originator of the idea for a Barnard radio station, the reason for the delay is because the buildings are not wired to carry the station yet. Once they are, the station will be transmitted on phone lines first to Barnard dorms, with Columbia dorms following later. The carrier current will be picked up on the dial at AM frequency 640.

The station's programs will run five days a week, 12 hours a day, with a total of 30 disc jockeys (DJs) running the shows. The station will feature alternative rock music and specialty shows, such as rap or blues and will be run on a volunteer basis. So far, according to Small, the number of volunteers is tremendous, as well as those who are interested in applying for DJ positions.

The student body's enthusiasm to the idea of a Barnard radio station is evident by the 400 students who have signed a petition supporting the station.

According to Small, the purpose of the station is to cater to the students at Barnard. We need the Barnard station to give students a chance to voice their opinions. We need a station that panders specifically to Barnard. WKCR, the Columbia Jazz station, does not always cover Barnard issues and interests.

Barnard's Student Government Association (SGA) gave WBAR a \$7,500 budget for its first year. Last year, SGA funded the supply of records and other equipment for the station's use.

When asked why WBAR is so important, one first-year student replied, Barnard is the only one of its seven sister schools that doesn't have a radio station. Why shouldn't we have one too?

Layne Pam is a Barnard College sophomore.

**Write for NEWS
- but HURRY UP
because there is only
ONE ISSUE left this
semester!**

Dalton Talks About Malcolm X and Spike Lee's Recent Film

The opening of Spike Lee's film *"Malcolm X"*, based upon the Autobiography of Malcolm X as told to Alex Haley, has offered the life story of this African-American leader for public ingestion. In addition to the popularity of "X" paraphernalia spurred by the film, provocative discussions about Malcolm X's varying philosophies on race relations have permeated the mainstream.

In tune with the recent increase in curiosity about Malcolm X, the Committee on Race, Religion, and Ethnicity (CORRE) sponsored a lecture by Barnard Political Science Professor Dennis Dalton entitled "Malcolm X: The Film" on Wednesday, Dec 2 in Lehman Auditorium. Although Dalton asserted that "the book was an A+ and the film an A-," he expressed his gratitude to Spike Lee for another testament to Malcolm X that may reach more people than the book ever has.

Dalton began his discussion of Malcolm X with an explanation of "why an old, white professor like me would choose a subject like this. In 1965, while Dalton was at the London School of Economics, he met Malcolm X, and the two men found common ground in their protest of the Vietnam war. 'My color didn't seem to matter at all [to Malcolm X],' commented Dalton, 'and he set forth [his ideas about Southeast Asia] with an eloquence that was unparalleled by any other American—so powerful that I memorized parts of it to repeat in my classes there. Since then, Dalton has managed to insert the Autobiography of Malcolm X in almost every class he has taught, since 'it has significance for us all,' he said.

Spike Lee's film chronicles the evolution of Malcolm X from thief to prisoner to Minister for the Nation of Islam to humanist. As a result of Malcolm X's different philosophical incarnations, 'people [can] just pick and choose what Malcolm fits their own personal agenda,' according to Director Spike Lee. Dalton admitted to being guilty of thinking that his Malcolm X is the one and only Malcolm—even though some students have recently told me that my Malcolm is a fiction,' he said. Malcolm X's later shift towards an inclusivist stance following his pilgrimage to Mecca, led him to state definitively that 'I am not a racist and do not subscribe to any of the tenets of racism. The portion of Lee's film that deals with this period in Malcolm X's life is where I found the same Malcolm that talked to me in 1965,' said Dalton.

Earlier, when Malcolm X was speaking on behalf of the Nation of Islam, he was accused of inciting violence and racism against whites. However, after his split from the Nation, Malcolm X revealed his plans for the creation of an Organization of Afro American Unity that espoused the ideals of anti-wrong, anti-segregation and anti-discrimination. In a speech on Feb 16, 1965, shortly before he was assassinated, Malcolm X further elaborated that 'We are not against people who are white, but we are against people who practice racism.'

While Dalton lauded the film for skillfully capturing Malcolm X's personal journey through talented acting, especially by Denzel Washington, and brilliant cinematography, he criticized it for both failing to use the autobiography as effectively as it could have and ignoring Malcolm X's "finely tuned sense of humor and extraordinary wit." Dalton described his experience "being in the audience with Malcolm X—you felt like you were feeding him lines—but the humor was sharp—and it made us nervous."

Spike Lee's version of Malcolm X also contains a number of deviations from the original text which Dalton found confusing. For instance, the movie introduces a composite character who introduces Malcolm X to the Nation of Islam while they are both in prison; in reality, Malcolm's brother Reginald was the agent of conversion. Nevertheless, despite its flaws, Dalton maintained that the film is a great achievement because it has a conception of the life of Malcolm X that is right—and in [Denzel] Washington's words, it shows the 'spiritual, philosophical, and political evolution of a rare individual.'

Throughout both Spike Lee's film and Dalton's discussion, Malcolm X and his contemporary, Martin Luther King Jr., were constantly juxtaposed. In fact, Lee ended his film 'Do the Right Thing' with a quote from each of these African-American leaders, using Malcolm X's famous epithet 'by any means necessary.'

Dalton commented that in the 60s we had King and Malcolm X, but we didn't have Spike Lee. I especially like [his] interpretation of the phrase 'by any means necessary'—it's not the

most conventional, but it works for me." This phrase has come to advocate violence for many people, even though Malcolm X was never directly involved in any violent activity. According to Spike Lee, 'by any means necessary' refers to education. 'A lot of times we [African-Americans] are the ones killing ourselves—if a book or a film is the means, then use it.' Lee said in his book *By Any Means Necessary*.

(Note: A transcript of Professor Dennis Dalton's comments on 'Malcolm X: The Film' are available in the reserve room at Wolfman Library.)

Stephane Staal is a Bulletin News Editor and a Barnard College senior.

Bulletin!

Transcript of Mohammad's November 9 Speech Continued From Last Issue

In light of the controversy surrounding the speech given by Khallid Mohammad on Nov. 9, 1992, the Bulletin Editorial Board has attempted to provide his speech for those who were unable to attend, so that people will have the ability to judge the issue for themselves. We have attempted to transcribe the entire speech from an audio tape, and have tried our best to provide all of Mohammad's exact words; however, please accept our apologies if there are occasional words missing, since it was difficult to catch every word. Because of the length of the speech, we have printed the first third of it in our November 23 issue, are continuing it in this issue, and are completing it in our December 14 issue.

(Special thanks to Glen Morgan, Ben Sacks, Sharon Fingerer, Rebecca Shore, and Tiara Korn.)

If we talk about Babylon the great, the Bible says, his father has fallen, if he has become the habitation of devils, the home of every foul spirit, and the cage of every unclean and hateful world. They called Babylon the great in the Bible. But we know that Babylon was the Babylon the wicked and Babylon the evil, so great has to do with that which is significant, that which is consequential, that which has great impact. Hitler had impact on the world. That does not make him, good in a great sense, but his impact affected the whole world. And all the nations of the earth, white nations, had to unite, against one Hitler, and the force that he had put up. I've seen Jewish actors Dustin Hoffman and others, call him great. Nobody called him anti-Semitic. But when the Honorable Louis Farrakhan called him 'wickedly great', you left the wickedly out, took it out of context, and then kept repeating the big lie over and over again. And every time you mentioned his name, Louis Farrakhan, who called Judaism a gutter religion, Louis Farrakhan, who called Hitler a great man, then a few sentences later, in that same speech, he said, I am not at all pleased with Hitler's crimes and atrocities against the Jewish people.

And they had to say, you heard him on Donahue, when Donahue took it out of context, and you heard Donahue have to apologize before billions of people, and say that he had taken it out of context, and they'd only listen ten seconds. He said that I am not at all pleased with Hitler's conduct against the Jewish people, or his atrocities against the Jewish people. So there are two lame attacks against my name. And Honorable Louis Farrakhan, and Malcolm X, [he says Malcolm X's Islamic name] two of the greatest and most powerful sons, and students, of the most Honorable Elijah Mohammed, Mr. Malcolm X, born in Omaha Nebraska, May 19th, 1925, under the name Malcolm Little. Where did Malcolm get a name like Malcolm Little? He got it from our white slave masters. And to the Jews in the audience, you talk about your Holocaust, you played a major role in our Holocaust. And I will cover that before the evening is over. I will give names, I will give dates. I will give places, I will give references. I have the secret relationship between blacks and Jews from our historical research department, and we don't have any commentary in the book. Every resource we have in the book is from a respected Jewish author or a respected Jewish journal, or even from some of the sermons of some of the rabbis. I've got a book that thick, and it's just volume one. But you want to always pretend that you're the only ones who went through a Holocaust. You say you lost 6 million in Nazi Germany. We lost over 200 million, just in the middle passage coming over between Africa and America. Don't make light of our Holocaust, and you won't have us to continue. But you never want us to be angry about our oppression, about our Holocaust, about the African Holocaust, the Black Holocaust. You never want us to have any pain or feeling. We're supposed to forget everything. But your slogan is 'Never Again.'

May 19th, 1925, born to the Reverend Little and to Mrs. Louise Little. Whatever plantation black people were on, they had to wear the name of the black person who owned them. If we were on the Little plantation, everyone the white man called nigger, on the Little

plantation, had to wear the name of Master Little. If we got sold to the Johnson plantation, next week everyone that they called nigger, on the Johnson plantation, had to wear the name of a cracker, that's what I told you. Had to wear the name of a cracker named Johnson. And if we got sold to the Smith cracker, the month after that our name changed every time we were moved to another plantation. And so today, black people wear the names of our former slavemasters. So you sitting in the audience, we are wearing the names of our former slavemasters. Abraham Lincoln, George Washington Carver or Hoolihan, sister named Patty Mae Hamburger with lettuce and tomatoes on the side. Mr. MacDougal, Mr. Underwood, Mr. Ovebrook, Mr. Sneeze. Black man is Mr. Orangeburg, Miss Greenleaf. Might be blacker than the angel of spades, might be so black and beautiful as to say we're blue-black, purple black, blacker than a hundred and fifty million midnights. Hair so beautiful and dominant and strong standing up on top of our heads like a million black tower standing up on top of our heads and as black as we are we come up [and say] I'm Mr. White. And this is my wife, Mrs. White, as black as you are. So you're Mr. White and you're Mrs. White. Where did you get these names? You got these names from a slavemaster named White. A slavemaster named Little, a slavemaster named Jones, a slavemaster named Johnson or Smith.

Brothers and sisters, Malcolm grew up in a conscious home. His father was a follower of the great Honorable Marcus — Garvey. Mr. Garvey taught one God, one aim, one destiny, Europe for the Europeans, Asia for the Asians, and Africa for the Africans, at home and abroad. Mr. Garvey started to organize, mobilize and get organized the masters of black people all over America, to Africa and throughout the Islands. And Malcolm's father, the Reverend Earl Little was one of his strongest staunch supporters. Malcolm's father was killed by the black legions which was the Ku Klux Klan of that day. Let's stop for a moment.

So if you were silly enough, outside protesting talking about Louis

Farrakhan, and that Khalid Mohammed, they're nothing but black Ku Klux Klan. How silly you are. Khalid Mohammed is like David Duke. That's so silly. How the hell could you compare me to David Duke. How could you compare us to the Ku Klux Klan? - who have enslaved white people of the Ku Klux Klan? Who robbed them of their name, their language, their religion, their culture, their God, their mores, their norms? Who killed millions of them? Who lynched them in broad open daylight, nobody ever did the Ku Klux Klan anything like that, anywhere in America. But when you hear us stand up you do not have enough sensitivity for our color. And the pain and suffering of black people. Because even today in your subtlety, and sometimes it's not so subtle, you are just a born-again racist from generations and generations. You call us Anti-Semites, and say we practice Anti-Semitism.

I'm here to advance the term at the University of - at Columbia University, that the correct name for Egypt is what? [word indecipherable] Egypt is a Greek term. It comes the Greeks, the freaks. And Egypt, coming from the etymological Greek root are yet to mean the land of the blacks. But when you study the hieroglyphics of the holy writings of the - the what? When you study the hieroglyphics of the Mesu Netur[???] you will find that the Jew name for Egypt is [kimmitt] and kimmitt means black. And so you liars, you plagiarists, and those of you have stolen from the rich legacy of the original black man and woman, you are anti-kimmittes, and you are practicing anti-kimmittism and we are here to [applause] Practicing anti-kimmittism, you are anti-kimmittes, meaning anti-blacks.

And I am saying up here - pin the tail on the honkey. Don't let the honkey get away. Ride him until he sweats. Ride him until he sweats. Malcolm's father was killed by the Klan. You cannot compare the two because we are fighting for our freedom and independence. Nobody ever took that from the Klan, so how can you compare us when we stand up strongly for our freedom and independence? When the Klansman, who is a part of the ruling class that put us in the condition that we are in, well that shows you how silly you are. Well, that's reverse discrimination. That's reverse racism. Shut-up, you fools. That's like me coming in your house and kicking your door down and raping you in your house, and robbing you, and on the way out the door, you're able to subdue

me and get whatever belongings back that I have taken, and you are able to hold me there, or kill me, or whatever you do, because I've kicked your door in, invaded your privacy, raping and robbing, does that make you a reverse robber and a reverse rapist because you were able to subdue me in your home? No. That's how silly you are. The definition for racism is prejudice plus power. What's the definition?

[Audience] Prejudice plus power

We can't be true racists because we don't have any power. Nothing we say affects the masses of white people. What I say up here tonight will not affect white people in housing. Will it? Will it?

[Audience] No!

What I say up here tonight will not affect white people in education. Will it?

[Audience] No!

Will it affect them in politics?

[Audience] No!

Will it affect them in economics?

[Audience] No!

In order to be a true racist there must be prejudice plus power. And we have no power in this country. Most of all we just have an opinion. And we're not prejudiced because that means prejudging. And we're not prejudging you. Hell, we've been under you for 400 years. We know who you are. [applause] This is not prejudgement.

After Malcolm's father was killed by the Klan, his mother had the burden of trying to care for the family, and the children were scattered all over that particular area and other points throughout the country. Ultimately, under the pressure, Malcolm's mother broke and she was sent to a mental institution. Malcolm wanted to be a lawyer when his white teacher told him it was impractical. You shouldn't want to be a lawyer, Malcolm. Be a carpenter, Malcolm. You're good with your hands, Malcolm. But you shouldn't even dream of being a lawyer. Malcolm grew up like most young black men and young black women, an endangered species. And as Malcolm grew up, Malcolm ultimately rebelled against the society, the white society that had killed his father, and driven his mother insane, destroyed and broken his home and his family, and the destruction of home and safety that you came from now has become a part of his everyday reality. And so Malcolm went on and ultimately moved to the big cities. Malcolm became known as Detroit Red. Some may have called him Satan, he said he sold the bodies of white women to black men, and the bodies of black women to white men.

He said he was a user of drugs and a seller of drugs. He started a life of burglary and what the white man would call crime in a minute. He left his little black girlfriend and got him a white girlfriend.

I heard about you here, Columbia University brothers. I heard how you are leaving our sisters and chasing after Heather, and Susie, and Jill. [applause] I heard about you. How you wear your Xcaps and your X sweatshirts and your X t-shirts. Don't know what the X means. You just saw the X and got X-cited. But you don't want to come to the Xpert, the Honorable Minister Louis Farrakhan. You don't want to come to the Xpert who has the Xperience and can X-plan it to you and who can X-press it to you. You want to wear the X you bought from the Koreans or you bought it from a Jew or an Italian, you want to wear the X externally, but you don't want to wear the X internally. You want to wear the X, and as the young, brilliant, rapper, brother Ice - T would say, I'm the voice that you hear when Ice I's album and the one that you see on the video and the voice that you hear on the left side that says, Let me live my life and when I can no longer live my life let me give my life for the liberation and salvation of the black nation. Say, saviors, soldiers, scholars, healers, and children. No longer dead, deaf, dumb and blind, out of our minds. In the white man's mind no more homicide, no more fratricide, no more genocide, no more suicide, no more mythicize. Look at that damn white man in his cold blue eyes and say, So long devils, don't even try, cause we beget kids we don't die, we multiply. We don't die, we multiply. [applause] And the voice that you hear on the right side, on the first side that says, The black man and the black woman have no birth record no beginning and no ending, before alpha and after omega. History and herstory record and I go on to say to you young black men and women, from the teachings of the most Honorable, Elijah Mohammed and the Honorable Minister Louis Farrakhan, you are the original man and woman. You are the father of music and the mother of music, the father and mother of mathematics of geometry, of medicine of science. You are the father and mother of law and morality and ethics and civilization itself. Before you there were none, and after you there will be no more. For you had great civilizations. The white man was crawling around on his all fours in the caves and hills of Europe eating jumper

see Speech cont. on p.16

Speech continued from p.15

roots and eating each other You are the author, you are the fashioner, and the father, the mother, and the father, of all the sciences and disciplines

I know what Dr Lucas Whitney told me I told what Professor told you here at Columbia University I know they told you that Hipocrates is the father of medicine Hipocrates is a hypocrite and the quacker that told you that in the classroom is a liar and a hypocrite Since when do you have to call them quackers - you heard the name From the cracking of the rapped, and the felme days I will always call you crackers, and beggars, and I will never let you off the hook I talk to an audience full of devils the same way I talk behind your back, I talk the same way to your face Because it is only truth, that will correct the world, and the state that the world is in You have to face your nation, you have to face yourself, you have to face your evil, and to the young whites who are in the audience, you should not be so quick to join arms to the wickedness of the generations that came before you You did not enslave us You did not put us in this condition But it is up to you to now ask the questions, 'Am I any better than my father? Am I any better than my mother?'

Audience (applause)

And if you are better, then you must prove that you are better This cannot continue as it has been going Malcolm,

ultimately, Malcolm left his little black girlfriend, and got a white girlfriend, but this was before Malcolm came into a knowledge of self I was saying, and are you unaware, that the Xcap, and the X sweatshirt, and the X shirt, I but as the young rapper Ice T would say, you want to do that for the white girl on your elevator, So we've got some X-lax for you, which is the

quickest relief for your jungle fever, will get you and will get it all out of your system Malcolm ultimately was turning into the police, because the white girls connected to him, their white men, got wind of the operation Malcolm was in that prison, languishing away in prison, and the majority population of the prison, the jails of America, full of young black men they say that between the ages of 15 and 24 that young black men, for the most part, are either in jail, in prison, on probation, on parole, or have some connection with the criminal criminal justice system and the court system of America Malcolm, was there languishing in prison his brothers, sisters came to him and told him about this great black man, named the most Honorable Elijah Mohammed And they told him that the most Honorable Elijah Mohammed was teaching that the black man and the black woman, that we are from the family of God, the creator himself, and that the white man is the devil Malcolm says it was like a lightbulb that came on in his head He said in his jail cell in his prison cell, it just kept revolving around in his head, 'the white man is the devil, the white man is the devil, the white man is the devil' Malcolm said the more he heard this, things started making sense to him Then he could understand the murder of his father, he could understand the destruction of his family He could understand his people being brought here on slave ships, and, over 200 million killed in the middle passage, and millions of others burned alive and lynched, and dragged behind wagons, black women knived while pregnant, and white men, white women, gentiles and Jews, would stand ned, roped and chained

to the leg of the pregnant black woman, in front of audiences of

pregnant black women, and beat the horses or the oxes, until they ran in the opposite direction, pulling the black woman's body apart, until the unborn black baby would fall from her womb, in a puddle of blood Malcolm says, this makes sense to me Jews cringing in the audience say 'We had nothing to do with slavery,' Let's take a look and see if you did "

Audience Speak! Speak!

In May 1554, 15 ships carry the Jews of Brazil, set out for Holland Fifteen reached their destination, but the 16th carried 23 Sephardic Jews who were slaughtered also They were captured by Spanish pirates, and their cargo confiscated Their vessel was sunk and the passengers held to be sold as slaves But the pirate ship was sighted by French, The Saint Charles, and the prisoners were rescued, were taken to New Amsterdam, the nearest port And going on to say, this, the humble beginnings of the greatest of the world's greatest Jewish community, and described by Mat I Debock, a Jew himself, today more Jews live in New York City than in any other single place on the globe, including Israel There they wielded enormous influence, and there that they first entered into North America When the first Jews arrived into New Amsterdam, later called New York, in 1654, it was to the chagrin of Peter Stuyvesant, who was the appointed Director of the Dutch West Indian Company, Western affairs

**The remainder of
the speech will be
printed in our Dec. 14
issue.**



Dr. Lynne Bejoian Talks About a New Approach to Columbia Disabilities

Dr. Lynne Bejoian joined the staff of Columbia University as Director of Student Affairs and Director of the Office of Disabilities early last year. Although she is extremely busy in her new double capacity, she generously made time for a chat with me.

Bejoian: In terms of disabilities services, this campus is very decentralized, as you can imagine. There are 17 colleges and schools and a number of different deans of student offices. There are individuals who are assigned liaison officer status which means that they are the contact person for disabled students. They may not have specific training in that, so I'm working on that in terms of making sure they are aware of the issues. I'm basically a resource and I'm here to keep the lines of communication going and to provide more centralized support for issues of students with disabilities. In a way, the relationship between students and their particular school is essential because that's who they deal with on a day-to-day basis. The student affairs person knows faculty more intimately than I may, so we want to keep the lines of communication open. I require – and this was never done consistently before – students to provide medical documentation for their disability. Now, it's not to question their disability, but rather that kind of information helps us determine what their disability is, what the limitations are, and what kind of resources we need to make available for their particular kind of disability. It's not enough for someone to say, "I have a visual disability." There's such a vast spectrum of types of disabilities that relate to vision.

For example, my vision is different than your vision and merely that the two of us wear glasses is not enough. There are nuances. We want to take a more individualized approach.

Prince: On a personal level, why did you take this on?

Bejoian: A couple of things. Prior to coming to Columbia, I was the director of the Office of Students with Disabilities at the University of California and had been the Director there for about 13 years, during which time I received my masters and my Ph.D. I loved student affairs work and I would involve myself in a lot of different aspects of student affairs. I was given an additional position of coordinating graduate student services as well as other responsibilities. It became abundantly clear to me that to effect the kind of change that I believe is essential with students, as well as students with disabilities, one would need to be in a higher position – a more generic position – because a lot of these issues are "ghetto-ized". I'm not denying the value or importance of

minority student offices, but often there are other aspects of things about which we are very quick to say "Oh, that's so-and-so's issue." Because it's not integrated into the larger fabric of the institution, it's very easy to point to a particular issue and say "Oh, well, Lynn Bejoian handles disabled students so I don't have to worry about that." I don't agree with that. I think it's everyone's issue. The diversity of students on a campus is everyone's issue and while there is a particular office or program that keeps things together, we need to continually change the rest of the institution. I knew that to do what I wanted to do professionally as well as philosophically, I had to be in a better position. So this was a wonderful opportunity to create the kind of programs needed and affect policy development and be able to work in a much more broad based way. I think it's very exciting.

Prince: Has working in, as you put it, a more generic position helped you integrate student disability issues on campus and get more accomplished in terms of that?



Dr. Lynne Bejoian

photo by Rebecca Layton

Bejoian: Yes, because I get to be involved with so many different issues that I can remind people that certain issues affect disabled people as well. I can say, "Oh, by the way, we need to have a ramp here." You can get more done. It really does work. I mean, every office on this campus as well as at Barnard would say we're all understaffed. I would love to have a lot more staff to be able to accomplish all the things I want to accomplish but I think one of the realities of higher education right now is that we really have to become more fiscally responsive. I know I'm

not going to have as many staff. So I find ways of empowering other people at the University.

Prince: Did you have a specific interest in disability services?

Bejoian: I had a background in disabilities. But I had more of an interest in making a general leap, because some people see you in a specialist role and they don't see that you have transferable skills to greater things. Sometimes people look at various people and they peg them in a little hole and say, for example, "Oh, you're only a women's studies person," not understanding that women's studies is something that can be transferable to all issues.

Prince: It's interesting that you use women's studies as an example because I've heard students on campus say that they wished women's issues were addressed adequately enough

see Director cont. on p.18

Director continued from p. 17

in all the other departments so as to make a women's studies department obsolete.

Bejoian: Absolutely right. Cognitively, I know it's important to have a woman's studies department and it's important to have all these kinds of issues being addressed. But philosophically – hey, I'll be honest with you. I would love for there not to be any kind of "services to disabled students" in the sense that, wouldn't it be wonderful if a disabled student or a black student or a woman student could walk into any office or any area seeking service and not have to worry that people won't be sensitive to their issues. But we know that doesn't exist yet. That kind of awareness, that kind of respect isn't always on the forefront of everybody's mind. I know prejudice exists. It's a factor in the world. But in most circumstances, I really believe that it's basically lack of awareness, lack of knowledge and information. Once you give people information, you train them, you provide them with resources, they're going to respond positively. I've felt very good about that here. Because a lot of people look at me and say "Lynn, we don't mean to ignore the issues. We just didn't know what to do." And I say, "I can tell you exactly what to do." And not in an aggressive manner, but giving them specifics, and people are really asking for that.

Prince: I have to share with you, since disabilities services at Columbia has affected me personally, that when I was confined to a wheelchair for a few weeks last year, I found many parts of this campus to be a real nightmare.

Bejoian: Yes, and we're working on that. There are some structural problems that are clearly problematic. Sometimes with historical buildings on campus, it's very hard to make them accessible. And with a multi-level campus situation, it's really difficult. But we're trying to be able to address that. And there's a monthly access committee, including myself, and we sit there and look at the specific problems. Sometimes it's a particular crisis that we need to respond to, maybe some construction that's been added. We also look at long range planning. We have an accessibility booklet that we're editing right now which takes every building on campus and tells you how to access it, where the restrooms are, etc. It's very helpful.

Prince: What else are you working on in terms of disabilities?

Bejoian: There are students on the resident advisor staff that wanted to do something with disability awareness, and they asked me to come speak about it. I have very great concerns about how awareness is achieved and I think we really need to be careful that we don't do anything that's paternalistic or patronizing and my feeling is that we shouldn't make the disability something that people should feel sorry about. We should focus on the abilities of people rather than the disabilities. So they had this great idea. We're planning to have a cabaret cafe night at Wein lounge in January that will be a sort of fun cappachino and pastry night and all the performers will be people from the New York area who happen to be disabled. I think that's great. So people aren't made to feel sorry or bad, like in a telethon mentality, but to celebrate the abilities and have some fun. Sometimes, people are so afraid to connect with other people because they don't realize that people with disabilities are capable, are able, are approachable. Sometimes you become invisible.

Prince: Have you run into any obstacles since you've been here?

Bejoian: Not really. The obstacles tend to be mostly in terms of not enough time in the day. There's so much

happening that's exciting and wonderful. I really am a very optimistic person. I think that the students at Columbia University are brilliant and very involved and activist and wonderful. And I think we should just continue to keep those lines of communication open. I just wish I had more time.

Prince: How are you enjoying Columbia?

Bejoian: I like it a lot. I think I have a lot to learn. The students here keep me honest by making sure that I am listening to their issues and that I keep myself as aware as possible. I think sometimes it's easy to become routine in how you do things or how you think. It's important to continually seek change and seek creativity. I think students do that. Students are alive. When I have a bad day, I can spend ten minutes with a student and it reminds me – this is why I'm doing this. And it's very important for students to feel that I am accessible, but I also want to respect their privacy. I do not require that students meet with me. Disabled students – just like any student – want to be able to be treated just like anyone else. So it's important to respect the individuality and the privacy of students while making sure to let them know what their resources are. You treat them like adults. You treat them as responsible capable people.

Prince: Do you work with Barnard Disabilities at all?

Bejoian: Yes. Susan Quinby (Director of the Office of Disabilities at Barnard) is one of the reasons why I'm here. She was one of the people involved in the interview process. I wasn't sure I was going to take the job when I first came here and Susan Quinby said some very nice things. She said, "I think you've got the ability to handle what's needed at Columbia" and she said "my only question is, if we offered you a job, would you take it?" I was very honest with her and I said that before I met with her I didn't know what my answer would be. And sitting with her helped me decide. The issues need to be addressed and they hadn't been adequately addressed. None of the people that had ever been given this responsibility had any background in student affairs as well as disability issues. And that's really critical. It's not enough to say that we have a legal responsibility. Of course that's important, and I'm not denying the importance of that. But I think we need to make an ethical and developmental commitment as well. This needs to be integrated. . . it can't be a band-aid approach. It's not just a disability issue. I think it's an issue in general. Ways of responding to things tend to be reactive, tend to be to the last crisis as opposed to looking at the long range plan. And the other aspect is to be able to live with the ambiguity. It's not going to happen overnight. We need to be flexible about that and to be creative. It's not easy to do but that's why a student affairs background is really important as well as, at least for me – and this may not be true for other people – being a woman as well as being a woman with a disability has made me live my life in ways that I have to always consider options, always have to have strategies for how to handle certain situations. When you live with a disability, it's with you and you make decisions about how to incorporate this into your thinking about the world and how you live your life. I tend to take a very empowerment perspective. I see my role as being educative. Everything I do is to educate other people. But I also see myself as a student and I am here to learn as well. I don't have the market on knowledge. I am learning every day. And when I stop doing that – that's when my career should end.

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

Women In The World Of Jazz

Women have made contributions in the highest levels of jazz, yet it's been the case that they've been kept to the sidelines in the Men's Club of Jazz." Professor Robert O' Meally, of Barnard's English and American Studies departments, used these words to begin a lecture on the World of Women in Jazz.

He brought to light the "locus of power" in jazz in which women, in many ways, have been treated as second-class citizens. Women have made some of the most extraordinary contributions to jazz; yet, there is still a pervasive prejudice against them in certain realms. "If we were to go around and name all the women in jazz, 9 out of 10 would be a singer or a pianist," he said, adding, "Women have been effectively excluded from the training and places which would lead them to play other instruments."

O' Meally attributes this discrimination against women to the "Cult of True Womanhood," in which a woman singer is a far more acceptable role than a "freewheeling trombonist," an image which somehow doesn't fit with the preconceived notion many male jazz musicians, as well as the jazz audience, have about appropriate roles for women in jazz. He traces this to the social structure innate to the origins of jazz which, initially, was played only in jook joints, brothels, and other establishments in which aspiring female musicians were explicitly warned against performing.

Yet, O' Meally explains, there has been "an accent on reinventing, making a place for [themselves] that wasn't there before," citing Billie Holiday, Sarah Vaughan, Ella Fitzgerald, and Dinah Washington as "singers [who] subverted their own roles as just singers to become leaders in the music they produced." In clips from various videos of these female artists, the overwhelming and respected presence these women commanded in many of the groups in which they were unofficial leaders of the band is evident.

Billie Holiday, in the bands which she "led," "insisted on a certain tempo and feeling until she was satisfied," despite her inability to read music. O' Meally wrote a Holiday biography (published last year) which in lieu of focusing on the many sensationalist events of her short life, examines her abilities as a unique, superior musician in her own right. Holiday's contribution to jazz was not an incredible vocal range like that of Sarah Vaughan (her pipes were working with less than two octaves), but rather her ability to reformulate and to thoroughly rearrange the songs she performed.

A musical group which defied the image of women as

strictly ivory-tinklers or vocalists was the International Sweethearts of Rhythm, an all-female big band created to raise money for orphaned girls in Mississippi. They performed in the late 1930's through the 1940's and were a "vehicle for women to play unconventional music."

O' Meally played an International Sweethearts of Rhythm selection, "Oh, Lady Be Good," a George Gershwin show tune transformed into the Be Bop idiom, which elucidated the emphasis of women musicians reinventing jazz. Moreover, O' Meally pointed out that "one of the sources of power is that [women musicians] play with and against the tradition in a music of individual assertion as well as group interplay." By forming an autonomous all female group, they served to dismantle the image of women as incapable of playing non-stereotypical instruments.

Singer Betty Carter is cited by both O' Meally and trumpeter Wynton Marsalis as being a virtual "school for [the] young musicians," (mostly male) who work with her in order to perfect their craft. Others like Ella Fitzgerald, Amina Claudine Myers and blues singer Ko Ko Taylor, "one of Bessie Smith's musical grandchildren," have been

"If we were to go around and name all the women in jazz, 9 out of 10 would be a singer or a pianist," said Professor O'Meally.

instrumental in achieving an image of musical and personal fortitude, all strong forces with which to be reckoned.

But despite prejudice toward women jazz musicians—sometimes from an audience uncomfortable with seeing women in unconventional musical roles—female instrumentalists are becoming more common in the jazz world.

O' Meally alludes to writer Hazel Carvey's belief in jazz as a "power place" where women—especially African-American women—have had an unparalleled forum since the conception of jazz to "express subjects where they wouldn't have the opportunity to otherwise, a place where serious matters are voiced." And it is through their voices, whether vocal or instrumental, that their stories are able to be told.

Serena Kappes is a Barnard College senior.

Write for Women's Issues - hurry up because there is only one issue left!

Flesh and Paper and Sex and the Sandinistas Raise Issues Concerning Lesbians Around the World

On Tuesday, Nov. 24th at 7pm, the Center for Research on Women at 101 Barnard Hall presented "Lesbians of Color Night." Two films about lesbians around the world were shown. The first, *Flesh and Paper*, directed by Pratibha Parmar, was a half-hour clip about Suniti Namjoshi, the lesbian poet and novelist; the second, Lucinda Broadbent's *Sex and the Sandinistas*, discussed Nicaraguan lesbians and gay men, and their exploration of gay life in Managua under the Sandinistas and under the more recent, and religiously restrictive government.

Around 20 women attended the showing. Leslie Calman opened with brief and informal comments and then gave center stage to *Flesh and Paper*. In *Flesh and Paper*, vivid colors, pulsing music, and images of nature are interspersed with scenes of Namjoshi reading from her poetry and books, *Feminist Fables* and *Conversations with a Cow*. She discussed the problems she faces, describing how she constantly deals

A lesbian woman's description of the physical and mental torture she encountered from her parents when she told them she was a lesbian, was immediately followed by a Catholic Bishop pronouncing that any type of sex outside traditional marriage institutions is forbidden by the Church.

with the question of "Who am I and how do I relate to the world as 'other'?" In a short clip, a lesbian Asian student highlighted the importance of Namjoshi's work, explaining that in a predominantly "white, heterosexual" body of literature, Namjoshi's novels are a beacon of hope and inspiration, and a triumph for all lesbian and Asian women.

Flashes of goddess worship and a beautiful woman dancing sensually underscore the hidden elements of Asian culture that implicitly encourage women-centered activities, possibly even lesbianism. As Suniti Namjoshi described her acceptance of herself as a lesbian and her relationship with Jill, her lover, erotic Indian music played, and waves of water crashed on deserted beaches. Namjoshi came to terms with her sexual identity as a late teen when she fell in love with her best friend. After a short period of hiding her sexual relationship, she decided that there was no reason why she should lie or keep secrets that evoked feelings of guilt; she did not want to go through life ashamed of something for which there was no reason to be ashamed, so she "came out" and has continued to inspire openness and acceptance of lesbianism through creative and intelligent books and poetry.

In the second film, *Sex and the Sandinistas*, the story of Nicaraguan lesbian's and gay men's acceptance into their own society is told through the words of members of the lesbian and gay community in Managua. The traditional Nicaraguan culture is based upon two principles that are

antithetical to homoerotic behavior: strong Catholic undertones, and a "machismo" ideal. A lesbian woman's description of the physical and mental torture she encountered from her parents when she told them she was a lesbian, was immediately followed by a Catholic Bishop pronouncing that any type of sex outside traditional marriage institutions is forbidden by the Church.

In 1979, when the Sandinistas challenged the established government, many members of the gay and lesbian communities joined their struggle, encouraged by the Sandinistas voiced commitment to fighting against any and all discrimination in Nicaraguan society. However, the rules of the Sandinistan army proscribe that any woman or man involved in a relationship with a member of the same sex be discharged. Ironically, these rules forced many of the lesbians and gays in the army to become more open about their homoerotic relationships. A lesbian woman explained that she, and many others, felt that it was impossible to continue to believe in, and to fight for, the revolution if they felt

"repressed inside." Eventually, the lesbians and gays were accepted by the Sandinistas, although an army general admitted that there were still problems of discrimination due to the machismo

ideal of Nicaraguan society, as was mirrored within the Sandinistan ranks. However, at the same time that the lesbian and gay community was finding its niche within the greater Sandinistan community, the Sandinistan government was overthrown, partly at the hands of the Contras. In the new government, once again discrimination against gays and lesbians is rampant and overt. Interestingly enough, the lesbians and gays are in charge of performing a special and important service in Managuan society. The Nicaraguan government asked the lesbian and gay communities to teach both their own network and the straight members of Managuan society about the threat of AIDS and how to deal with sex safely. Perhaps because they are forced to deal with their own sexuality, the gays and lesbians accepted the role of AIDS educators.

The film closed with a triumphant image of lesbians and gay men working together on a mural celebrating the roots of their sexuality that can be found in native cultures. One lesbian woman smiled as she painted a bright pink triangle on the navel of a goddess, and then sat back to proudly survey her work.

Sharon Fingerer is a Bulletin Women's Issues Editor and a Barnard College senior.

Performance Piece Discusses Eating Disorders

In Search of Barbie and Other Stories explores issues of eating disorders through workshop and performance. Director Rachel Wineberg, through a rehearsal process with four actors from Barnard College, has prepared a performance piece addressing the realities and absurdities of eating disorders.

Wineberg has been working with Barnard students since mid-October to create this piece. Her workshop process has consisted of research, physical and emotional exercises, writing, and performance. Wineberg explains that it has not been about finding answers, but about revealing the realities and absurdities of eating disorders and the myth of the perfect body.

There are lures toward eating disorders of all types, says Wineberg. "We live in a world full of chaos and uncertainty. People are mugged, friends betray, the world is a dangerous, uncontrollable place. But a cup of popcorn is always 55 calories without butter." This is the logic which deceives many young women.

In Search of Barbie and Other Stories, the result and culmination of the workshop, is a series of scenes and monologues written by the company of actors involved. Wineberg has led the theater group through an artistic process in which the members researched and confronted eating disorders, and created an educational tool for dealing with that issue.

In Search of Barbie and Other Stories is sponsored by the Women's Ensemble, a division of Student Theater at Barnard (STAB). All performances will take place at Minor Latham Playhouse at Barnard College, 3009 Broadway. Discussion will follow the performances. The schedule of performances is as follows:

Friday	12/11	8PM
Saturday	12/12	3PM (Matinee)
Sunday	12/13	8PM

- General admission is \$4.00.
- Reservations are recommended and may be made by calling (212) 854-2079.

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Roach's Concert Performance Creeps Beyond the Extraordinary

Drummer extraordinaire Max Roach, along with The Uptown String Quartet (his daughter Maxine is the viola player), performed a concert at the Kathryn Bache Miller Theatre at Columbia to benefit Chamber Music America—an organization of professional chamber music ensembles and chamber music concert presenters—and the Miller Theatre that was nothing if not life-affirming and exuberant.

Roach, a pioneer in the development of contemporary American music and one of the best-known jazz drummers alive, played his compositions which he describes as "rhythmic inventions, on top of which I improvise."

These "inventions" comprised his segment of the show; what they consisted of was Roach at his drum kit, inventing percussive patterns that never even bordered on the tedious. The performance was a melange of his virtuosic drum solos, and the way in which he utilized every square inch—from rim to cymbals—was astounding, but expected from a master drummer such as Roach. This was unequivocally a concert for the rhythmically-intrigued.

Seated on the stage with a penetrating yellow spotlight on him, he began with "Drum Also Waltzes," an "invention" with

Roach great justice in their successive performance. What makes them so unique is that they defy the perpetual image of chamber music as staid and unemotional and bring it to the blues-jazz-funk level of musical finesse.

As violinist Diane Monroe expressed, "We're dedicated to the African American classical tradition who were horn players, singers and, of course, drummers." She added, "We're trying to emulate them and get away from that string sound."

Much of The Uptown String Quartet's sound is vocally evocative and rhythmic as they utilize pounding on their instruments—as well as stomping their feet—to express their music. Their first selection, "Off The Wall," (Monroe's composition) entailed Roach's vocalesque viola screeches, contrasted with Folsom's jazz-influenced walking bass in the background. The blues influence was highly evident in Folson's cello, providing a funky strut.

"Just Wait A Minute," the Uptown String Quartet's title track to their new CD, was also percussive, flavored with a flamenco-like feel to the piece. "Overture," a song written by tenor saxophonist Odean Pope, also utilized percussive elements: by tapping on their violins, Monroe and Terry maintain the rhythmic base of Folson's solo.

Among other notable compositions was "JJ's Jam," a mellow and aurally-scintillating piece written by cellist Eileen Folson for her husband, which presented an egalitarian amalgamation of all the instruments. Folson was featured but ample room was provided for the other musicians to display their virtuosity.

"Blues March," a Benny Golson composition, in which violinist Monroe soloed and sounded much like a saxophone, with Folson's cello continually repeating the underlying melody, and "Moose the Moch," Charlie Parker's composition (arranged by Lesa Terry) illuminated the jazz influence on The Uptown String Quartet. Their finale, the funky James Brown "I Feel Good," begun by the group viscerally screaming "Ow!," climaxed the Quartet's performance in a characteristically spontaneous manner.

Inherent to the The Uptown String Quartet's sound is their cohesiveness and, in the tradition of jazz and blues, a certain sense of mutual improvisation. To gain an understanding of both Roach's and The Quartet's performance, it is essential to negate any labeling of their music as "jazz" or "chamber music" because they defied any absolute label—they simply created exceptional music.

The show's culmination featured Roach joining the Quartet in a blues medley of the works of Charlie Parker, John Coltrane, Thelonious Monk and others. And as proud papa Roach said about Maxine, "It used to be that Maxine was known as Max Roach's daughter. Now I'm known as Maxine's dad." And with that, they filled the air with beautiful, multi-generational music.

Serena Kappes is a Barnard College senior.

To gain an understanding of both Roach's and The Quartet's performance, it is essential to negate any labeling of their music as "jazz" or "chamber music" because they defied any absolute label—they simply created exceptional music.

a steady 4/4 bass drum beat, juxtaposed with powerhouse playing of every conceivable drum on his kit.

"Billy the Kid," an extended Bop solo with rapid 9/4 time, was followed by "The Smoke that Thunders," a piece with a history. Roach explained its origin: his daughter Maxine played seven years ago with an orchestra of 50 women in Sun City, South Africa and on her trip, she was inspired by the Queen Victoria Falls, originally named The Smoke That Thunders, hence the song's name.

Roach played the selection on a tympani, trailed by an African dance rhythm on the cymbals and incremental in its forceful pulsation. It evoked images of dances moving in a frenzy to the intensity of "The Smoke that Thunders."

But Roach is not one to sit and simply awe the audience with his technical mastery. He interspersed his playing with anecdotes and jokes like, "I really do want to thank you folks for being so hip to the deep harmonies and sonorous melodies," an irony on the pure rhythmic character of the performance.

One of the final selections, "Self-Portrait," entailed call and response audience participatory clapping and in which Roach formed a repeated riff and intertwined it with ferocious, hyperspeed drumming and percussive variations. "Self-Portrait" was one of the potent final selections to grace Roach's temporary exit from the stage.

The Uptown String Quartet (Diane Monroe and Lesa Terry, violins, Maxine Roach, viola and Eileen Folson, cello) did

Listen Up!

This week we wanted to tell you about some of the great live shows that have been happening around the city. Our commentary for this issue has been hidden among our reviews. . . see if you can find it.

Alice in Chains at the Roseland Nov. 24

Alice in Chains may have been lumped in with the rest of the Seattle scene this year, but their live performance and strong sophomore album proves that they can, and should, stand on their own. Aside from the overwhelming number of flannel shirts worn over **Pearl Jam** concert T's, the Seattle Trend was almost forgotten during the impressive set Alice delivered at the Roseland on Nov. 24. There was no denying the rock star images on the stage. These guys are not trying to pretend they don't want success, and why should they? Aren't the rock gods part of what is so fun about seeing a live show? People want to be awed! They want to be blinded by the lights. They want to be able to lust after the lead singer. It's safe. . . because he is seemingly untouchable. Isn't fantasy better than reality?

Right from the start, Alice in Chains gave us a good old rock-n-roll show, projecting the band's logo onto the white curtain behind which we could see the band's shadows, making them larger than life even before they started playing. Layne Staley's voice is one of the awesome things about this band, and its effect was not lost live. In much the same way as Perry Farrel (formerly of **Jane's Addiction**), Layne exudes a seductive form of evil; dirt from unknown places seems to darken his image. A known drug addict, supposedly recovering, Layne looked the part of the junkie that Alice's latest release *Dirt*, on Columbia Records, is supposed to be all about. This band has successfully separated itself from the Seattle fad. They have proven to be a band that will stand on its own live as well as in the studio, even if its members cannot. (In the spirit of true rock-n-roll, Layne Staley needed the assistance of a roadie to remain upright backstage after the show).

Offering a heavier rock sound than **Pearl Jam** and a much darker sound than **Nirvana**, Alice may identify with **Soundgarden**, but even their styles could be said to be nothing more than kissing cousins. Alice in Chains is a fission as well as a mutation of the two sounds that Seattle specializes in: punk and hard rock. Whatever it may be and however it may be categorized, Alice in Chains is a rare breed.

The Lemonheads and Soul Asylum at the Academy Nov. 20

Soul Asylum live brings a refreshing breath of honesty to the rock grunge scene. A popular fad among "alternative" artists is to be down-to-earth, both in the way they dress and the way they perform, but how many really are? Well, Soul

Asylum has spent nine years and six albums learning how to perform, not learning how to obtain a million dollar contract for a debut album, and it shows.

With its debut release on Columbia Records, *Grave Diggers Union*, Soul Asylum may be accused of joining the mainstream and leaving their alternative days behind. However, they show no signs of doing anything like that, and they are maintaining their status as one of the best live bands. Their powerful lead singer moved like **Axl Rose**, danced, at times, like Michael Stipe and sang like. . . himself. They treated the stiff New York audience, filled with a lot industry people (those are the ones who stand in the back with their arms crossed, staring blankly at the stage) to anything but a stiff set. The actual fans up front jammed nonstop while the band had an equally good time on stage screaming out their teen angst.

The Lemonheads proved to be a great opening band because their juvenile humor blended well with Soul Asylum's uninhibited yet more sexually mature attitude. Sounding somewhat less original than Soul Asylum, the

Lemonheads legitimize their poppy grunge sound, which has been overused in 1992, by singing about real life emotions that everyone can relate to, in terms that no one has put them in before. Evan Dando, the lead singer, asks "If I were a booger would you pick your nose?"

. . . If I were a haircut would you wear a hat?" wondering if the person he is addressing has noticed his existence. It would be hard to not notice the existence of this band since their '92 release, *It's a Shame About Ray* on Atlantic Records, was one of the strongest of the year. Their live performance did justice to their studio work, even going beyond, unlike other grunge pop bands like **Teenage Fanclub** that tend to sound exactly like their CDs. The Lemonheads left us with a somewhat lighter version of "Luka" by **Suzanne Vega**, also having treated us to a rare live performance of their cover of "Mrs. Robinson" which they recorded for the celebration of *The Graduate* at 25.



Evan Dando of Lemonheads

Music News:

- **Pearl Jam** will be releasing a new album...soon...
- *Vogue Magazine*, thinking they're hip, have featured grunge fashion in their December issue. Someone should have clued them in that those who dressed liked this originally could not afford to shop at Pienne Cardin.
- Local band and Imago Recording artist **What's Up?** will be playing at the Lonestar Roadhouse on Dec. 7.
- **Nirvana** fans will be pleased to know that a book about the band will be coming out in 1993 (so corporate books don't suck?)

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

Is That An Atomic Wing In Your Pocket...?

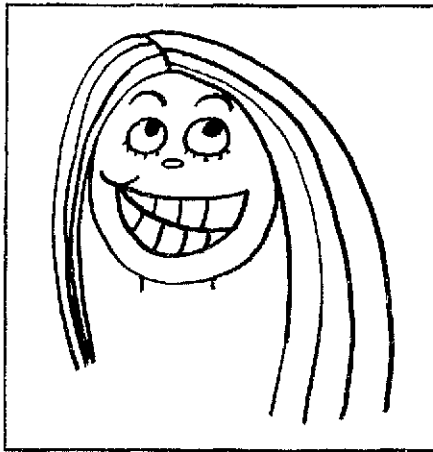
**An Atomic Experience at Cannon's Pub
(108 and B-way)**

It was a beautiful Saturday afternoon, though you wouldn't have known it inside Cannon's Pub. If there was a window, we didn't see it. We did see a pinball machine, some old men, some young leches, and Pete, the amazing assistant manager (he's sending this to his mom). After telling us about his interesting life (he's a writer who hails from the midwest) he gave us everything on the menu and a tour of the facilities to boot!

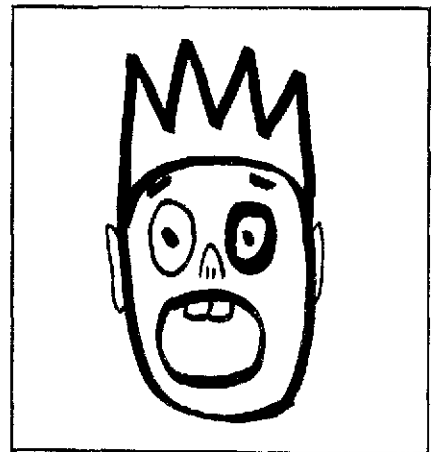
The Buffalo Wings (won't ya come out tonight, da da da da), ranging from mild to suicidal (no kidding!) were just greasy and spicy enough to put an orange mustache on your lip and a smile in your tummy. Jen even took some home to the folks, who said they'd be frequenting Cannon's more often if the wings were always this hot! Most exceptional was the bleu cheese dip which cooled the palate after the wings' assault. The wings were followed by fantastic mozzarella sticks with an assortment of dips. The sticks were chewy and crispy and the perfect compliment to the crudite platter—for all you veggie buffs. Pete was emphatic about the freshness of the vegetables: "We take pride in that!" he said. Jen wants to mention her favorite part of the meal was the spinach dip: an interesting combination of spinach, bamboo shoots, cream cheese, onion and something else. Katie liked it too.

Although the food was good, let's return to the atmosphere and the tour. In the take-out station, they had coloring books (employees only), holes for burning incense, and a jar for those famous red atomic condoms. Pete says, "Atomic Wings customers practice safe sex." All in all, the kitchen was clean, the food good, and the atmosphere an experience you'll not soon forget. The food is reasonably priced and can be delivered. So stop in sometime when your tongue is screaming out "BURN ME! BURN ME!" and say hello to Pete for us. Actually you may even see us there.

*Katherine Mayfield is a Bulletin Arts Editor and a Barnard College sophomore.
Jennifer Warner is a Barnard College sophomore.*



J. after the spinach dip



K. after Atomic Wings

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Barnard Bulletin

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Application **MUST** be submitted to 105 McIntosh by **DEC. 12**

Please include writing, photography or layout samples.

Please answer on a **separate** sheet.

Name:

Year:

Box Number:

Phone:

Position(s) Interested In: (Editor-in-Chief, News, Features, Women's Issues, Arts, Commentary, Photography, Layout)

Past Editorial/Writing/Photography/Layout Experience:

Time Commitment (Please List all other activities and commitments):

What changes would you make in the *Bulletin*?

What niche does the *Bulletin* fill? (in other words, for whom do you think the *Bulletin* is intended ?)