



# BARNARD BULLETIN

VOLUME C NUMBER 2 MARCH 8, 1993

## ASIAN AMERICAN WOMEN AND AIDS..... WHATS THE RISK?

ARTICLE ON PAGE EIGHT

## CHOOSING PASS/D/FAIL OR LETTER GRADING

Before you make your final decision about whether or not to elect pass/D/fail or letter grading, you may want to discuss the pros and cons with your adviser. The deadline for filing the two cards required for each course is Thursday, March 25. Your decision is irreversible once these cards are filed. The deadline will not be extended to accommodate late decisions. Please be reminded of the following rules regarding the election of the pass/D/fail option (and note that they differ from Columbia's): 1) A maximum of 21 points of the 120 required for the degree may be graded P. 2) The only courses that cannot be elected P/D/F are FNG BC1201 and any course in the major or the minor. 3) A letter grade is submitted by the instructor but the course in which the student has elected P/D/F is graded P only if a grade in the A to C range is submitted. 4) There is no limit to the number of P grades for qualifying courses in a given term, unless the 21 point maximum is exceeded or Dean's List is a concern. Dean's List requires a minimum of 12 letter-graded points, exclusive of P's, with a minimum annual GPA of 3.40. 5) All grades of D or F, regardless of whether P/D/F has been elected, are computed in the GPA.

## DROPPING A COURSE

The deadline for dropping a course is Thursday, March 25. Be aware of issues such as the minimum of 12 points needed to maintain financial aid, to qualify for Dean's List, or to assure class standing and housing eligibility. Discuss your options with your adviser and, if possible, try to save the course. **FOR SHORTER THAN FULL TERM COURSES** Dropping, withdrawing from or electing P/D/F for a course that ends early in the semester must take place before the last class meeting even though the deadlines for other full-term courses are later. If you have any questions, call Dean Bornemann at x42024.

## SOPHOMORES

DO NOT FORGET to make an appointment with your adviser to

discuss your choice of major and complete audit forms. The schedule is as follows: Last names J-R, March 8-12, S-Z, March 22-26. Please bring the degree progress form on the back of the memo that was sent to you in February. Remember! You will be expected to declare your major and file your choice with the Registrar by Thursday, April 15. It is important to have completed the audit prior to that deadline.

## MEETINGS FOR PROSPECTIVE MAJORS/MINORS

**ANTHROPOLOGY** Wednesday, March 10, 12 noon, 411G Milbank, **WOMEN'S STUDIES** Thursday, April 8, 4:15 p.m., 101 Barnard Hall, **ENGLISH** Thursday, April 15, 1:10 p.m.-2 p.m., Sulzberger Parlor, Barnard Hall. Current majors and minors are also invited to attend. Dates for meetings in other majors will be announced later. Watch departmental bulletin boards for notices.

## SPRING LOTTERY/ROOM SELECTION 1993

The deadline to file lottery cards is Thursday, March 11, 10 a.m.-4 p.m. Students may file their \$200 deposits and lottery cards at the following times: **INDEX I** (Students with 68 points and above) and **INDEX II** (Students with 37 to 67 points), today, Monday, March 8, 10 a.m.-4 p.m., **INDEX III** (Students with 36 points and below), Tuesday, March 9, 10 a.m.-4 p.m., **BC Early Group Selection Participants**, Wednesday, March 10, 10 a.m.-4 p.m., **BC Special Interest Housing Participants**, Thursday, March 11, 10 a.m.-4 p.m. Bear in mind that no room changes will be permitted until swap procedures begin on October 1, 1993. For further information, check with your RA, GA, AD, or the Housing Office (201, 203 Sulzberger Hall).

## SENIOR CLIPBOARD

The deadline for ordering caps and gowns was Friday, February 26. Seniors who took incompletes in fall 1992 should be sure to submit all outstanding work by the end of March if they hope to graduate in May. After submitting the work, they should fill out a "Work Completed" form at the

Registrar's Office

## PRE-LAW STUDENTS

All pre-law students planning to apply to law school for admission in September '94 should attend an important meeting about the application process with Dean Rowland on Tuesday, March 30th, 12:15 p.m.-1 p.m., Sulzberger Parlor. If you have a noon class, you may go to Sulzberger at 1 p.m. for a summary. If you cannot attend at either time, please stop by the Dean of Studies Office (105 Milbank) sometime after the meeting to pick up the materials which will be distributed. **LSAT** registration materials will be available at the meeting. Dean Rowland will also hold a general advising session for all students considering applying to law school on Thursday, March 25, 12 p.m.-1 p.m., 214 Milbank. You may bring your lunch.

## ATTENTION ALL APPLICANTS TO PROFESSIONAL SCHOOLS

Please keep the Pre-Professional Office apprised of the results of your applications. Remember to consult with Dean Rowland if you have any questions about interviews, wait-list strategy, decision making, or anything else about your admissions process.

# BARNARD BULLETIN

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

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# Barnard workers deserve thanks

Often, Barnard students overlook or ignore the assistance and commitment that the clerical employees and desk attendants provide. Between dashing to classes, sprinting to jobs, tearing through crowds to go to appointments, and trying to make time for social commitments, students tend to forget the people who preform the jobs that make college life easier. In this often self-centered, busy world that students live in, time should be taken to appreciate those workers who provide the stability and security that allows Barnard to run smoothly.

In recognition of the Barnard workers' devotion to their jobs, all students should completely support them in their quest and attainment of benefits and salary increase. All students are aware of their dependency on college workers' efficiency and commitment to their jobs. Without the services and dedication that these employees furnish, students would be unable to thrive in a college environment.

It only takes a moment to voice encouraging support or thanks to a clerical worker. Students should feel compelled to support all Barnard employees, in their attainment of fair employment conditions.

Barnard employees deserve respect. Therefore, instead of yelling at a desk attendant to let you in to the building or being rude to a secretary who is trying to assist you, try thanking them for their hard work and the help that they provide the Barnard community.

## 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.

**The *Barnard Bulletin*  
is looking for writers  
and photographers. If  
interested contact The  
*Barnard Bulletin*  
office at ext. 42119.**

# Attallah Shabazz speaks at Barnard on the status of African American Women

by Urmila Ranadive

Writer. Model. Conversationalist. Conversationalist? "I prefer to be referred to as a conversationalist, not a lecturer," Attallah Shabazz, daughter of Malcolm X and Dr. Betty Shabazz, told an audience of nearly 100 at McIntosh Student Center on March 1. "I'd like to feel as if we're in a living room, interacting with one another." Interact she did. Often asking the audience as she spoke, "Am I making myself clear?", taking pains not to be misunderstood as she believes her father often was, and is.

Travelling and conversing ever since Dr. Martin Luther King Jr.'s birthday in January, and throughout February, Black History Month, Ms. Shabazz spoke of being on the road as "a good opportunity to fill in the blanks of the brown heritage...to fill in the blanks of whom Malcolm Shabazz is." But who is Attallah Shabazz? This writer/model/conversationalist has worked as an administrative assistant for Alex Haley, has appeared on the cover of Essence magazine and currently speaks at high schools and colleges across the country encouraging her audiences "to have a positive self-concept." Along these lines Ms. Shabazz and Yolanda King, the eldest daughter of M.L. King, are involved with a company called Nucleus, Inc. that addresses pertinent issues facing teens in high school. The purpose of Nucleus, Inc. is "to inspire teens from the inside," said Ms. Shabazz.

Ms. Shabazz feels that the key to both positive interpersonal and interracial relations is a strong sense of oneself. "If we had any idea about our worth, we would have in that the power to infite ourselves...the littlest things wouldn't throw us off counter." She said that as the 21st century approaches, everyone should have a dream or a plan for change, "but you have to know yourself to put the plan into action."

In addition, Attallah Shabazz strongly encourages everyone to contribute towards a change in what she believes is the negative attitude of our society. "Malcolm X was a revolutionary-when he was alive he thought he needed to contribute to the change. There is so much ugly now that we must contribute to the change...Act differently for a change-if you are stronger than your friend, extend a hug for a change."

Ms. Shabazz spoke in detail about growing up as the daughter of Malcolm X. "People think I was being beat over the head with negritude, but I was only being enlightened about my heritage." She explained that she was told what was great about her heritage, not what was bad about another's heritage and that she wasn't presented with the ugly, just the positive and the strong. Ms. Shabazz spoke fondly about her father, saying that he was often affectionate, "a buddy or pal type of dad."

She also warned everyone to be careful about interpreting the words of Malcolm X. "Every time you see a quote or excerpt of Malcolm X's, ask yourselves if it is a statement of Malcolm for Malcolm or Malcolm per the organization that is publishing the quote."

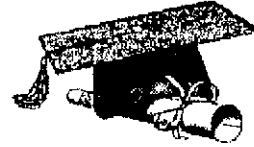
After speaking for about an hour, Ms. Shabazz opened the floor to questions. In response to a question about the recent controversy surrounding the Audoban Ballroom, she admitted that she didn't know much about the issue.

She did, however, comment on the renewed interest in her late father, which she views as both favorable and unfavorable. On the negative side, she referred to groups who have commercialized Malcolm X's name in order to further their personal agendas. On a more positive note, she said that the interest has inspired many people to use the resources to get a real sense of Malcolm X.

Attallah Shabazz closed her address with a request for racial harmony, reminding the audience to get to know people as they are. "Appreciate other for who they are if you want others to appreciate you for who are." After responding to several questions, Ms. Shabazz read the poem "Life is Fine," by Langston Hughes. "Life is fine! Fine as wine! Life is fine!", wrote Hughes. "And if life isn't fine, make it fine," added Ms. Shabazz.

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# Leader in Tiananmen Square demonstrations speaks on current freedom movement in China

by Nicole Hala

"Hope is like a path in the countryside. There is no road in the beginning, but after people repeatedly walk on it, there will be a road." These are the words Shen Tong borrowed from a Chinese writer to describe "The Freedom Movement in China" when he addressed the Columbia Community at Schermerhorn Hall on Mar. 2.

Tong, a leader in the 1989 Tiananmen Square demonstrations, continues to be active in the student pro-democracy movement in China today. Tong chose the idea of hope to characterize the current status of the freedom movement in China. However, the cause for this optimism is based in the past and present inroads to democracy.

Shen Tong was quick to dispel any Western misconceptions of the movement, reminding the audience of the gradual nature of the movement's evolution. "Even in the end of 1986 and 1987 there was an important little known, nation wide led primarily by students and intellectuals which directly triggered many internal problems within the power establishment," said Tong.

Still, he emphasized the importance of June 4 "in deepening and strengthening this foundation." Tong described how the June 4 massacre greatly altered the citizens' relationship to the state. From then on, people began to question the communist regime and its policies like never before. "Many even doubted its legitimacy," Tong said.

Tong is extremely confident that change will come and as the hard liners age and gradually vacate their posts there will be a new field of politicians to replace them. These new politicians will come from the many dissident circles he claims exist in China, as well as from many other groups of "intellectuals, scholars, and national activists."

Tong spent a good deal of time talking about a fundamental misunderstanding of China which persists

in the West, especially here in the United States. He pointed to U.S. media depictions during the eighties of a stable and prosperous China booming as a result of its widespread and successful reforms. Consequently, the coverage of the student uprising in June 1989 portrayed the movement as something entirely spontaneous, as "coming out of the blue." He maintained, "If you actually lived in China, you'd know it was a gradual evolution."

This Western misperception can be seen even in the name the media gave the uprising. Tong complained that these demonstrations and the ensuing massacres were labeled the "Tiananmen Square Student Uprising" when in reality "the movement was not a student movement only." "It was very massive. It was composed of different social circles and classes in the urban areas and more than 230 cities had mass demonstrations," Tong affirmed.

Tong also expressed hope that the U.S. will be a positive influence on the democracy movement in China. Tong believes the election of President Bill Clinton is cause for optimism in China. This enthusiasm is based on Clinton's apparent resolve during his campaign to work towards a strengthening of China's human rights. During the fall, Presidential Candidate Clinton expressed particular interest in attaching more human rights conditions to trade concessions with China as a strategy to cultivate greater democracy in the former communist state. Still, Tong said he would not rely on these campaign promises and that it remains to be seen whether the United States will act as a catalyst for or a spectator to the freedom movement in China.

The event was sponsored by the Newman Club/Catholic Campus Ministries with the Center for Student Human Rights, Barnard/Columbia Amnesty International, Chinese Students Club, Earl Hall SGB, the Baptist, Episcopal, and Presbyterian Campus Ministries, Orthodox Christian Fellowship, and the Jewish Student Union.

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# Women's Co - op to be reopened

by Kathie Harvie

In conjunction with Women's History Month, Barnard's Women's Co-op is planning a grand re-opening during the week of March 22, directly following Spring Break. Although last semester it was an SGA-recognized and funded organization, the Co-op was inactive. A network of women has revitalized the organization, seeking to create a supportive community within the Barnard campus where issues pertinent to women can be discussed.

In the past, the Co-op had as many as 60 members, weekly meetings, frequent rap sessions and discussions with faculty ranging in topics from "Women and Pornography" to "Racism and Feminism." The students currently involved plan to follow this model with an emphasis on exploring women's health issues and definitions of feminism. The tentative agenda includes weekly meetings, potluck dinners for the members, rap sessions, movie nights, and promoting activism through student-initiated programs. Re-initiating the Co-op are Eden Isenstein (BC '95), Jenny Fielding (BC '94), Re Gorham (BC '94), Katie Harrington (CC '95), and Abahya Kaufman (BC '94).

In keeping with the idea of community, the Co-op works in a non-hierarchical manner, with all people involved playing an equal role. All students are welcome to participate and be involved in devising an agenda and running the Co-op. This organization will work as an informative resource for events (particularly those of interest to women) happening on campus and in New York City. Barnard junior Re Gorham stresses the idea of community: "We want to create an environment that is conducive to cultivating friendships and alliances with other women and women's organizations, with the goal of creating a sense of community." In an environment as large and diverse as that of Barnard and Columbia, it takes

time for one to find a place and people with whom one feels comfortable and accepted. The Women's Co-op will be a place for that.

Thursdays at 8:00 pm in the Women's Co-op on the first floor of Brooks will be a time when enthusiastic women can generate ideas, and in the words of Abahya Kaufman, "to gather a core group of women who share an interest in making the Women's Co-op a solid and stable student-run organization." Interested women should contact Abahya at extension 31206 or Re at 31149.

We were thinking that you could put this in a box (white type on black) in the center of the article:

Statement of Purpose:

"The Women's Co-op welcomes all women as activists, students, feminists, artists, scholars, and individuals to join the Co-op in exploring and recreating personal lives and relationships, communities, and the world.

"Feminisms are individually interpreted and defined. Feminist history has often failed to fully inclusive and personally empowering. Thus the Women's Co-op exists to explore, define, imagine new visions of feminism.

"The Women's Co-op seeks to empower women both personally and politically through direct action, education, and/or consciousness raising. The Women's Co-op provides a forum for women's organizing.

"The Women's Co-op strives to be all inclusive. The Women's Co-op addresses the difficulties of sisterhood across race, class, sexual preference/orientation, age, differently abled, religious, and economic lines and strives to promote better understanding among all women.

"The Women's Co-op complies with student's schedules and hours on a daily basis, allows a comfortable space for leisure and communication, and provides a referral service for women's concerns."

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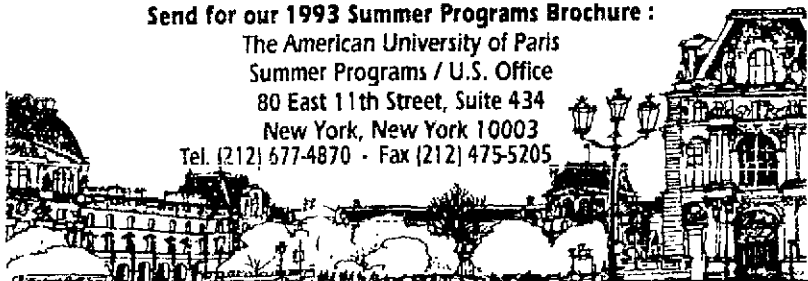
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THE AMERICAN UNIVERSITY OF PARIS

March 8, 1993 7

# Rap session held concerning HIV, AIDS and Asian American women

On March 2, 1993, the Asian Women's Coalition held a rap session about Asian Women's sexuality and HIV/AIDS. Sau-Fong Au, from the Asian and Pacific Islander Coalition on HIV/AIDS (APICHA), served as moderator for the event.

Asians and Pacific Islanders in New York City are being diagnosed with AIDS faster than any other racial group, according to APICHA. New York City is the epicenter of all AIDS cases; AIDS is the leading killer of women between the ages of 25 and 34.

The main issues discussed at the rap session were why HIV/AIDS is also becoming an Asian woman's issue (and a woman's issue in general), and why it is difficult for some Asians to talk about sex.

In countries such as the Phillipines, Thailand, and India, many poor women are forced to be a part of the commercial sex industry in order to financially support themselves. The stereotype of Asian women as sex objects has helped to keep the industry alive. Sadly, many of these women do not realize that they are engaging in highly risky behavior due to the lack of information about HIV/AIDS.

Many women believe that they are safe because there are so few AIDS cases reported. However, statistics on AIDS can be deceiving; they do not reflect reality. Cases are reported only when doctors are absolutely positive that a woman has AIDS. Those with HIV or those who do not show any symptoms are not included in the statistics. Sometimes, doctors do not report an AIDS-related death because families do not want to be stigmatized. The reality

is that the number of cases of women with AIDS is rapidly rising, which is mainly due to heterosexual contact. Reported statistics greatly underestimate the increased danger for women.

According to Au, Asian women are at greater risk because of the cultural attitudes towards sex and diseases. Many Asian families do not talk about sex with their children. As a result, they do not think about sex or the possibility of HIV/AIDS transmission. They also do not ask questions about sex. When they do have sex, they do not think about safer sex. Since 95% of all first sexual encounters are unplanned, the risks are great because unplanned sex generally means that they are engaging in unprotected sex. In addition, many Asians do not talk about disease and death; some children who do not learn about HIV/AIDS from other sources, such as sex education in schools, do not make efforts to protect themselves when they have sex. The difficulty some women have in negotiating safer sex with their partners increases the likelihood of HIV/AIDS transmission.

Au also pointed out that immigrant women sometimes fail to learn about what constitutes risky behavior and the transmission of HIV/AIDS because of language barriers. APICHA provides a language bank, which consists of bilingual volunteers who can answer HIV/AIDS - related questions and can translate forms and other written materials. APICHA also has a volunteer education program, which organizes workshops and meetings to inform the Asian community about HIV/AIDS.

How Women get AIDS  
(statistics for NYC)

	# of cases	%
Heterosexual contact	6	27.3
Blood transfusions before 1985	3	13.6
Intravenous drug use	5	22.7
Undetermined*	8	36.4

\*This Statistic shows that women do not know how they got AIDS; they will continue living with high - risk behavior.

AIDS cases based on country of origin\*

US born	26%
forgien born	74%
Phillipines	45%
China	29%
Japan	18%
India	17%
Guyana	11%
Thailand	11%
Hong Kong	8%
Taiwan	6%
S. Korea	6%

unknown 34%  
(due to language problems, the country of origin sometimes cannot be determined)

\* these statistics do not include those who contracted AIDS after moving out of their home country. Actual figures are much higher.



# "The Destiny of Me" entertains, informs

by Roseanne Benjamin

The riveting drama "the Destiny of Me," by Larry Kramer, is an absolute pleasure to watch. The three-hour, three-act plot seemed to unfold in less than an hour.

The story revolves around writer and homosexual activist Ned Weeks, who is dying of a virus that the audience assumes must be AIDS, although the name of the virus is never mentioned. All of the action takes place in the hospital room where world-renowned Dr. Anthony Della Vida performs experimental genetic transplants on Ned trying to prolong his life and test what he hopes will be a cure for the millions of other people who are dying of the disease.

Yet, the play is not at all a play about dying; rather, it is about living. As the doctor's experiment progresses, Ned tells his life story to the audience, beginning when he was thirteen and first came to the realization that he was gay. Before our eyes, the hospital room is magically transformed into the late 1940s house in Washington, DC where Ned spent his adolescence. As the adult Ned lies in bed with tubes running up and down his arms, his youthful counterpart has heartfelt discussions with his mother about her loves, questions relationship with his older brother Benjamin, and fights with his abusive father.

We see Ned go off to Yale, take his first job, finally confront and accept his homosexuality, and eventually acknowledge that he has the disease that we see slowly killing him. The play focuses less on Ned's present than it does on his past. We sympathize with this victim of childhood abuse who must learn how to put his own life together without anyone else's help.

Jonathan Hadary, a Tony Award winner for "Gypsy", is absolutely brilliant in his portrayal of Ned Weeks, and Anthony Rapp is equally excellent as the young Ned. The other actors were strong and believable, with the possible exception at times of Tom McBride who vacillated in and out of the role of Benjamin Weeks.

The direction by Marshall W. Mason was superb, as was the set, which transformed from hospital room to home, to dorm room, to beach, to apartment, and back to hospital room in a matter of seconds.

I heartily recommend this play about love, life, and growing up to anyone interested in seeing a wonderful, beautiful piece of theatre.

"The Destiny of Me" is currently playing at the Lucille Lortel Theatre.



# Lousy sex, art, and American universities depicted in *Sex, Art and American Culture*

by Nina Kamar

Camille Paglia's *Sex, Art and American Culture* has become a conversation-starter, but for all the wrong reasons. Her self-aggrandizing hyperbole and copious misstatements have drawn all the attention, but the real strength of the book is her analysis of what she knows best—which is not sex, art or American culture. As ridiculous and incendiary as the book often is, it also raises many issues that merit discussion, and the book can serve as the basis for an excellent party game, which I will explain later on in this review.

*Sex, Art and American Culture* is a compendium of essays and interviews plus an autobiographical notes the merest mention of La Paglia. To read this book, you must become adept at dodging Paglia's lunging ego. The self-acknowledged greatest woman thinker in the world compares herself to everyone from Oscar Wilde and Madonna to Mapplethorpe and Rosalind Russell. The pieces also have a certain repetitiveness of theme and feverishness of prose that might give the faint-hearted a splitting headache. There are reasons to take these health risks.

Paglia's shrewd observations on the state of American universities are what make this book valuable. It is nigh impossible not to cheer when she cries out that the deconstructionist emperors have no clothes, or that "the literary essay, perfected by prep schools, has turned into a con game". Her suggestions for cross-cultural and cross-discipline humanities courses are interesting, although I am disappointed with the results of her experiment in this area. She ridicules English majors writing on every last minor work of every last writer, and argues that women's studies and gay studies departments ghettoize what should be fully integrated into the study of the humanities. Her ideas on education are often on the mark, and always bear real consideration.

But this is not what people are talking about. The book's obsession with the misdeeds of "feminists" only make sense within the context of university humanities departments where these types have some power (though not much, according to Caroline Heilbrun). In the real world, there is a certain surreality to the intensity with which she flails at the the feminist bugaboo. First of all, since she calls herself a feminist, why does she characterize feminists as fools, and secondly, isn't she strong enough to take on any bigger, more powerful targets? Paglia's misrepresentations create convenient straw villains to quarter.

She indicts feminists as prudes, but surely she isn't referring to Weldon, Shange, Walker, Califia, Wittig and Wattleton? Certainly feminism has that Temperance Movement strain, but it also has that anarchist free love strain exemplified by Sanger and Goldman. The '82 Barnard debacle certainly showed that feminism isn't just prudery. Paglia calls herself an anti-establishment maverick, but what is so anti-establishment about indicting feminists as "desexualized, neurotic" hags without an eye for beauty? Time for the first round of the list game, a non-competitive (in the best feminist tradition) entertainment for the whole family. Name sexy contemporary feminists

with a developed esthetic sense, and no flipping through I Dream a World.

In her essay on Madonna, Paglia lauds Madonna's "fabrications of femininity, that exquisite theater that feminism condemns as oppression but that I see as a supreme artifact of civilization", but 246 pages later, she is rebelling against "the way the culture demanded that women be feminine". All that feminists are fighting for is the expansion of the the fabrications women have to choose from. Paglia ridiculously casts Naomi Wolf as anti-beauty, but it is monolithic representations of beauty that Wolf condemns, and that is no different from Paglia complaining about the vapid buxom blondes that were the 50's ideal. Even if "sexual objectification is the supreme human talent", women should have the freedom to be more than an objet d'art, and Paglia knows it. It's almost as if she couldn't bear to agree with another living female. Maybe she wants to be Dietrich, alone with the boys in the backroom, and another woman would detract from her glamour?

Paglia drones on about women being the dominant sex, because women control the sexual realm, but I don't see why. For every Delilah and Helen of Troy, there is a Cio-Cio San, a Surpanaka, an Emma Bovary or an Eleanor, bewitched and destroyed by male sexual glamour. Women just don't generally have armies to take along on their sexual quests. The idea that a woman controls the sexual realm because she has what a man schemes for works only if we totally ignore her sexuality. If she wants the man as badly or more, where has this power gone? Ask Dany Laferriere or Terry MacMillan or Adele H. or any Village dread in tight jeans—it's gone straight down the drain. Secondly, if women are so dominant, why are they poorer than men? The remark that men are "controlled by their wives" is punishable by being hit over the head with *The Women's Room* and *So Long a Letter* in rapid succession. This old canard is a doggie biscuit to throw women off the scent of the real meat. Most women could do with less "cosmic" power and more economic power. Finally, femme fatales, as Antonia Fraser shows with Cleopatra, may simply be a sexist historiographical tool to relegate a woman's power to her sexuality.

Paglia is lousy on sexuality in general, which is not surprising if she has had as little of it as she says. She posits that lesbianism is a return to the mother, and ergo regressive and inert, but why isn't the same true of male heterosexuality? If you create the metaphor, you can get any result you want. Lesbianism, it could be argued, is the ultimate subduing of the mother: instead of moving from submission to the mother to submission to the husband, lesbians reject a dominating "mother" figure. Instead of seeking union with the mother, it might seek to fist her. For the second round of the game, name stimulating lesbians. No obvious choices such as Wu Tsao, Sappho, Muhjah, Alberta Hunter, Romaine Brooks, k. d. lang etc.

The apogee of her sloppy thinking on sexuality is the whole date rape business. First of all, as all the black people who sat down at southern Woolworth lunch counters knew, you only have the rights you exert. Women will only have the right to truck up to the bedrooms of famous men late at night if women do so, and haul the man into jail if he thinks it's license to ill.

Secondly, there is no earthly reason "we can not regulate male sexuality". We have been doing it to women for eons. Paglia asserts that sex without danger wouldn't be sexy, which leads me to wonder if she is actually Norman Mailer updating "Prisoner of Sex". Is food less exciting because the risk of salmonella has been lowered?

My last problem with her analysis is the most profound. In her model of sexuality, males through out the animal kingdom are programmed to pursue and women to flee. First of all, this is bad biology, as a look at ants, hyenas, spider monkeys, bees, gorillas etc would prove. As Stephen Jay Gould has shown, the kind of blanket statements Paglia makes belie the heterogeneity of the animal kingdom. This model is a man-made structure and can be and is being changed. Paglia fears that a world in which a man is afraid to sleep with a drunken woman because she might turn on him is a world of castrated men, but I prefer to think that in that world, a 'real man' would be one who only desired women who enthusiastically screamed "yes". Paglia is right that "no" doesn't always mean "no" (though she ignores the fact that it can), but the reason for this is the disrespect women can garner by saying "yes". The solution to all this confusion is to change a model of sexuality where women flee and men pursue, and make it respectable for a woman to say what she thinks.

This is not the first case of bad biology Paglia has shown. In *Sexual Personae*, she contrasts male and female natures by contrasting the active sperm and the static egg. Recent biology shows that the egg draws the relatively inactive sperm to itself like a magnet. In this book, she completely misses the fact that steroids are made of estrogen, the female hormone.

Any pretense La Paglia has to intelligent commentary on sex—which I agree is much needed—goes out the window when she observes "The old double standard protected women". Not women who wanted sex.

Her assertion that only white feminists fuss about date rape shows how skin deep her multiculturalism is. It's perfectly charming to say "More India, Less France", but it's not enough. She seems totally unaware of the St. John's case in which women of color were quite vocal. For that matter, she seems utterly unaware of Essex Hemphill's critique of Mapplethorpe as a reactionary who pretended to shock but only confirmed the status quo. Then again, she doesn't seem to be aware of any black people who aren't a-singing and a-dancing.

"The modern technological world is the product of the Greco-Roman line of mathematics, science and analytical thought", she writes, but she is as weak here as she is in biology. In the third round of our game, make a list of non-Greco-Roman foundations of the modern world. It's unimpressive to use obvious ones like paper (China), the decimal system (India), etc. She claims "the idea of social reform is Western". Get your pens out to make a list to rebut her, and again, obvious responses like the Bhakti movement are passe. She has the temerity to say Sappho and Emily Dickinson (those inert lesbians) were the "only women geniuses in poetic history". Maybe Sor Juana de la Cruz doesn't cut it, but Li Ch'ing Chao? Yu Hsuien Chi? Ono no Komachi? Izumi Shikibu? Huang O?

The picce "East and West", a series of notes taken on a course on comparative European and Asian humanities she taught with a Chinese-American artist, is riddled with errors and analyses that haven't advanced beyond Max Muller. Paglia announces "In Buddhism, good and evil [are] not so ethical". Panchatantra, anyone? The Jataka tales? "Sati (pronounced suttee)" she informs, except that

it's not. "British and Islamic influences are only superficial in India" she writes. If 'Islamic' refers to West Asian culture and not just the religion, it's not wholly true. Even I, Dravidian nationalist that I am, must acknowledge the existence of north India, where West Asian influence is not superficial: from Arabic and Persian words to raita and kofta to the popular nasal warblings of Shamshad Begum and Mubarak Begum. When you are playing the game, you can pick out your own favorite errors. What struck me most about the piece is her desire to reduce things to that old dichotomy of East as passive and relativistic and West as active and progressive. I don't have space to go into it, so chat amongst yourselves about it. The more fundamental problem is that while the West may have one tradition from Homer to Mapplethorpe, there is no 'Eastern' tradition. East, West and South Asia have distinct cultures that overlap only at the edges, so the polarity of the title is an utter fake. This whole issue of those of Western European descent conflating the other as Eastern comes to a frothy head when she refers to Jimi Hendrix as creating "floating Oriental suspensions", whatever that is.

There is plenty more in the book to spar with, but I won't spoil everything. If nothing else, and sometimes it is nothing else, the book is incendiary, and it forces you to think on the issues it presents. I don't think this book can be read passively.

The problem is that La Paglia is didactic and has almost no self-knowledge. She lacerates Foucault for making "smirky glibness an art form...[providing] a depthless television experience", but this applies equally well to her. She criticizes Halperin for publishing an interview he gave in his book, but she does the same. She mocks liberal academics for acting as if they uphold "the torch of freedom and intellect" in the Dark Ages, but behaves as if she were the last defense against feminist forces of entropy. In her review of Samuel Wilson Fussell's book about his obsession with body building and recovery from steroid abuse, she dismisses his recovery to laud his former pursuit of the 'ideal' male physique. Fussell the man who suffered because of unhealthy choices is dispensable in the service of the higher theoretical ideal he once represented. She rails against Halperin for thinking of Greek homosexuality as a power issue, instead of an esthetic issue, but couldn't it have been both? Liking Freud is Paglia's litmus test for approval. To paraphrase Edmund White, you must admit beauty is the highest good or Paglia will dispense with you.

Ultimately, this lack of tempered thought, this rigidity, makes it unimpressive as the output of a scholar, and it serves at best as fodder for cocktail party chatter. Still, Paglia's hysteria on all other subjects should not overshadow her prescient and insightful comments on the state of academia.

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# Listen Up!

by Jessica Hodges and Johanna Ingalls

And the winner is...Eric Clapton. The Grammys this year held no surprises and were just as boring as we expected. The only highlight being Anthony Kiedis's acceptance speech. Diverging from the usual "I'd like to thank God", that comes from most award winners, the woman-worshipping Chili Pepper thanked Mother Nature for giving us music, possibly hoping to redeem himself in the eyes of feminists across the country. Being the only nominee from the category of Hard Rock present, the Red Hot Chili Peppers took home a Grammy virtually guaranteeing that they will be forgotten by all but their hard core fans, whom they may have lost during their stint on the top 40. Proving once again that the Academy does not know what to do with new music that does not fit into the existing categories, the Peppers were up against Alice in Chains, Pearl Jam, Nirvana and Guns-n-Roses, all of whom (excluding Axl and friends) deserve an award for their outstanding contributions to music this year.

1993 has not yet brought any surprises to the music world, but there has been some great sounds floating around on CD and in live performances. Here are a few that we enjoyed.

The the Dusk—(Epic Records)

Either Ex-Smiths guitarist Johnny Marr gravitates toward crooners or he evokes crooning from the singers he plays with. Which ever it is, he seems to bring out the best in them. His current work with The the shows he didn't leave his talent behind with the defunct Smiths, unlike ex-frontman Morrissey. On the long awaited release, *Dusk*, Matt Johnson (vocalist) continues his themes of sex, relationships and heartache in his songwriting, and the band backs him appropriately with a driving atmosphere of passion and sex. The excitement of Johnson's wet and sticky vocals is challenged only by the dramatic use of the harmonica throughout the album. In the three minutes and some odd seconds that is the first single "Coz of Lust", the incredible sexuality of *Dusk* is captured. Unlike some things in life, the warm feeling lasts beyond three minutes, continuing throughout the rest of the album.

The Sundays live at the Academy, February 25, 1993.

"I feel fine", the opening line to the Sundays' follow up album to *Reading, Writing and Arithmetic* (DGC), captures the feeling of the melodic caresses the Harriet Wheeler's vocals and David Gavurin's guitar shower on their listeners. In concert, with the help of a beautiful light show perfectly accompanying the music, the Sundays maintained the dream like atmosphere created by their albums. Like a calm body of water, their performance surrounded the audience with soothing ripples despite the pain that was often expressed in their lyrics. Unlike much of the anger-filled alternative music that has struck out at

us in the past year, the Sundays music tries to comfort the listener while at the same time it expressing deep pain.

Proving that teenage boys will try to stage dive to anything, Harriet Wheeler, in her pleading child-like cockney English, had to request several times that people not ride the crowd. Most of the kids ignored her request despite the fact that they would, given any moment of relative silence, scream out their undying love for her.

Appropriately ending their set with one of the best new songs, "Good-bye", from *Blind* (DGC), the Sundays left the sold out Academy so satisfied that famed VJ Steve Isaacs was inspired into an absolute make-out session with the woman sitting next to him. Guess Duran Duran wasn't that great after all.

Green Apple Quickstep live at Limelight, February 28, 1993.

"Two men walk into a bar. The first one hit it and the second one should have known better". Need another Seattle band? Well we've got one for you. Recently signed to a new division of Warner Bros., Medicine Records, Green Apple has been touring the East coast in preparation for the recording of their major label debut. Combining the two main elements of the Seattle sound, heavy metal and punk, this five person band followed their troubled CBGB's show with an impressive set at Limelight. Not allowing themselves to get bogged down in anger and depression, Green Apple brings a sarcastic humor to the stage often lacking in the more serious successes like Alice in Chains and Smashing Pumpkins. Sporting, though we're sure not intentionally, the trendy female bassist, Green Apple has a dimension to their vocals not seen in others. Their lead singer's vocals (sometimes sounding like a cross between Layne Staley and Billy Corgan) blended perfectly with their bassists strong yet classically feminine voice. One thing can not be mistaken about this band; they are having fun. No chip is carried on their shoulders. This band does not lack seriousness and awareness, they've simply refrained from hitting us in the face with it. Green Apple prefers to snarl humorously at the audience, lifting a weight that has often been put on the audiences at recent "grunge" shows. Hopefully we'll be seeing more of Green Apple in the future; possibly on one of the multi-act tours of the summer. With an element of disillusioned youth that we can all relate to so well balanced by quickstepping humor, Green Apple may help to prove that there's more to Seattle than the past year's fad. Good luck guys!

Quick Note: Favorite local band *Piss Factory* have released a single, *Bad Day*, on piss-yellow vinyl courtesy of *Big Dog Records*. Find it in *Bleeker Bobs* and other downtown record shops.

## EXHIBITS

Interpretations of Native American cultures as understood by New York City public school students, is the subject of the exhibition entitled "Indians as Children See Them," on view at the Smithsonian's National Museum of the American Indian from March 9 to May 30. It will be held in the museum's third floor gallery at 155th St.

Through June 30th in the Sculpture Court of the Whitney Museum of American Art at Philip Morris, the exhibit, Maren Hassinger: Window Boxes, a site-specific work exploring the symbiotic relationship between industrial materials and nature will be featured.

Through April 2nd in the Gallery at the Whitney Museum of American Art at Philip Morris, the exhibit entitled, Amalia Mesa-Bains: Venus Envy Chapter One (or The First Holy Communion Moments Before The End) will be featured.

March 24 to June 5 "o Soul, Come Back!" The World of the Han Dynasty Tomb. Location: Miriam and Ira D. Wallach Art Gallery, 8th Fl., Schermerhorn. Contact Prof. Sensabaugh at 854-4507/8532.

"From Russia To 'Kiss Me, Kate': The Careers of Sam and Bella Spewack", manuscripts, letters, diaries, reportage, and photographs of the writing duo. Kempner Exhibition Room, Rare Book and Manuscript Library, Butler Library. March 10- July 9. Mon-Fri. 9AM- 4:45 PM.

Milestone Exhibition of Ancient Greek Sculpture on loan from Greek and European Museums, opens at the Metropolitan Museum of Art from March 11 through May 23.

## THEATER

Through March 21, La Mama E.T.C., located at 74 A East 4th St. will feature an operatic trilogy entitled, "Everyday Newt Burman (The Trilogy of Cyclic Existence)."

The New Federal Theatre presents "Robert Johnson: Trick the Devil" by Bill Harris, at the Henry Street Settlement, Louis Abrons Arts Center, 466 Grand Street. "Trick the Devil" tells the story of Robert Johnson who at age 26 was a blues legend. Two years earlier blues musicians said he could hardly play! Did Robert Johnson make a deal with the Devil? Open until March 20th. Wed-Fri 7:30PM. Sat 8PM. Matinees: Sat 4PM & Sun 3PM.

## MUSIC

The postcrypt coffehouse in the basement of St. Paul's Chapel, Columbia University will be featuring the musical talents, Lili Anel and Ansel Matthews on Friday, March 26. On Saturday, March 27, the social-conscious singer Grey Greenway, the harmonious duo Quay & O'Connor, and the excellent guitarist David Hamburger will perform. The postcrypt coffehouse is open Fridays and Saturdays 9PM-12:30 AM.

## FILM

"The Train" will be playing at the French Institute/ Alliance Francaise on March 31. With Burt Lancaster, Jeanne Moreau, Paul Scofield, and Wolfgang Preiss. Toward the end of WWII, the Germans attempt to transport paintings from French museums to Germany via a special train. Only the Resistance can prevent this occurrence, but will only become involved if human lives are not jeopardized. Showtimes: 12:30, 3:30, 6:30, & 9:30 PM.

## OTHER EVENTS

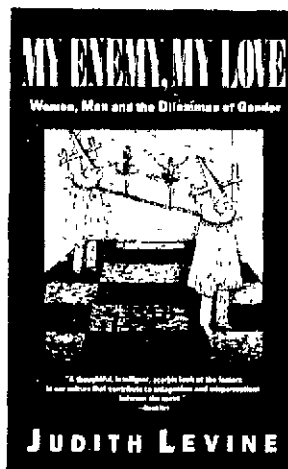
Spring Break Bash. Wed, March 10. 7-10 PM. Peer Education Room, First Floor of Hewitt. Information on Spring Break Safety. Pizza, Drinks, Prizes, and trial size samples given away.

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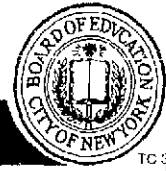
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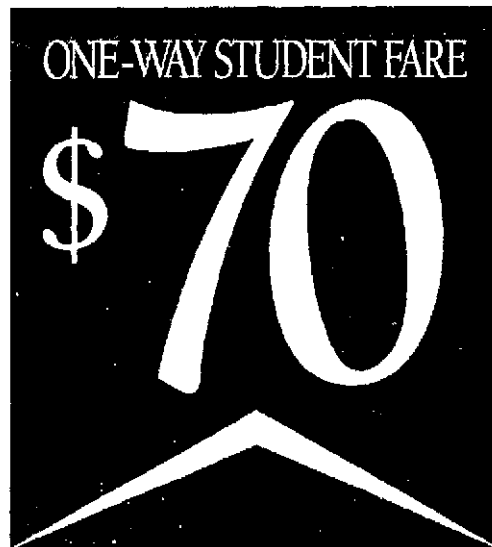
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