



BARNARD BULLETIN

VOLUME C NUMBER 4 APRIL 19, 1993

WOMEN UNITE



Photo courtesy of Columbia Daily Spectator

- * Student Activism Explored
- * New York Magazine
Cries Ignorance
- * Arts Medley

BEAR ESSENTIALS

For details on 1993-94 Barnard courses both new offerings and courses being given again, students may consult the COURSE INFORMATION FILE in 105 Milbank (Please alert the receptionist if information on a course is lacking) The typed SCHEDULE OF ALL 1993-94 CLASSES is now available (Enrollment in Columbia courses of limited size and in all P E courses cannot be assured until September)

SPECIAL ENROLLMENT PROCEDURES

BIOLOGICAL SCIENCES Students must pre-register for all fall 1993 Barnard Biology lecture and lab courses Spaces are assigned on a first come, first served basis Pre-registration for all courses (except BC1001 and 2002x) will take place in 1203 Altschul on the following dates Wednesday, April 21 Seniors with last names A-K, 12 45-3 45 p m, and seniors L-Z, 8 45-11 45 a m; Thursday, April 22 all other students with last names A-K, 8 45-11 45 a m, L-Z, 12 45-3 45 p m Juniors must preregister for all '93 '94 Senior Seminars

ENVIRONMENTAL SCIENCE lottery April 8-22 Go to 331 Milbank to sign up Results will be posted Friday, April 23

Corrections to the Limited Enrollment List

Sign up is not necessary for POS BC 3001x, Dynamics of American Politics Applications are required for POS BC 3118x, Problems in International Politics and POS BC 3423, Nonviolence

PROGRAM FILING DEADLINE

FIRST-YEAR STUDENTS AND FIRST-SEMESTER SOPHOMORES The deadline for filing programs with the Registrar is

Thursday, April 29 First-year students who still need to take either First-Year English or First-Year Seminar must see Dean Denburg (105 Milbank) before they file their programs **SECOND-SEMESTER SOPHOMORES AND JUNIORS** should plan their fall 1993 programs now even though their final programs are not due until the beginning of next term It is particularly important to secure spaces in limited enrollment classes NOW

DEADLINE TO WITHDRAW FROM A COURSE

The deadline to withdraw from a course is Thursday, April 29 A "W" will appear on your record No extensions to this deadline will be permitted and your decision is irreversible Before filing a withdrawal form consider eligibility requirements for financial aid and satisfactory degree progress and remember that you must complete 12 letter-graded points each term (with a GPA of 3.4) to qualify for the Dean's List

FINAL EXAMINATIONS UPDATE

Deferred exams for Barnard courses will be given on Friday, Sept 10 and Monday, Sept 13 ONLY Remember,

therefore, that deferring an exam is a LAST RESORT FOR EXTREME

EMERGENCIES Read carefully

Dean Bornemann's memo entitled "What Every Barnard Student Must Know About Final Exams, Final Grades, and Incompletes" so that you will thoroughly understand the rules on deferring exams In the event of serious illness or other emergency, you may request a deferral of your final in a course Be sure to NOTIFY THE

INSTRUCTOR BY THE DAY OF THE EXAM as well as the DEAN OF STUDIES OFFICE (x42024) or your deferral may be denied

INCOMPLETES

If you have been unable to complete required written work in any of your courses, you should speak with the instructor(s) immediately The College allows students with compelling reasons an extension to the opening of the following autumn term However, the instructor may set an earlier deadline A student must file the appropriate form with the Registrar after having it signed by the instructor Applications for incompletes must be filed NO LATER THAN THURSDAY, APRIL 29

SOME BEHAVIORS THAT CONSTITUTE ACADEMIC DISHONESTY

PLAGIARISM the submission or presentation of ideas or work in any form that are not one's own without appropriate acknowledgment of the sources **SUBMISSION OF THE SAME WORK** for more than one course without the explicit permission of the instructors **INVOLVED CHEATING ON EXAMS** the giving or receiving of assistance to another during an exam from another person, another exam paper, other written material, or any source not explicitly permitted by the instructor, having access to exam questions prior to taking the exam without the instructor's approval **EXCEEDING THE LIMITS** of allowable collaboration in coursework as specified by the instructor **FALSIFICATION OR MISREPRESENTATION** of grades, honors, or any aspect of one's academic

achievement **MISREPRESENTATION OF ONE'S STATE OF HEALTH** or personal situation to gain unjustified deferrals of exams or extensions of academic deadlines **FORGERY OF ANOTHER'S SIGNATURE** on any document or form related to a student's academic life If you have any questions regarding any of these issues, see your Honor Board Chair Maria Ting, your Class Dean, or Dean Bornemann

SENIOR CLIPBOARD

Tickets for Commencement will be distributed in the College Activities Office (209 McIntosh) starting Monday, April 26, at 10 a m

Seniors who applied to graduate schools should inform Dean Schneider or Carol Coffey of the results of their applications

PREMEDS APPLYING FOR '94 ADMISSION

AMCAS booklets are now available in the Dean of Studies Office (105 Milbank) If you have not yet handed in the two profile sheets, please do so as soon as possible Students taking the April MCAT can wait until after the test to complete the profiles but should plan on handing them in by May 1 Any student who plans to apply to medical school next year but has not seen Dean Rowland this semester, and did not attend the March meeting, please contact Jayma Abdo in the Dean of Studies Office by April 30 The Premedical Committee needs to have a complete list of applicants

WRITERS ON WRITING

AT BARNARD is a four week program (June 2-29) designed for students who want to study closely with distinguished professional

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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.

The Barnard Bulletin
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Taking our daughters to Barnard

Take Our Daughters to Work Day is an event designed to instill within girls everywhere the conviction that they can become whomever they choose to be. By simply going to work and performing their regular duties, mothers can show their daughters that women are vital members of the workforce and are capable of attaining any career goal to which they aspire. It is important to note, however, that before entering the professional world, most men and women must obtain a college diploma. Many girls are discouraged from applying to college. They are told that they can not succeed in the academic world, that they can not benefit from a higher education. As Barnard students, we have the unique ability to show young girls that this simply is not true.

Many women have certainly experienced discrimination in the classroom. Since kindergarten, the boys were always called on first. They were encouraged to build forts, play tag and create exotic contraptions with Lego. Most of us were given dolls and set up in front of plastic stoves. We were praised when we were obedient and polite. They were casually reprimanded when they pulled our hair, but the teachers who rebuked them always fought to hide a smile. "Boys will be boys," they said.

In high school we were expected to do poorly in math. We worked late into the night, but the boys were always the ones to initiate lively classroom debates. When we first walked into nursery school, we were rambunctious and brave, just like the little boys. By the time we sat for our SATs, we were quiet and meek. Every grade had a "class clown", someone who had something to say about nearly everything: the person who was the mascot at all of the games and broke up the monotony of a dull class. Was that person ever a woman?

At Barnard, that person is always a woman. So is the best math student, the most articulate and ferocious debator, the president of student government, the editor of the school paper, the director of the radio station, the best student in the class. And we always get called on by our professors. We enter as girls and emerge as unintimidated, intelligent and ambitious women.

We may not be mothers yet, but we can still participate in the Take Our Daughters to Work program. Find a girl, and bring her here. Call the child you babysit, contact a school in the neighborhood, get in touch with the local Big Sister program, round up all your female cousins and bring them to Barnard. Work with your friends and professors to make April 28 as big of a success as it can be. The future will thank you.

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*
at ext. 42119

Spike talks shop: Lee recounts his ascent in the film industry

by Asali Solomon

"Don't ask [me] how do we end racism, AIDS, homelessness or any of these other problems that afflict us," said filmmaker Spike Lee, setting the tone for a lecture that generally steered clear of political controversy. The director of films such as "Do the Right Thing" and "Malcolm X" addressed a capacity crowd in Wollman Auditorium at Ferris Booth Hall on the evening of Wednesday, April 14, to kick off the five day ColumbiaFest.

Lee began his talk by mentioning that he, and a cast and crew had been at Columbia about a year ago shooting scenes for the critically acclaimed "Malcolm X." "Since we didn't have the money to shoot in Boston, you had to substitute." Then the director spoke at length about his beginnings as an artist. In the Summer of 1977, Lee made a documentary about African American and Latino unrest in Brooklyn. After receiving positive response to this project Lee decided to pursue a film career. After graduating from Morehouse College, he went on to NYU Film School, where he and cinematographer, Ernest Dickerson, were two of four African American students in a class of 100. "What are these black people doing here?" he said was the reaction of white students.

After completing film school and winning the Student Academy Award for his senior project "Joe's Bed-Stuy Barbershop We Cut Heads", Lee thought he had it made. "I thought I could just sit by the phone and wait for the studios." He learned differently. "I saw a lot of my less-talented classmates getting work.

They were getting after-school specials and I couldn't get arrested." In the summer of 1984, Lee assembled a cast and crew for "The Messenger", a film that was never produced. After six weeks, the "bogus producer," had not supplied the promised funding for the film. Lee attributes the fiasco to his committing the "cardinal sin of all young filmmakers" attempting to work beyond her or his means.

"She's Gotta Have It", Lee's first movie, was shot in 12 days during the summer of 1985, and cost \$175,000. The film tells the story of Nola Darling, a young African American woman in Brooklyn who can't decide between three lovers. The film made \$8.5 million in theaters. "That's when the studios began to call." In light of recent releases, such as Robert Rodriguez's \$7,000 "El Mariachi", Lee views his shoestring budget accomplishment as having being less impressive than it once was. He said that improving technology has reduced the importance of money. "Now it's who has the best idea. And who's gonna execute it."

"We wanted to show the superficial, petty differences that kept African Americans from being a unified people," Lee said of "School Daze", his musical about

the fictional historically black Mission College. Based on his experience at Morehouse, Lee addressed issues such as the conflict between light and dark-skinned blacks, those with straight or nappy hair ("bad hair—to ignorant people"). Lee attempted to shoot the movie on his alma mater's campus, but he and his crew were asked to leave after three weeks. The then-president of the college feared that the movie would damage the image of black institutions. Lee also added that the president had reservations about cast choices. "[He thought that] Joe Seneca was too dark to be a college president." Acknowledging that Morehouse has a different president now, he proudly added that "Now I'm on the board of trustees." He also stated that "School Daze" was responsible for a nationwide enrollment increase for black colleges.

After describing the now-famous Howard Beach racial killing that inspired him to make "Do The Right Thing", Lee stated that he viewed the movie as an "up-to-date bulletin on race relations."

The director spoke at length about the making of last year's "Malcolm X." He heard about the project several years ago, when producer Marvin Worth was attempting to film the African American leader's life story—and then he found out that a white director had signed on. "When I heard that Norman Jewison was directing it, I started to protest." Lee reiterated past statements expressing the view that a white director could not have done the film. "Malcolm X's life is an African American experience. Norman Jewison will never know what it's like to be an African American especially an African American male." Lee cited the unique struggles of black men, such as his own trouble catching a cab in New York and the fact that he continues to be followed around by nervous employees in stores.

"We weren't trying to make it the last word on X," Lee said of the critically acclaimed film, and the controversy that surrounded its production. He cited the problems incurred by portraying a person as widely revered as Malcolm X. Illustrating the diversity of the leader's admirers, he revealed that, "Clarence Thomas also cites X as his hero, believe it or not."

"Despite what the Academy says, Denzel Washington gave the best performance by a male in a leading role this year," Lee said, referring to Washington's loss to Al Pacino for his role in "Scent of A Woman." He dismissed the Academy's decision as a nostalgic payoff. "If Al was supposed to get it, he should have got it for 'Godfather I, 'Godfather II, 'Serpico' or 'Dog Day Afternoon'." The director maintained that "X" will outlive the Academy's choices.

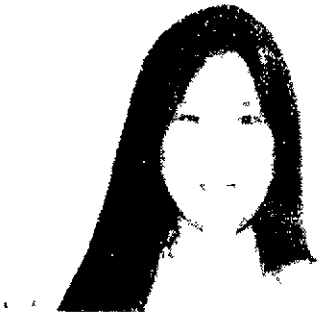
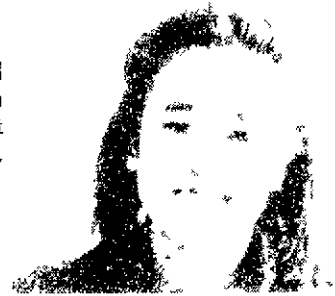
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SGA election winners speak...

The following is a series of excerpts from the platforms of the winners of the SGA elections. The platforms of the candidates who ran unopposed were run in the prior issue of the Bulletin.

Vice-President of Student Activities
Lareina Yee BC '95

"I believe student activities are an integral part of campus life and would work very hard to ensure that activities are fun, engaging, and appeal to a broad range of interests. My goals include encouraging more student participation, increasing awareness of the activities within our community, and improving the quality of campus life."

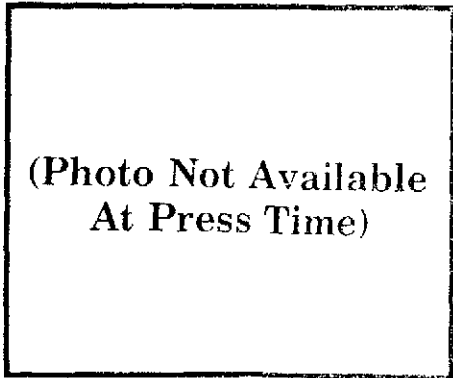


Officer of the Board
Jenny Lin BC '96

"My goal is to give support to all SGA officers and to help run SGA in the most efficient manner possible. As Officer of the Board, I will make sure that the SGA office is made accessible to all students that wish to ask questions about Barnard activities."

Representative-at-Large Community Service
Jennifer Millar BC'94

"A key facet of student government is its ability to interact with and learn what the student body wants, convey those desires to the administration, then follow up on those issues until they are addressed. I am eager to be able to do this and to organize activities which benefit both Barnard and the Morningside Heights communities."

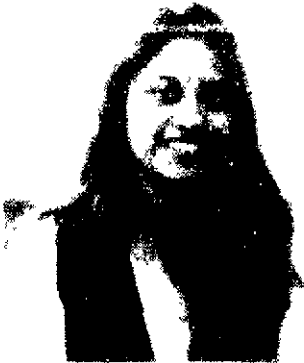


Programming Representative
Innessa Manning BC'94

"This year I am serving on Barnard's Student Government Association Representative council as the Liaison to the School of General Studies. I look forward to using my programming and leadership abilities next year as the Barnard Student Government Programming Representative."

Representative-at-Large: Academic Programming
Regina Angeles BC'94

"My projects will include a Women's Studies minor, a Women's Studies distribution requirement for the core and a Visual Arts major and minor."

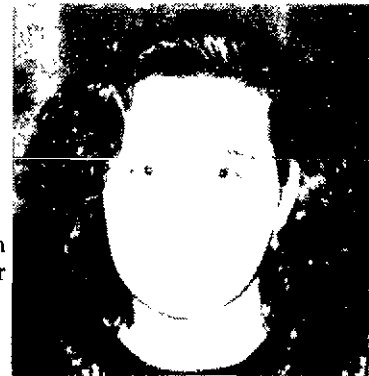


President of the Class of '95
Shelley Mane BC '95

"For an event to be successful, the needs and opinions of everyone involved need to be addressed. Communication is an integral part of any successful partnership...Our class is composed of a dynamic group of women with varied interests. I want our junior year to reflect those interests."

President of the Class of '96
Emily Burg BC '96

"I plan to move ahead and unite our class. I plan to be in touch with you through a bi-monthly newsletter and to use your ideas to plan the events that will make our year together memorable."



Photos by: Hana Choe

Strangefruit inaugurated with music and poetry

by Ayana Byrd

With a flyer inviting us to "Come hear the music of a thousand voices and the ideas of a billion minds", Strangefruit, the creation of Julio Bermudez (CC '95) and Benjamin Jealous (CC '94) opened Friday, April 9th at the Intercultural Resource Center (IRC). The coffeehouse, a bi-monthly occurrence, is a student-run endeavor featuring the artistic works of African-American, Caribbean, Latino, and Asian students of the Columbia community. Named after a Billie Holiday song used in the anti-lynching campaigns of the 1930's, Strangefruit was created as a way for students of color to channel their Columbia experiences into a creative, cultural expression. Over a dozen acts read poetry, sang acapella, or played instruments, and if the audience's positive response is any indication, Strangefruit promises to be a welcome addition to campus nightlife.

The IRC's common area, which houses the cafe was filled to capacity. The building's Resident Assistant, April Garrett, expressed her happiness with the way in which students are "expanding their notions of how the IRC can be used." Over 75 people came out to show their support and enjoy the acts. "I'm really happy to be a part of this," said Asali Solomon (BC '95), one of the cafe's organizers. "It's important that artists of color be able to share their work and receive encouragement."

The first hour of the coffeehouse was set aside for people to mingle, play games, and partake of the many deserts, coffees, and teas that were available. The night's performances began with music and was followed by Nicole Breedlove (BC '93) reading selections of her poetry. Breedlove, new to the Barnard community, has been featured in many poetry readings, and enjoys a core

following around campus. She was but one of many poets, as Anna Raya, Ben Jealous, Duben Duckworth, Bryonn Bain, Dave Myers, and Kofi Taha also read. Themes ranged from love to politics, and a few selections were written in Spanish. While poetry dominated the agenda, there was also the jazz band of Adam Stevens, Massavia, Arthur Mintz and Julio Bermudez. Anita Woo and the trio comprised of Bryonn Bain, Dave Myers and Jamel sang.

"The positive energy, the way the groups and people all came together - it made my time here almost worth the trouble" said Jealous. He was only one of many who praised the event. Some called it "undescribable", the "best thing I've been to on campus," while others noted the "intimate and supportive environment." Postcrypt president Joanna Broughton, (BC '95) said that one of the crucial differences between the weekly Postcrypt coffeehouse and Strangefruit was the latter's emphasis on student performances. "That really made a big difference," said Broughton, "the familiarity adds a needed dimension that was reflected in the apparent ease and comfort of the artists."

Bermudez and Jealous originally began planning the cafe over a year ago, and Friday night their vision materialized. Enlarged to include eight organizers, Strangefruit is planning to open once more this semester on April 24th, before closing down for the semester. Next year it will become a monthly event. All are welcome next Saturday at the IRC, located at 523 West 113th Street. Strangefruit is an idea whose time has come on campus, and as Barnard sophomore Alicia Hall simply stated, "It's about time!"

Ayana Byrd is a Sophomore at Barnard.

CONTINUED FROM TBLN, PAGE 11

really? Statistically, that doesn't even balance out."

Many students had a lot to say about the way the media, particularly this recent news article, has treated the issue of rape and sexual violence. Kim states that, "Every time women get together to talk about rape, it's termed as hysteria". Jorge, too, was angered by Hellman's characterization of women who speak out about their experiences of rape, saying: "I don't agree with a lot of the views on this campus, but the way he was characterizing women in general was as childish little brats who, if they don't get their way, they cry rape. Who are you to generalize that way? Not only did he trivialize the problem, he mocked it which is worse."

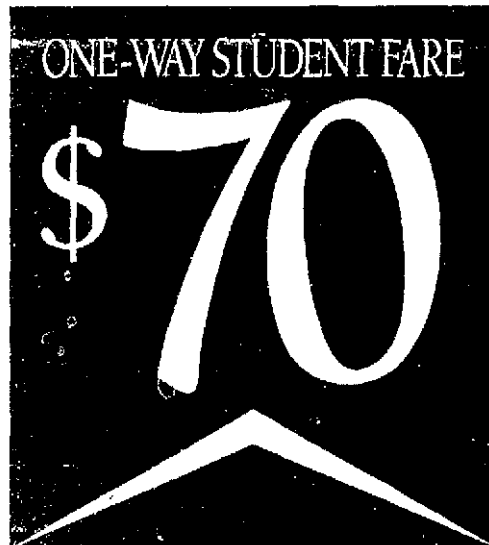
In describing the atmosphere at TBTN speak-outs, Hellman writes: "While public disclosures of personal suffering may be cathartic for the speakers, to the unconverted, it can seem more like an exercise in 'can you top this' victimhood". Jennifer Paradise (BC '93) comments on the suggestion of this dynamic of competition among speakers saying "this 'oh, you think your story is bad, you should hear mine' sort of thing doesn't exist. I think it's an unwillingness to believe the truth about how horrible and true some of these stories are. I just think it's ludicrous." When asked if she thinks that this situation actually exists,

Jorge says, "Not really. I'm not going to be absolutist and say that it doesn't exist, but the impression I got was that that was not the case. I think as the night wore on people were getting excited. I mean, this is a venting experience. It is severe." Illomai Kurick (BC '93) contends that this idea of "celebrityhood and titillation is all perpetuated by the media," citing TV talk shows as the most blameworthy culprits.

Kim explains that she has often heard similar criticisms from friends who say, "Oh I'm not gonna go to that. I think that stuff is so gross" What they meant was that it can get kind of graphic. I'm sorry if this offends their sensibilities, but rape is graphic. You just can't take your daily sensibilities and impose them on other people. "Oh, don't get graphic, just tell us the nice pretty emotional side". I think this happens with all sorts of acts of violence." Kurick, dismissing these criticisms as unfounded, maintains that the point of TBTN is "that this is actually a safe space where one can talk and be listened to and not be given this sort of 'other' status."

One Barnard student had qualms about TBTN's approach. She contends: "I don't think it makes too big a difference and I think it's more important to get physically involved in the physical aspects of the problem". Tim Burrows (GS) had this to say **CONTINUED TBLN, PAGE 16**

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At this rate your parents would probably be ecstatic if you left school. Especially if you came home to visit.

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The student fare is valid Monday

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If you find you want to travel frequently you can also take advantage of the Delta Flight Pack,SM which is a book of four one-way tickets for just \$219, or a book of eight

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For more information, call your Travel Agent or Delta at 1-800-221-1212. And remember, study hard, eat all your vegetables, and leave school whenever you can.

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WHEN
YOU ARE

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Our Bodies, Our Voices: Women Speak Out

photos courtesy of Columbia Daily Spectator

by Nicole Hala

25 percent of college women in one survey experienced a rape or an attempted rape, yet only 5 percent notified the police. These statistics were the results of a 1990 Ms. study on violence against women.

For the women who participated in the Take Back the Night (TBTN) march and the women and men who sat for the speak-out that followed it, these cold statistics became more than hard numbers. As approximately 1,500 students listened to the stories of countless survivors who participated in Barnard-Columbia's annual Take Back the Night rally "these numbers were all too real," said Stephanie Staal (BC '93). It is circumstances and cases like these that motivate TBTN members to work all year towards organizing this single event, and put emotion and meaning behind participants' chants: "Take back the day. Take Back the night. Take back our bodies. Take up the fight."

After a decision at a Seven Sisters Conference seven years ago to revive the event, TBTN has been held annually at Barnard and Columbia on the second or third Thursday of April. As written in TBTN's statement of purpose, "We walk together around places where we confront both physical and mental violence: the dorms, libraries, classrooms, fraternities and administrative buildings of our campus, the images, laws, and sidewalks of our streets and country." Participants march as a show of protest against any and all violence against women.

The first Take Back The Night marches took place in the



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early 1970s, in pornography districts. Through the years this grass-roots anti-porn movement evolved into an anti-violence one. Although the movement has spread to campuses throughout the country, it still retains its grass-roots character, takes different forms and enjoys varied followings. The University of Michigan, Colgate, Brown and UC Berkley are just a few schools that sponsor the event, but the list goes on.

TBTN recognizes violence against women as a gender-biased crime and hate crime. Members believe that this crime does not end when the immediate violence is through, but continues in our society as its victims look for

"In Take Back the Night you really are a community of women, at least for one day a year. It's a real bonding experience."

-Stacy Marple, BC '94

support and justice. TBTN describes this as a "second rape" to which the victim is subjected. The second set of perpetrators can be the criminal justice system or the media; it can be our peers or partners. In contrast, "TBTN is not a public forum where you're having someone judge you. It's a forum created specifically to believe women and support women and encourage them to tell their stories, as opposed to an administration that's set up to question you, question what you're saying and figure out whether or not you're telling the truth, which is myth that pervades every level of society about this issue," explains one TBTN member. The goal of the speak-out is to provide a space that is safe for women to feel free to speak openly about their experiences of sexual violence.

Another defining characteristic of the event is its effort to bring together all women, regardless of race, class, religion or political affiliation, to protest against violence. Linda Kim (BC '95) reflects on last year's speak-out. "I thought it was great. It's actually the one thing that kept me in this school because at that point I was thinking of transferring. I feel that throughout the year you really feel no connection with the women you go to school here with. It's so fragmented, with the lesbian group, and all the cliques here, oh and the Jewish thing and then the Protestant thing... So, in TBTN you really are a community of women, at least for one day a year. It's a real bonding experience." Stacy Marple (BC '94), a member of TBTN agreed and in attesting to its multi-ethnic character, adds that, "Two years ago, we actually did chants in Spanish!"

When asked about the place of feminism in TBTN, a member of the organization replied, "I think it definitely attracts a certain type of feminist, but one of the beauties of

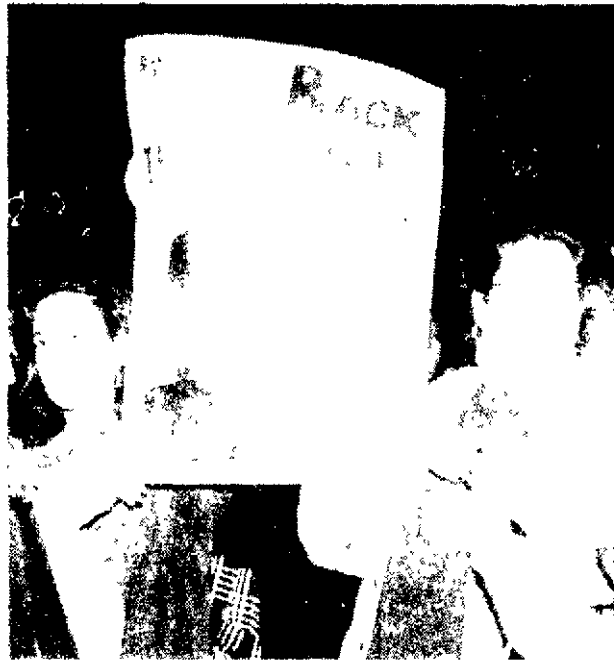
TBTN, in terms of the event, is that it rallies around the issue of violence and there are many women who would not label themselves as feminists, or who aren't part of the woman's movement or who don't really care about the woman's movement, but who know about rape, who know about assault and they get involved. This is one of the really healing, wonderful parts of TBTN as an event." Still, this member expressed some frustration with the homogeneity of the TBTN organization, saying, "I have a problem calling the organization of TBTN a diverse group. I think that what happens is that organizations get started that look like white upper-middle class feminist organizations and this one looks a little angrier than say, a pro-choice organization and it gets categorized in this one area and then there's this polarization in terms of diversity about race and class and ethnic background that takes place that's really problematic. I think definitely TBTN has that problem." However, she explains that this problem has not been ignored, as every year TBTN does outreach to all campus groups and organizations throughout the city. She believes this polarization is difficult to avoid and equally difficult to escape and thinks that "the organization needs to continue to reevaluate itself and move towards a better place in terms of those issues."

In what some have recently described as a generally apathetic campus, the TBTN rally seems to be attracting more and more students. A TBTN member states, "When I was a first-year in '88-'89, when TBTN happened there were maybe 100-200 women and for the last two years there's been about 1000." She attributes this recent popularity to the "increasing awareness about sexual violence as a pervasive problem in the world." She states that though the audience has grown larger, the number of people planning the event is essentially unchanged, attracting between 10 and 30 students each year.

This member believes that with the increasing numbers, the nature of the event has changed, in many ways for the best. She talks about the very exciting and empowering feeling in marching alongside 1000 women, the feeling of togetherness. Marple emphasizes the positive aspects of the increased turnout maintaining that, as the numbers grow, more people are comfortable to speak out. It seems that women survivors do indeed find safety and comfort in these increased numbers. Marple also believes that the rising number of women who speak out brings to light both the gravity and magnitude of the problem of violence against women on our campus and in our society. She explains that, "there's also the issue of the fact that there aren't enough days, there aren't enough hours in the day for all the women to speak out and line up." Alex Villari agrees that a heightened awareness of sexual violence has indeed contributed to the more impressive turnout, but adds that a lot of the new participants seem to be "jumping on the bandwagon". He explains that many students he knows who don't ally themselves with a number of similar causes, still attend the rally and this raises questions about the sincerity of their support.

One member of TBTN, though generally pleased by the number of new participants, also expressed some concern about possible negative impacts of the changing cast of the event, with regard to the "naming issue." She explains that as the number of participants increases so does the

likelihood that, if identified, perpetrators of college-related assaults will hear about the testimony. This has occurred in the past and several women have had charges of slander brought against them. She says: "I think that women who participated in TBTN when it started again on campus 6 years ago, were so disconnected from the community on



campus that might have done something like press slander charges." She speculates that "this wasn't as much of an issue then, though I can only guess."

This heightened awareness of the the pervasiveness of sexual violence and the increased support for TBTN is not limited to the Barnard-Columbia campus. More and more schools across the country are sponsoring similar marches and organizing their own TBTN groups. Consequently, there has been increased media attention devoted to these issues, a good deal of it earning criticism from IBTN and other students, men and women alike. Much of the recent coverage of TBTN and groups like it has been juxtaposed with the results of the first major survey of Campus Crime done by the Chronicle of Higher Education, and raises questions about the severity of rape on campus and the subsequent zeal of the response. A term not infrequently applied to this reaction is "hysteria". In fact, this term was bandied about in a recent article entitled "Crying Rape" by Peter Hellman in the March 8, 1993 issue of New York magazine which described, what he calls, Barnard-Columbia's "militant feminist TBTN group". In it, he intimates that some sort of hysteria about the issue of rape has surfaced on numerous college campuses, writing that, "even a sophisticated urban university like Columbia can get swept away" and quoted the fact that only one rape was reported on the Columbia campus last year, with zero being reported on Barnard. Many who sat for the speak-out expressed doubt about the accuracy of these figures. Margirida Jorge (BC 95) asks:

"I mean how likely is that **CONTINUED TBTN, PAGE 8**

Students petition to save Yugoslavian refugees

By Sara Langelier

Students Against Violence in Ex-Yugoslavia (SAVE) is a campus organization formed by Shana Sippy (BC '93), Amber Seligson (CC '96), and Ilan Weinglass (CC '96). SAVE's purpose is to inform policy makers of their concern over the atrocities taking place in the former Yugoslavia. The group focuses on educating students and getting them involved in the effort to prompt the government to take action against this violence. SAVE hopes to expand their focus to include fund-raising to aid refugees in Hungary.

SAVE does not have regular meetings, but interested students may come together at lectures which serve as informational forums to educate students about this multi-dimensional issue. SAVE has had eight speakers this year, including the Bosnian Ambassador to the UN Apart from lectures, SAVE members can often be found in McIntosh where they frequently table with petitions available for students to sign, urging government officials to intervene in the crisis. SAVE has also held an interface candlelight vigil sponsored by the Campus Ministries and has co-sponsored events with various Muslim organizations. The most wide-scale event that the group has organized, was a rally held on February 25 at the Sundial. This rally, which

was part of a nation-wide university protest, consisted of a two hour reading of testimony from refugees in former Yugoslavia. The rally attracted press coverage. Seligson mentioned his feeling that Bush and Clinton did not sense any national interest in the issue, therefore the press coverage was vital to illuminating the outrage students throughout the country felt towards presidential acquiescence. Sippy and member Rebecca Bardack (BC) also hope to coordinate an acapella benefit concert to raise money which will be used to help the refugees.

SAVE's efforts thus far have been honorable, and in no way has it been an easy ride. The group's members said that they felt a general sense of apathy from students much of the time. Sippy states that enthusiasm for SAVE was curbed by other campus activism that has been in the limelight recently. She believes that issues such as the Haitian refugees, and the Audubon Ballroom have deemphasized the plight of the former Yugoslavia. Seligson hopes that more students will become involved, but she anticipates the day when SAVE will no longer have reason to exist.

Sara Langelier is a first-year student at Barnard.

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College Republicans and International Socialist Organization debate hunger strike and barbecue

by Cathleen Bell

It looked like a campsite in any American park in July. Tents were set up under a tree, smoke rose from hamburgers cooking on a grill set up in a clearing. Picnic knives, soiled paper napkins, and plastic bags of buns and chips waited to be opened. But hostility and anger made this barbecue quite different from the ritual that has come to bliss American style.

On April 5, the College Republicans (CR) set up their barbecue table on Furnald lawn, where the Coalition to Free the Haitian Refugees (CFHR) was engaging in a hunger strike in support of the 250 Haitian refugees interred at the U.S. Naval base in Guantanamo Bay. Students at Harvard, Brown, Michigan, Berkeley, and Georgetown participated in the hunger strike, which was initiated by students at Yale Law School. The goals of the protest were to express support for the refugees who were on a hunger strike, and to attract media attention to the plight of the refugees. Students at 40 other schools will begin a hunger strike later this month.

Thus a scene for conflict was created. The College Republicans state that they neither object to nor support the US policy, according to Sacks, the barbecue "was intended to be about the fact that the people sponsoring the hunger strike were the ISO (International Socialist Organization) and STAC." The ISO doesn't "support human rights unless in the process they can blame the US. They don't care about these people, they just like protesting, they like doing this kind of stuff to cause trouble, gain attention," he said.

Sacks also noted that "there's a very sizable number of people who agree with us. A lot of the things we do aren't necessarily Republican things, they're common sense things." Sacks feels he has campus support in his belief that "these people [in the ISO] are jokes. They don't care about their causes. They're dishonorable, and disreputable. They use illegitimate means to do things, and they're rude to other groups."

The barbecue, Sacks felt, garnered considerable support on campus. "There were a lot of people there I didn't recognize and I know pretty much all the people in CR," Sacks said. These supporters were "not only on the field eating with us, there were also people standing by the fence. Even people who may think it's wrong can think it's funny." This confirms, for Sacks, the sense that, on campus, "a lot people talk the same way that we do. Silent, yes, majority, no," he says, but adds, "we're definitely not a fringe group."

The barbecue was successful, Sacks held, because, it was funny. "It was specifically meant to contrast with their super serious, 'oh, man, the world...' kind of posing. I mean, there's a limit. It's kind of good that someone burst their [the ISO's] bubble because they think they're so high

and mighty and important and that they have to get mad about a barbecue. You can't place your moral outrage on a barbecue — you've got to crack a smile." But not everyone on campus shared in the joke.

CFHR leader Tamara Magloire, pointed out that students from the Haitian Students Association and the Caribbean Students Association held more leadership positions in the CFHR than students from the ISO. Magloire felt that the CR's contention that the ISO seeks to infiltrate campus political thought by infiltrating every political protest "was very weak. There is this perception that the ISO is the main group in the coalition. The whole ISO is in our group, but they're not the majority," she explained.

Magloire sees the CR as "a reactionary group." She

"They don't care about these people, they just like protesting, they like doing this kind of stuff to cause trouble.." - Ben Sacks

stated that she does not "understand why you have to wait for another group to take a position on something and then you materialize and say you're against it" or why Ben Sacks "feels that he needs to come and argue with the CFHR when he has a problem with the ISO."

But one point on which both Sacks and Magloire agree is that the barbecue increased campus interest in the strike. According to Sacks, "I think we did more to revitalize student interest in the hunger strike than anything else. I'd never seen so many people there before at one time — there's never anyone there."

Magloire felt that "people were starting to get used to of the encampment on Furnald lawn," but after the barbecue, "people were curious who hadn't been curious before. Most of the people who stopped by were supportive of us, most of them thought they [the College Republicans] were really obnoxious and horrible." Although, she added, "some got nastier towards us. They had been nasty already." The barbecue also provided a rallying point for the strikers, themselves. "It was very unifying for us because it makes you see what you're fighting against. We needed a reminder: Wake up, these are the kind of people you're fighting against. I was thinking that I should call him [Sacks] up and thank him," Magloire joked.

For Magloire, the barbecue dramatized the breakdown in education that she feels is ironic in a university community. "You get too comfortable, she said. "You don't really think that there aren't problems anymore, but you feel that if you talk to people long enough, you can explain, and they'll understand." The barbecue made her realize that "some people don't want to be spoken to and they don't want to understand and there's nothing you can do." What disturbed College Republicans cont. pg. 31

Female leaders discuss the economics of being a woman

by Carrie D Lieberstein

Women in Public and International Affairs, along with the Graduate Program in Public Policy and Administration, presented a conference entitled "The Economics of Being a Woman - A Panel Discussion on the Challenges Facing Women in the United States and Abroad."

The distinguished and diverse panelists included former Vice-Presidential candidate and US Congresswoman, Geraldine Ferraro, UNI-FEM Advisor for the Department of Humanitarian Affairs at the United Nations, Joyce Mendes-Cole, Manhattan Borough President, Ruth Messinger, Administrator/Commissioner of New York City Human Resources Administration, Barbara J Sabol, and President/Executive Director for the Center for Policy Alternatives, Linda Tarr-Whelan. The moderator was professor of Social Policy and Planning at CU School of Social Work, Sheila Kamerman.

Each panelist spoke briefly about various economic issues that directly or indirectly affect women locally, nationally, and internationally. Ferraro and Tarr-Whelan discussed the disparity that has existed between men and women in terms of their respective economic incomes. Ferraro noted that while she served as a Queens District Attorney, her male counterparts were being paid 20% more for comparable work and for the same number of hours. Ferraro stated that when she approached her employer



with this information, he simply replied, "You have a husband," implying that she could undoubtedly depend upon her husband's to provide economic support. Ferraro also stated that "When I ran for Congress it was the first time I had ever been paid the same as a man." She points



out that women are still being underpaid, noting that the average woman receives 71 cents for every dollar that a man earns, when their work is comparable and the number of hours worked are the same.

Tarr-Whelan noted that the annual median wage for female college graduates is \$23,861, as compared to the annual median wage for male college graduates, which is \$37,230. Tarr-Whelan also noted that men earn a total of \$500,000 more in lifetime earnings than women.

Messinger and Sabol primarily discussed issues that affected poor women. Messinger discussed issues that dealt with health care and its effects. Messinger noted that the infant mortality rate in Harlem is three times higher than that on the East Side of New York City. Messinger pointed out that the infant mortality rate in Harlem was higher than that of many Third World countries. Messinger attributed many of the infants' deaths to the poor prenatal care their mothers received. In addition, Messinger attributed their deaths to the inadequate treatment given to poor mothers with drug and alcohol addictions. In New York City, 87 percent of the drug and alcohol treatment centers denied treatment to pregnant crack-addicted mothers on Medicaid.

Sabol discussed the problems that poor women face by depending on public assistance. In New York City, Sabol noted that of all households headed by women, 64 percent are poor and 50% are likely to remain poor. Sabol stated that 60-80 percent of those women are likely to be from minority backgrounds. One of the difficulties poor women who receive public assistance encounter is the inadequacy of proper housing. Sabol revealed that public assistance for a family of three allocated by the New York City Shelter Allowance is only \$286 per month, which is well below the

average rent prices for apartments in New York City Sabol also stated that a poor woman and her family have a high probability of living in an urban area and having their children attend school in an urban school district, where the education is inferior to education provided in suburban districts Math and reading scores are lower in urban school districts as compared to scores in suburban school districts Also, the school dropout rate is higher than school dropout rates in suburban communities

Mendes-Cole talked of the hardships women endure from an international perspective Mendes-Cole noted that in many countries women constitute the majority of the poor Also, they are usually dependents and in many instances, often subordinated and oppressed Human rights abuses towards women are prominent and evident Mendes Cole stated that the UN charter and treaty does not create changes directed towards women "The human condition is not gender free or gender equal The violation of women's rights are justified by culture, religion, and ethnicity"

Women are also, according to Mendes Cole, the majority of displaced persons and of refugees, especially in Africa In Africa, displaced women have a high fertility rate and are often the targets of physical abuse

Although these women spoke about the discouraging status of women today, they believe that there is hope for the future Ferraro and Tarr-Whelan spoke highly about the role of women in the Clinton administration and of the creation of initiatives and programs that will benefit women As Ferraro commented, "I think he will make a difference He put in a position of power women who can contribute economically to our country There will be a greater impact of women in this administration

"Clinton is ready to make changes concerning women's



well being Finally, a President and administration that gets it" said Tarr Whelan

Women have made great strides, yet the battle is far from over "Today, women are getting the education they need to succeed economically and attitudes are changing We have come a long way but we still have a long way to go, not only nationally, but internationally," said Ferraro



Carrie D Lieberstein is a Junior at Barnard

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Pornography devours the US

by Kinn-Ming Chan

"Patently Offensive Porn Under Siege," a 1992 film by Harriet Koskoff, was shown at the Center for Research on Women on April 13, as part of the Women of the World Film Festival. The film objectively chronicled the beginnings and rise of pornography in the United States, and focused on the multibillion dollar industry that evolved in the last three decades. The phenomenal boom in the industry during this time was so great that it attracted the attention of many scholars and private citizens alike. From this curiosity arose controversy: studies linking pornography to violent crime were conducted and the rights of pornographers to express themselves was questioned. Economically, socially and legally, the role of pornography in the United States was explored in depth, with the final conclusion that pornography is unquestionably an industry that affects the lives of all Americans, everyday, in subtle and not so subtle ways.

Although the consensus among many people interviewed was that pornography was a "deviant," "decadent," and "greedy" industry, the fact remains that today in the US, there exist at least twenty thousand bookstores and emporiums, four hundred magazines, one thousand movie theaters, and at least four thousand video stores dedicated to the production and sale of material for "adult entertainment." Throughout history the documentation of human sexuality has existed. The mass production of pornography began in the sixties when the sale of x-rated material increased. Then there was "Deep Throat," the movie that appeared in the seventies, which was taken to court, and basically legitimized the sex-film industry. By the late seventies the pornography business was booming. In the recent eighties, pornography has invaded video, satellite and cable television, telephone, and computer. It has been a virtual "Avalanche of porn."

On the fringe of pornography are the subcultures of gay and sado-masochistic pornography. They "serve other purposes" and can be affirming images for homosexuals. Sado-masochistic videos are "poorly understood," although images of sex and violence being "inevitably linked."

This industry's "avalanche" prompted the Reagan administration to call the Meese Commission, to examine

pornography and the concerns of citizens across the country. Feminist activists, psychiatrists, anthropologists, and others who testified to the Commission or were interviewed by Koskoff, generally found that pornography is linked to violence. Several feminist activists voiced their belief that pornography targets women for sexual abuse. They also pointed out that most of the women who are victimized are married women who are forced to enact the x-rated material their husbands have purchased. The commission found that "more children and women were being victimized because of pornography." The predominant theory is that "deviance is learned." Furthermore, pornography promotes violence because most x-rated movies contain scenes "that any human would be naturally aroused by," coupled with or immediately followed by "extreme violence." Responding to the idea that Pornography socializes men to rape, former editor of Penthouse replied that he thought that "the interest in porn is an effect, not a cause, of deviance."

The political dimensions of porn bring the First Amendment into question. Although the "Supreme Court does not protect obscenity," the definition of obscenity and the distinction between it and pornography is still unclear. Similarly, the distinction between erotica and pornography is also unclear. So the Commission questioned the right of pornographers to peddle their wares as well as the appropriateness of National Endowment for the Arts fund allocation.

More and more x-rated material and entertainment is being made available to more and more young people today. On MTV, commercials, magazines, billboards, and video, the media has made this genre of innuendo and lasciviousness the images of the mainstream. New sectors of the industry include boudoir photography, the taking of intimate photographs not-for-sale, and amateur video and intimate homemade videos that are often traded and shared among people on mailing lists.

Koskoff ended the film with a word on the street piece. People were asked what they saw as the future of pornography. Most predicted the continuation of pornography's increase, influence, and importance in our lives.

Kinn-Ming Chan is a sophomore at Barnard.

CONTINUED FROM TBLN, PAGE 8 about the speak out "I think a lot of it is immature girls who've had bad experiences with guys. I think things get a little exaggerated." A Columbia College student, while expressing support for the event, was a bit ambivalent about its social consequences, explaining, "I think it's really important that the speak-out occur, definitely. But an unfortunate and unavoidable by-product is that it creates an environment, as far as sexuality is concerned, of sexual tension where asking someone out becomes a sexist patriarchal ritual. You create an atmosphere that results in a lot of fear of intimacy."

One important aspect of the TBTN march at Barnard and Columbia is that women walk alone, "without male protection." "Even one man marching with us would symbolically reaffirm the myth that women need male protection," reads the group's statement of purpose. The opinions on this issue appear somewhat varied, some students suggesting that this policy alienates men. When asked for his feelings on this issue, one Columbia College sophomore remarked, "Sure it alienates men, but doesn't sex crime alienate women?" He then described some of his frustration with the policy that prevents him from marching, asking "Doesn't"

CONTINUED TBTN, PAGE 24

Pro-Life feminist charts her ideological journey

by Andrea Gilbert

Can one be both a feminist and oppose abortion? Approximately thirty students endeavored to find the answer to this question, at a lecture hosted by Columbia University's Coalition for Life, on the topic "Pro-Life Feminism." The guest speaker was vice-president of communications for Feminists For Life of America (FFL) and editor of the organization's newsletter, *SISTERLIFE*, Frederica Mathewes-Green. In the course of her lecture, Mathewes-Green challenged the view that abortion serves the interests of women facing crisis pregnancies. Rather, she argued that both the historical and philosophical roots of feminism contain strong elements of pro-life thought.

Mathewes-Green opened the lecture by recounting her own path from being an abortion rights supporter to becoming an opponent of abortion. She recalled how, when she entered college in 1970, she was one of only a handful of feminists on campus and how they were routinely dismissed as "a bunch of bra-burning women's libbers." At the time, access to abortion was considered part of the general movement toward full equality for women, although it did not assume center stage. It was within this context and through personal experience accompanying friends to New York state to obtain legal, pre-Roe abortions, that her own views on the subject were formed.

These views began to change after Mathewes-Green read a magazine article detailing a second trimester prostaglandin abortion. The article was written by a physician who was watching the procedure for the first time. He noted how, as prostaglandin was injected into the uterus, the opposite wall of the womb began to writhe, as if the fetus were desperately attempting to avoid the new stimulus. The author concluded that this was evidence of a "primitive will to live," an observation that Mathewes-Green said prompted her to learn more about fetal development and the various abortion procedures.

She then went on to describe the methods now used in abortion. From the first trimester dilation and cutterage (D & C) abortions, which involve dismembering the fetus for evacuation through a tube placed in the uterus, to later term saline abortions, which kills the fetus and burns his/her skin off, Mathewes-Green found these methods crude and saw in them "the inherently violent nature of the act." It was this latter sense of violence that caused the speaker to change her views on abortion. Having long before integrated the principles of non-violence into her life, she said that she began to look for alternatives to abortion that emphasized care for women facing crisis pregnancies and their children.

In FFL, Mathewes-Green stated that she found others who shared her concerns. FFL was founded in 1972, when

two women were kicked out of the National Organization for Women for their pro-life views. They formed their own group which asserted that one could be, in the words of their motto, both "pro-woman and pro-life." Since then, FFL has grown exponentially and now has chapters in nearly all states.

Mathewes-Green stated that FFL builds upon a rich tradition of pro-life feminism that reaches back to the first suffragists. Noting that early feminists viewed abortion as "child murder" (Susan B. Anthony) and "degrading to women" (Elizabeth Cady Stanton), Mathewes-Green questioned how modern feminists have "lost this wisdom." She argued that abortion represents a concession to, rather than a liberation from, the forces that seek to stifle and oppress women. As she stated, "A woman with an unplanned pregnancy faces more than 'inconvenience': many adversities, financial and social, at work, at school, and at home confront her. Yet, it is a mistake to look at these problems to decide that the fault lies with the woman, that she should be the one to change. We focus on her swelling belly, not the discrimination that makes her so desperate." Mathewes-Green also challenged the view that abortion is necessary to advance women, arguing that "abortion never gave a woman a job, or a place to live, or a better salary. All it does is let the women run in place."

Mathewes-Green then turned to a discussion of societal changes necessary to better serve women facing crisis pregnancies. The first area she discussed were ways in which society could reduce the number of unplanned pregnancies. Better sex education, wider access to contraceptives, and more programs focusing on building self-esteem and decision-making skills in children would all be useful. Next, she focused on changes that would better serve pregnant women, and listed increased access to low-cost pre-natal care, better and less expensive day care, flexible work schedules, and greater access to adoption (especially "open adoptions", where biological mothers maintain contact with the adoptive family) as needed reforms that would help women and their children. Mathewes-Green said that the stereotype of abortion opponents as unresponsive to the needs of women is inaccurate, in light of the fact that two-thirds of all pro-life work in the US goes to run 3,000 crisis pregnancy centers.

At the end of the lecture, Mathewes-Green fielded questions from the audience on subjects such as the impact of RU-486 on the abortion debate and the history of pro-life feminism. Mathewes-Green concluded her talk by posing two questions: "With abortion, we have to ask ourselves if taking an innocent life is ever permissible. For feminists, there is an added dimension to this question which asks if liberation at the expense of another is ever valid."

Andrea Gilbert is a Senior at Barnard.

Steinem speaks on Take Our Daughters to Work

by Erica Burleigh

On Wednesday, April 28, girls around the country between the ages of 9 and 15 will be given an opportunity which has been historically lacking in the education and upbringing of young women: the chance to see and experience first hand the career possibilities open to them. Take Our Daughters To Work, a program spearheaded by the Ms. Foundation for Women, has organized this day for girls to leave school and accompany their mothers to work in order to learn about their own potential and to give girls a greater sense of their own capabilities as they begin to consider the options that they will have as adults. What began as a discussion a few years ago between Marie Wilson (president and executive director of the Ms. Foundation for Women) and Gloria Steinem, based upon their interest in Carol Gilligan's research has today become a nationwide program, with 1,025 public schools participating. Monday night marked the first town meeting for girls ever held in New York City, as Steinem, Wilson and other women and girls addressed an audience at Teachers College to talk about the history of the program and to discuss ideas for the future.

Claire Brinberg (BC '95) and I had the opportunity to ask Steinem a few questions before the meeting began. A woman even more compelling in person than her well-established status as a cultural icon would lead one to expect, Steinem responded to our questions with intensity and an obvious love of and commitment to TODTW. She explained that the primary focus of the program lies in encouraging girls to see their own "possibilities." She explained how Gilligan's research on the negative self-image young women begin to ascribe to themselves as they become aware of what our society thinks and expects of them had acted as a catalyst for the formation of the program, and went on to say that the impetus for TODTW also derived from "life—we've all had that experience of being eight or nine and knowing what we want, and then turning eleven or twelve and..." During her speech she filled in that blank with more than the smile she gave us, saying with a laugh "then we turn into female impersonators." For many women this mask is not finally thrown off until they reach about fifty, when they are finally able to listen to and identify with that "eight, nine or ten year old girl inside." She explained that this is what allows women to overcome their own ingrained assumptions about what it means to be a girl or a woman and provide their daughters with a new perspective: "we learn from our daughters. Their vision is much clearer than ours—they have much better shit detectors."

This clarity of vision and the way in which it will be encouraged and reinforced through TODTW was clear in the presentation Monday evening. Participants included Steinem, Wilson, Carol Jenkins (WNBC anchor), Idelese Malavé (Ms. Foundation, vice president), and several young women from the Manhattan Valley Youth Program (a youth leadership and advocacy program) involved in situations ranging from speeches to panel discussions to a theater piece performed by We Women (a group of young women acting under the auspices of the City Kids program). During her speech, Ms. Steinem stressed the importance of actually experiencing what it means to have a career, as opposed to just hearing about it, explaining

that this gives a depth and dimension to the aspirations of girls which cannot be received in a classroom. She cited Gilligan in saying that this program is concerned with "strengthening healthy rebellion," a message which was reinforced by Ms. Wilson, who, referring to the poster slogan for this program which reads "if all you're told to be is a good girl, how do you grow up to be a great woman?" said "this is all about 'no more good girls'." Ms. Wilson went on to discuss the gender curriculum which is planned for participating schools in conjunction with TODTW, entitled "Who Do You Think You Are?" This educational project is essentially a history of work, in which both girls and boys respond to various questions about work, allowing them a broader acknowledgement of capabilities and desires in the context of careers and goals. Part of this curriculum includes the quiz of which Ms. Wilson gave the audience a sample: true or false: "Boys are called on in class twice as much as girls, and are given more time to answer questions;" "The average salary of an African-American female college graduate in a full-time position is less than that of a white male high school drop-out;" "At least one out of every two women will experience sexual harassment in school." (All of these statements are true).

Following this sobering set of statistics, We Women presented their more conceptual appraisal of the status of females in American society. The presentation centered on spoken word pieces which juxtaposed traditional images and concepts of womanhood with the repression, anger, power and pride which those stereotypes can engender. After one girl, dressed in black and seated on the stage, read a definition of the word "whisper," the other girls, dressed in white, began to yell and to bang together kitchen implements, symbolizing the voice they, as girls growing up in a culture rife with gender assumptions, need to reclaim. In spoken word skits, they focused on a subversion of traditional mother-daughter relationships, allowing daughters to see and speak honestly about what sexism has done to their mothers.

A panel discussion followed, with young women from the Manhattan Valley Youth Program interviewing and being interviewed by Steinem, Malavé and Jenkins, and as Ms. Wilson said of the We Women performers, they spoke in the "truth-telling voices of this age group." The girls asked the women questions focused primarily on their careers; what their jobs are like, what they liked about those jobs and what they wish they could change (in Carol Jenkins words, "since I work in the system, I'd like to change everything"), and what they wish they had known about the professional world before entering it. The questions asked of the young women concerned their goals and desires, and how they perceive the TODTW program affecting the ability of girls to pursue those goals. This last question was perhaps most clearly answered, indirectly, by thirteen-year-old Grace Lee, who began by saying that she would be willing to take any job which paid at least "average," and then admitted that she wants to be a lawyer, "but it's just a dream." The goal of TODTW is to allow girls like Grace to see their dreams as more than mere wishes, and to help them learn how to achieve them.

For information about volunteering for Take Our Daughters To Work, please call Shawn White (BC '95 class president) at (212) 853-**CONTINUED DAUGHTERS PAGE 36** 1529 or contact the Ms.

Ten Questions with Jeff Koons

"My sales are creating desire," states Jeff Koons whose latest exhibit has mustered thousands of curious people to stand in endless lines, waiting for a glimpse of his sexually explicit art that poses many questions to the art world if not society in general. "Made in Heaven" is the recently unveiled exhibit which features the graphic sex of Koons and his wife Ilona (porno-star and former active member in the Italian Parliament) in the form of pictures, sculptures, figurines, busts, and photographs. This sexually explicit exhibit spurs an unanswered question from many concerned viewers: Is "Made In Heaven" pornography or art? In this interview, Koons's words allow for a peek into the churning mind of a young artist whose work has ignited fires in the art world. Comparable to Andy Warhol both in record-breaking exhibit turn-outs and innovative creations, Jeff Koons has seized endless attention wherever his exhibit travels, horrifying many while gaining the great admiration of others.

Yet, regardless of whether he is hated or loved, admired or condemned, Koons's art is always contraversial and thought-provoking.

The interview took place on April 8th, at 6:30 p.m. before Koons gave a lecture, with slides of his highly controversial art, to students, faculty and others who gathered in Barnard Hall. In this interview, he answers ten questions about his art and thus himself, offering an explanation for his bold creations.

1. Q: If, as you say, taste is unimportant, is everything or can everything be art?

A: Taste is a form of segregation. I create works which fight segregation. Beauty is found in simple things, everything. Anything can be art, but that doesn't mean it's been placed in context to be appreciated as art.

2. Q: Your art claims to challenge people to a dialogue. Can you explain that?

A: I've always tried to create works where the viewer feels above and equal to the work. Some enjoy the spiritual aspects and others enjoy the colorful aspects involved in my work. I reveal systems of how life's societies and economics work and [I show people] how to achieve their desires.

3. Q: Do you agree that American culture is a combination of prudishness and prurience? And are you trying to find a more honest way of communication?

A: [Pause]. As an artist, I start out of sincerity and then follow my intuition to arrive at my depths and [discover] archetypes. I am not too concerned [with the American culture], my works are global in nature. My work contains moral value.

4. Q: What is the function of art these days?

A: Art has been used as a segregator in trying to make people feel above to other people and not as a communicator. Before the French Revolution, David worked it [as a communicator]. Modernism is the pinnacle of the objective realm.

4A. Q: Do you see yourself as a modern-day Marcel Du Champs? Maxfield Parrish?

A: I am within the tradition of Maxfield Parrish and Marcel Du Champs, the great masters of objective art.

5. Q: There seems to be a joyous hedonism in your art. If that's true, can you explain it?

A :

One photo courtesy of Art History Department of the

most important things I try to communicate is to embrace one's past and society tries to segregate [one from his or her past] If you can pinpoint your desires, you can achieve your desires. By embracing the past, I enjoy the expansion of my life and what pleasures of life can be [by knowing] my own limitations.

6. Q: Are you a creator or a re-creator of art?

A: I think of myself as a collagist with mental collages. There is no new energy that's going to enter. My creative process takes what's here and puts that in new combinations.

7. Q: You state that, "morality has always played a very important part in my work." What is the part of morality?

A: A major part of my dialogue, especially "Made In Heaven" dealt with the hypocrisy of the media. Importance is repeated over again by media and it enters the conscience of the people. Significance has entered the conscience, but contains moral value for humankind. Now, the public needs conviction.

8. Q: How did the many old craftsmen feel about making porcelain sex scenes, appropriating art into porcelain material?

A: Whenever I chose an artisan, I exploit something I see they can do well. It is the transformation of different images into certain materials. Porcelain is social mobility. Wood is spiritual. Stainless steel is the material of the proletariat. Violent Ice is ephemeral sexuality.

9. Q: Define your religion for me. Refer to the declaration you made in your handbook that you and Ilona are God.

A: The reason for that statement is because Made In Heaven is union in the world. I never wanted people to look at the world and look at my subjective desires, but look at their own, closer to life.

10. Q: In one hundred years from now, an art history student furiously searches through a copy of Janson's great-grandson's art history book and happily settles upon the name Jeff Koons. What do the words say about you?

A: [That I was) an artist that communicated love, warmth and happiness.



The Arts Department's Picks and Pans

MUSIC

Tisha Campbell's eponymous first record is a squeaky, breathy effort to be a solo version of *En Vogue*. Most of the songs on "Tisha" (Capitol) are more or less indistinguishable ballads. Junior P's reggae dub energizes the song "Push", but after that, it's strictly background music. Campbell doesn't have the vocal range or expertise to make these mediocre songs anything better than unobtrusive. If someone out there calls Tisha a diva, we will have the ultimate proof that the word no longer has any meaning.

Black Uhuru's "Mystical Truth" (Mesa) is reggae so mellow you could sink in it. Even a guest appearance by dancehall star Louie Rankin doesn't put much bite into the goings on. Black Uhuru has too much integrity for this to descend into muzak, but the easy pace of the seamless set may induce sleep in the unaware. Either this is way old style reggae to lock your dreads and smoke a joint by, or it's New Age reggae, you decide.

We wonder why **King Tee** risked calling his album "The Trifling Thing" (Capitol), because it is way too tempting to say that is what it actually is. The latest Tee is a West Coast hardcore rapper, whose rhythm and witticisms fly fast and furious as long as he is on the subject of alcohol, which he indeed is for about half the time. Give King Tee the space to make innuendoes about strawberry daquiris and he will kick a good beat, but even Ice Cube can't help his very sorry dissertation on the evils of homeboy monogamy in "A Hoe b4 the Home". At that point, we wished someone would give this man his 40 ounce back.

BOOKS

"Company Man" is Brent Ward's first novel, and it tells the story of a black man in the corporate world. This is fascinating material but Ward falls back on that old cliché that a black man who is comfortably ensconced in the white world can not be a real brother. This is the kind of dualism we expect from silly movies like "Strictly Business", but we hope for a little more complexity in serious novels. It gives nothing away to say that our hero, Bill/Billy Covington is impotent as long as he is part of the Establishment, and his big black dick only rears up after he has more or less trashed his job. Furthermore, our hero is charged with sexual harassment by his white secretary after he fails to arrive at an erection when he seduces her. At this point, we are inclined to cry reader harassment. On a technical level, the novel is told in the form of letters to Paul, a childhood friend, and Bill/Billy tells Paul many things (e.g. how Paul's father died when they were kids) that Paul presumably already knows. While Ward has many interesting things to say about the way that people of color have digested the color hierarchy, and his handling of Paul's gayness is delicate and complex, he doesn't extend the same depth to his main subject.

FILM

Saturday Night Live's Chris Rock makes his film debut in "CB4", a movie he co-wrote and produced with The Village Voice columnist Nelson George. "CB4" is hilarious, if utterly disjointed. Plot leads seldom lead anywhere and coherence is no one's concern, so we won't

bother telling you what it's supposed to be about. Suffice to say that Chris Rock is a middle-class California boy who becomes a gangsta rapper. This movie tries to satirize everything from diner home cooking to hardcore rap to Spike Lee, and usually succeeds. There is of course the token dis to gays, but it at least attempts some feminism, so they're trying. Pretend it's one long Saturday Night Live skit, and you won't be complaining when you walk out.

"Masala" is also a first film. Written, directed by and starring Indian-Canadian Srinivas Krishna. "Masala" is a spirited romp through the dislocations of Indians in Toronto. Krishna plays Krishna, a disaffected youth who descends into drugdealing after his family is blown up on their way to India. Now out of jail and rehab, Krishna manouvers through the lives of his uncles, one a rich sari merchant and the other a dreamy postal worker obsessed with stamps. Both uncles are played brilliantly by Saeed Jaffrey, who also does a star turn as the god Krishna. In contrast to Jaffrey, Wayne Bowman is gratingly bad as Balarama, and it's not just his heavy English accent. Zohra Segal, a comic genius, is the family matriarch who summons Lord Krishna on the VCR, and the expressiveness of her face more than overshadows the fact that the character's English-speaking ability changes in every scene. In other hands, this material could have been soggy and sentimental, but Srinivas Krishna's brisk, comic writing and firm direction keep the comedy and the pathos fresh and captivating. There are signs of influence by Hanif Kureishi's "My Beautiful Laundrette", and this film is indeed a worthy successor in its authenticity and its wit in describing the Indian community.

THEATER

Following in the tradition of "Ain't Misbehaving" and "One Mo' Time", "Five Guys Named Moe" is a spirited, if incredibly corny, celebration of the music of Louis Jordan. The songs, which include "Caldonia" and "Is You Or Is You Ain't Ma Baby", are knitted together with laughably illogical dialogue—something about the Five Guys coaching a drunken man to get his girlfriend back—and the kind of cheesy audience participation that will make us sophisticates wince, but plays well with the secretaries from New Jersey. The infectiousness of the cast's good cheer eventually prompted even us to a clap or two. We were a little surprised at the energy with which the audience was exhorted to buy drinks during the intermission, having never before witnessed such shameless hucksterism, and therefore we missed the congruence when it passed us. The Five Guys make all of this fly. From Doug Eskew's rolling jolly baritone to Kevin Ramsey's smooth, soulful voice the singing is uniformly accomplished. The weakest of the group we saw, David Andrew White, made up for his small voice by being the nimblest and most graceful dancer. The extent to which the musical's parts seamlessly fit together is truly impressive. The singers are a complementary ensemble and Charles Augins' choreography is well-balanced and effective without being flashy. Special mention should also go to Tim Goodchild's Archibald Motleyesque set design that was also well in tune with the music, such was the effort to create a coherent whole. Even the bathrooms at the Eugene O'Neill theater had posters of Louis Jordan!

Love is many a-lotused thing

A Lotus of Another Color: An Unfolding of the South Asian Gay and Lesbian Experience

edited by Rakesh Ratti

Alyson Publications, \$9.95

reviewed by Mina Kumar

It is emblematic of *A Lotus of Another Color* that the lotus on the front cover is pink. Pink is of course the usual color for lotuses. Where is the other color?

This anthology has all we have come to expect from anthologies by marginalized groups—a little history, lots of politics, bad poetry, essays on difference—and while it doesn't reach the heights of an *In the Life*, it is of a higher order than anthologies like *Piece of My Heart*.

Rakesh Ratti, the book's editor, is a founding member of *Trikone*, a California group of South Asian homosexuals. The anthology includes articles, interviews and poetry by lesbian, gay and bisexual members of the South Asian diaspora. The first group of essays deals with historical views of South Asian homosexuality and political issues surrounding South Asian gays and lesbians, while the second group focuses on biographical information, a sort of "Portrait of the Author as a South Asian Homosexual" in various versions, and poetry is interspersed in between.

Ratti himself acknowledges the paucity of materials to gather. There was a time when anthologies collected the works of writers who have been oppressed, but it seems anthologies now collect the works of oppressees who have been writers. The effort to depict South Asian homosexualities is more important than literary quality or good scholarship or anything else, which is the prime culprit in the book's failures.

The book's few creative peaks are Kamini Chaudhary's scintillating description of cunnilingus, Ian Rashid's two witty poems of Indian-white sex and S D G's "My friend", a moving poem which concludes after the friend's death with the poignant lines "I turn away, my heart aches/like it did at fifteen/when I dreamt of holding a man like you". The photograph of a frieze at Khajuraho that depicts a lesbian orgy is almost worth the price of the book on its own. The best of the political essays is probably Anu and Citi's polemic on media reactions to the marriage of two Bhopal policewomen. It's certainly more interesting than Ratti's p.c. sermons on feminism and color-consciousness. (There is something really weird about the fact that the only appearance of black people in this book is in discussions of color-consciousness. Everyone seems to sleep with South Asians or whites.) Nayan Shah's piece on sexuality, identity and history is marred by the fact that he fails to address the Euro fixation of the South Asian gay movement. "Trikone" refers to the triangle Nazis put on *zajays* and "khush" is an Urdu approximation of the pun "gay", but both of these things are alien to South Asian culture. The personal essays are occasionally charming (Raj Ayyar's father teasing him about his attraction to a waiter, Kartikeya's description of barsati parties) and occasionally moving (Kiron's wrenching account of the death of his partner), but their worth is in general proportional to how much the reader identifies with the writer's experiences.

The first article, "Homosexuality in India: Culture and Heritage", has the potential to be a profound document, but it is undermined by shoddy thinking. The mention of ellatio in the *Shushruta* really says nothing about homosexuality, because surprising as it may seem, there

are also women who perform this task. Shiva's female energy is his wife, Shakti/Sati/Parvati, and the worship of the mingling of male and female energies has more to do with concepts of heterosexual marriage than androgyny. The writers seem incapable of distinguishing female power from lesbianism. In the quote cited, Gragacharya speaks of polyandry and women's control of trade, but not about lesbianism, and the three are not synonymous. The repeatedly used phrase "female kingdom" is in itself bizarre—does it imply matriarchy or a lack of men? The article cites references to female monarchs in the *Mahabharata* as instructive, as if heterosexual women are incapable of being monarchs. The references to Muslim culture are disturbing, because the references are really to Perso Arabic culture, and those are no more synonymous than Christian and European. Androgyny and hermaphroditism aren't homosexuality either. That Hanuman sees lesbian sex in Lanka in the *Ramayana* tells us more about attitudes towards lesbianism than anything about its presence. The article does contain much valuable information, but there's as much dross as there is meat. The same kind of indiscriminate embrace appears in the interview with Pratibha Parmar.

Ratti has made a commendable effort to be inclusionary in terms of contributors and in terms of contributions. This anthology, happily, has no party line. While Ratti writes about the oppression of Indian women, Kaushalya Banerjee writes of her weariness with the stereotype of "Eastern patriarchal oppression." Some of the writers locate their lesbianism within the tradition of romantic friendship in Indian women's lives and others reject that analysis to emphasize sexuality. Some contributors are emphatic about their connection to Indian culture, and some are thoroughly Westernized. The writers range from a half-Italian lesbian to a bisexual Bengali woman to a Ugandan Gujarati gay man to a bisexual Indian married male-female couple. Strikingly, many of the contributors use pseudonyms.

Ratti's flaw as an editor is that he assumes the most incredible kind of ignorance in his reader. It's bad enough that any phrase in an Indian language is translated right afterwards even though there is a glossary at the end, it's bad enough that Ratti feels obliged to explain the caste-system, *sati* and *sarees*, but when one has to read *bum translated in brackets as ass* right afterwards, that is going a bit too far. The original choice may have been the writer's, but Ratti surely should have done something about such locutions as "This looks just like Shimla," she exclaimed, comparing it to a nifty resort in the Indian state of Himachal Pradesh." At least this isn't as bad as "My father is South Indian, my mother is from Hyderabad." Ratti's definition of *butch* as a "very masculine man or woman" is truly *passee*, especially considering he has the decency to put masculine and feminine in quotes in his article on feminism and men. Who does Ratti imagine will pick up this book without knowing what a lesbian is? He defines this term too in his glossary.

The pity of the book is that despite the hope represented by its glossaries, most of the material will be of interest only to homosexual South Asians (and their admirers). This is the real result of its lowered standards. Let's hope Alyson Publications will try again.

Mina Kumar is a Junior at Barnard.

The Met creates stunning performance of *Die Walkure*

by Kristal Lynn Johnson

The Metropolitan Opera House continued their presentation of the complete production of Richard Wagner's *Der Ring Des Nibelung*, with the second work in the cycle, *Die Walkure*, on Saturday, April 3rd. Inspired by Norse and Teutonic myths about the ancient gods and legendary heroes, the composer created the series to provide the divided German people with a serious theatrical experience that, by simultaneously employing musical, visual, and dramatic excellence to encompass their religious beliefs and national origins, would instill in them pride for their homeland. This massive undertaking reflected both his distaste for the materialistic society in which he existed as an artist, and his desire to view the dawn of a new world in which freedom and love would control all men. In their entirety, the creation of the four operas in the group, *Das Rheingold*, *Die Walkure*, *Siegfried*, and *Götterdämmerung*, were the principle focus of Wagner's life for over twenty five years.

In a gesture worthy of the composer's intentions, the Met delivered a lavish and enthralling performance of *Die Walkure*. The sets were, in a word, breathtaking. Immense rocky cliffs soared so realistically into the clouds that it truly seemed as though the scenery shops had taken an entire mountain summit, complete with lichen and gnarled shrubs, and merely relocated it on the stage. The costumes, likewise, effectively transformed ordinary

human beings into powerful gods, enhancing the authenticity of their actions.

Often it has been claimed that few vocal artists can both act and sing equally well. However, the depiction was so thoroughly convincing that I was somewhat startled to see Brunnhilde, condemned to eternal sleep behind a wall of fire, appear for her curtain calls. After such an intense afternoon, I was greatly disillusioned by being forced to realize that it was only a show. Although the cast members were marvelously well suited to one another, one diva surpassed every other individual on stage, despite her relatively advanced age of 65. Christa Ludwig, the German soloist, heralded internationally as one of the greatest singers of all time, appeared as Fricka in this last performance of her Metropolitan Opera Career. In a highly emotional performance, she played Fricka as though she actually were the character, rather than just an actress, although Ludwig has held the role for 19 occasions.

The Metropolitan Opera's production of *Die Walkure* was an extraordinary feat, which was carried off with great aplomb. It was a presentation of extremes of passion, emotion, and conviction. Conductor James Levine, the orchestra, the vocalists, and every other contributor to the final conception of the opera should be unashamedly proud of their accomplishment, which will stand as one of the Met's greatest achievements of the year.

Kristal Lynn Johnson is First-Year at Barnard.

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establishment often rewards, he dryly remarked to audience laughter that "*Driving Miss Daisy*" garnered the trophy for "Best Movie" four years ago.

Lee spoke about the preparations that Washington made to play the role of Malcolm X. The actor, who was cast as the slain leader in a play staged ten years ago, fasted, read the *Qur'an*, and changed his eating habits. "He knew he couldn't be a devout Muslim eating barbecue pork ribs and 25 cent bags of pork rinds," he said to the audience's amusement.

Before taking questions from the audience, Lee briefly mentioned his next project, "*Crookland*", which he said will be in theaters in the summer of 1994.

In answer to two students' questions, Lee staunchly denied the accusation that he supports Columbia's plans to destroy the Audubon Ballroom and build a Biotechnology Lab. "That is a bold-faced lie, and I do not support what they're doing with the Audubon."

Another subject that several students asked the director about was his treatment of female characters. A woman who asserted that the roles of black women could be stronger, got

into a back and forth with Lee, after admitting that she hadn't seen all six of his films. "You have to see the movie!" he exclaimed, calling her irresponsible. He also pointed to the protagonist of "*She's Gotta Have It*." "You mean to tell me that Nola Darling is not strong?" To another student, he claimed that his female characters have grown progressively stronger. Repeatedly, he stated that black women themselves had to take the responsibility to present their own images. "African American males cannot do it better than you." He referred to directors such as Julie Dash ("*Daughters of the Dust*") and Leslie Harris ("*Just Another Girl on the IRT*") as paving the way for other black women.

"I don't have any confidence in the American judicial system," Lee said, when asked about the pending decision in the Rodney King trial. He remarked that the postponement of the verdict, reportedly due to one of the juror's illness was merely a strategy. "The police and the National Guard need another 24 hours to get in place." Lee also talked about violence, and specifically the L.A. rebellion. "No, I don't think it's a solution," he said, "but a lot of people woke up, though."

Similarly, Lee was questioned about his decision to have Mookie in "*Do*

The Right Thing" hurl a trash can through the window of Sal's Famous Pizzeria. One student asked if he envisioned this as "the right thing." The director reminded the audience that the action was precipitated by the police killing of Radio Raheem's character with the "Michael Stewart choke hold." "That was the incident," he said firmly.

Lee responded to allegations that his advertisements for Nike with Michael Jordan encourage young African Americans to pursue unrealistic dreams of being sports stars, and help the corporation to exploit the community. "Why can't black athletes and entertainers do the same endorsements as whites?" He defended Nike, citing that the overwhelming majority of their profits come from white consumers.

The director spoke about the work of other black filmmakers. "African American cinema should be diverse," he said, responding to a question about what types of films he thought his colleagues should be making. Of his six films, he said "I am confident that they will stand the test of time."

Asali Solomon is a Sophomore at Barnard.

Students exhibit photography on Africa

by Ronnie Koenig

As part of African Awareness Week, the Institute of African Studies is currently presenting a student photography exhibit. The exhibit is a documentation of Africans in their native countries. Through both black and white and color photographs, students Jennifer Pelzman, Elizabeth Shick, Ian Poellet, June Gaddy, Njeru Waitaka, Lynette Jackson, Margaret B. Waller, Benjamin Schuster, and Timothy Bishop, have succeeded in capturing the essence of these countries and the people who inhabit them. The pictures, taken at different times throughout the late 1980s and early 1990s, range from modern to more traditional. The photographs are presented in several glass cases, and often an entire case is devoted to one student's work. Although the cases are beautifully decorated with African art, baskets, and tapestries, the poor lighting causes a glare, making it difficult to see some of the pictures. Nevertheless, the work of these students is worth seeing and deserves to be examined closely.

One of the most intriguing parts of the exhibit is Jennifer Pelzman's photos of St. George's Castle in Ghana. The structure was built in 1492 by the Portuguese, and became a stopping point for at least 65,000 Africans who were being brought to the markets of Europe and the Americas to be sold as slaves. It is ironic to consider the beauty of these photographs, for they possess not only aesthetic qualities, but also a painful part of history. The blueness of the sea surrounding St. George's Castle is gorgeous. Yet, when one considers that these are pictures of dungeons that once held Africans, their meaning becomes much deeper than their surface beauty.

Margaret B. Waller's black and white photographs of the inhabitants of Malawi are very personal and very modern. Her photographs possess a human quality that makes them easy to relate to. The Old Man at Chifunga shows us both the sadness and happiness, as well as the wisdom, that the subject has by placing the focus of the picture on his eyes. A Shop Keeper at Chifunga Refugee Camp shows a younger African in his way of daily life.

The photographs are also political in content. One of the pictures shows a man holding up two fingers, signifying support of multiple political parties in Malawi. Waller succeeds in capturing a very individualized look at each of her subjects, while also relaying a general feeling of the country which she has documented.

The more traditional photographs taken by Benjamin Schuster are vibrant representations of Africans. Warriors and ritual dances show the African culture as lively, colorful, and bursting with energy. The pictures give us a sense that these African traditions are still alive. Waller's use of color photos and action shots truly give the viewer a sense of Africa and its people.

The exhibit is on display until the end of the semester at Lehman Library, located at the International Affairs building. The show is sponsored by The Institute of African Studies, The Herbert Lehman Library, and Columbia University.

photos by Hana Choe

Ronnie Koenig is a first-year student at Barnard



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in TBTN's stand and firmly believe that women should not be raped, I still can't take part in it myself. Essentially it's a women's thing. In the same sense, it's like the fact that I really can't be in BSO or I can't really relate to BSO because I'm not black. I can't really relate to TBTN because I'm not a woman. If I am a male and I'm into my maleness, things that are male are going to interest me, like playing guitar," he concludes.

Alex Villari (CC 95), who has sat for the last two speak-outs and has actually thought about going up to the mike, had this comment on being a male in the audience and any so-called hostility toward him that it might have entailed. "I felt pretty weak. There were a lot of accusations being made, but not about men in general. The women were pretty careful about that. I had friends who went and only stayed for a couple minutes or so saying, 'Oh, they're just man-haters and I could see how people could slip into that, though I didn't feel that at all.'" He compares the philosophy of TBTN to that of Malcolm X, likening it to the struggle of any minority lacking the power of self-determination and its need "to take it back. And by taking it back you have to alienate someone else. The march is a big symbol of this. You're alienating men and you do it for two hours but the effects are so much more than that alienation. Of course there's a lot of backlash but a lot of it is necessary alienation and necessary sexism," Villari stated.

One TBTN member has difficulty understanding why some people find the idea of women marching alone offensive. Paradise and Marple, too, think that "it is a great disrespect that these people have a problem with letting women do that." They wonder if "people ever stop and think of what they're saying" when they raise this criticism. A member of the group explains that the part she loves the most about marching alone as women is to break the myth that women need males to protect them when about 98 percent of the time, men are their assailants. When asked what she would suggest to any men who might feel left out of the event but wish to support the cause, she recommends that they read up on the issue and examine their own behavior. She complains that most critics of the women-only march "can't think of anything to do on their own. They can't self-start in any way about the

issue. They're angry that TBTN doesn't let them march and it's like, no, this is our space, our time, as survivors, as women, and how you can support us is by letting us have this time because it's the only time during the year that we have", she states.

Kim thinks that men in general feel threatened by the march, but adds that maybe even some women feel a sort of insecurity or threat with regard to the whole premise of the event. She explains that, "whether we're sleeping with the enemy or working for them," some women may feel a sort of complicity in maintaining a social situation where the problem of sexual violence is so rampant. Kim says "I think in many ways this idea that there is something in our society that creates guys who are assholes is extremely disquieting for a lot of women."

The notion of complicity was applied to the administrations at Barnard and Columbia by Jorge, a Barnard sophomore. She contends that, "they realize that some of the responsibility is theirs and they don't want to articulate that or acknowledge it."

Some students expressed some sympathy for the administration which he felt was bombarded by a plethora of problems with different campus groups constantly demanding that their needs be given priority. One sophomore contends that "the administration has 20 million problems to address and when it addresses one, it gets criticized for not addressing another. Both Dean Gatch of Student Life (BC) and Vice President Katherine Reynolds (BC) do not believe that this criticism is relevant to the problem of sexual violence since it is so pressing and, "one of the most important issues on campus," Reynolds asserts.

A few students suggest that an obvious display of the administration's lack of support for the event is that they do not attend. Dean Gatch and Reynolds insist that this simply isn't true, that they are indeed present. "I have been to all of them. The college activities staff comes. I have seen faculty, Barnard faculty. I've seen members of Health Services, members of Career Services, members of the Office for Disability Services. I think there are a lot of administrators there, including the Columbia administrators that come over." Reynolds adds that the staff is also present providing counseling support and auxiliary services. They

suppose that perhaps students come to this conclusion because their presence isn't all that conspicuous.

With regard to the seemingly general feelings on campus that the administration has somewhat shirked its obligations on the sexual violence issue, both administrators were greatly concerned and quite distressed. Reynolds concedes that, "this is in fact the general perception, though I don't think it is entirely accurate. I think we have to do a lot more work in getting information out to the student body, as the perception is real, even if I don't think it's accurate," the Vice President adds. Dean Gatch and Katherine Reynolds both defend that there is indeed much being done on their side on this issue, pointing to programming for students and the administration, staff training and their role in compiling the Handbook on Sexual Violence. Kurick of TBTN had praise for this recent effort saying, "I think it's great and also what's important about the committee that's putting this booklet together, is that it's not only the administration that's involved but also a lot of students, faculty, and different campus groups, SPEACH, SCOPE, TBTN, STAAK, and URH." Dean Gatch affirms that "We continue to work in all areas whether it's counseling, whether it's education, whether it's educational or programmatic."

Still, both administrators explained with urgency that at the core of this problem is students' reluctance to report sexual assaults. This is the dilemma that gave rise to TBTN as a whole. "Until women report, we can't do anything. My hands are so tied," said Dean Gatch. "Women have not been reporting. Zero women reported a rape on Barnard in 1991." Among the reasons why this is the case is that women do not sense an atmosphere that is open to and accepting of their testimony, an article in the Chronicle of Higher Education states. Does this indicate that there is not an open atmosphere at Barnard Columbia? The administrators asked do not think this is so. "I think there is. I think in some ways students have made the decision that we're not open, but the students that I've worked with and the students I know would find that counter." Both Dean Gatch and Reynolds maintain that they feel there is a very supportive and helpful network here at Barnard.

Nevertheless, Kurick places supreme value in the dialogue among students that Take Back the Night has

Campus Arts Calender

THEATER:

The Columbia Players present "Crimes of the Heart" at Shapiro Studio, April 22-24 8pm, April 25, Matinee. Tickets \$4 students, \$8 general admission.

Columbia Dramatists present "The Light and the Eye" at Millbank Chapel, Teachers College, April 22 & 23, 8pm, April 25, 5pm.

Barnard Theater Department presents Senior Theses:

Erica Smith's "The Dumbwaiter", Debbie Cahn and Cindy Amos' "Low In the Dark", Katie Hare's "Silly Lillies Lone Star Extravaganza and Freak Show", all to be performed April 22-24 at 8pm. Meg Martin and Paul Schneider: "Broken Buckle Boxing" and "Plumbing Ritual" April 29-May 1, 8pm. All performances at Minor Latham Theater.

Miller Theater presents "The Varsity Show" at Kathryn Miller Bache Theater, April 22-24, 7pm.

EXHIBITS:

Asian American student art exhibit, at Postcrypt Gallery, April 22

Persian Culture Exhibit, at Ferris Booth Hall, rms. 203, 204, 212-216, April 24.

The Institute of African Studies presents a student photography exhibit as part of Africa Awareness Week, at the West Reading Room of Lehman Library, SIPA. The exhibit will be running through May.

FILM:

Ferris Reel Film Society presents "Malcolm X" at Wollman Auditorium, April 22, 7:30 pm, 8 pm. Tickets \$2.

La Maison Francaise presents "The Little Theater of Jean Renoir" with English subtitles, at Maison Francaise, April 22, 8pm.

Zooprax presents "The Conformist" at Altschul Hall, April 27, 7pm, 9pm, 11pm. Tickets \$2.

MUSIC:

Columbia and Barnard Organists, performing works by Bach, Franck, Mendelssohn, at St. Paul's Chapel, April 22, 12pm.

Miller Theater presents Edward Said and Diana Takiieddine featuring dual piano, at Kathryn Miller Bache Theater, April 27, 8pm. Tickets \$8 students, \$15 general admission.

DANCE:

Barnard Dance Department presents Senior Theses:

Ede Thurrell's "Dance Works" at Marion Streng Studio, Barnard Hall Annex, April 22, 23, 7pm.

Clairibelle Sering's "Dance Showcase" at Marion Streng Studio, Barnard Hall Annex, April 28, 29, 7pm.

Barnard Dance Department presents Workshop #7 with guest choreographer Yves Mustard, at Marion Streng Studio, Barnard Hall Annex, April 27, time TBA.

VIDEO:

Barnard's Time Grant for the Arts presents Senior Thesis:

Amy Talkington's "her/sur/face", a four screen video installation, at lower level McIntosh Student Center, April 26, 12-12:30pm.

CONTINUED FROM TBLM, PAGE 23

helped to cultivate, the feeling of empowerment it breeds in the entire student body. She says: "I think it's also saying something when a lot of people go up to the mike and say this is the first time they've ever said anything to anybody. No matter how much the administration wants to get the students to speak to them, students don't do that and instead they want to speak to other students."

Nicole Hala is a Junior at Barnard.

CONTINUED FROM BEAR, PAGE 2

writers. Afternoon and evening workshops include Fiction, Nonfiction, Poetry, Writing for Children, and Autobiography/Memoir. Each workshop may be taken for 2 points of credit. Campus housing is available. The program is directed by Professor Ann Birstein. For further information, call X47489 or visit Room 8 Milbank.

CENTENNIAL SCHOLARS PRESENTATION

Ede Thurrell will present "Untitled As Of Yet," a performance about how the world looks at women. Thursday, April 22, 7:30 p.m., Marion Streng Studio, Barnard Dance Annex.

Listen Up!

by Jessica Hodges and Johanna Ingalls

OK, OK, so we were a little late with guesses for the Lollapalooza line up, but here are the rumors so far: Alice in Chains, Arrested Development, Fishbone, Primus, Rage Against the Machine, Tool, PJ Harvey, Cell, Green Apple Quickstep, Babes in Toyland, and we'd like to think that Piss Factory is a possibility. All in all, it looks like the thrill of Perry Farrell's dream has passed. Oh well, it was a great idea, who knew it would be so corruptingly mainstream in so short a time. Speaking of Perry, Porno for Pyros' debut should be out very soon. Rumor is, and based on the single its true, that Porno sounds uncannily like Jane's Addiction...surprise, surprise.

In more sell out news, Aerosmith released their Get a Grip CD on April 20. Striving for another top 40 success, it seems that Steven Tyler and Joe Perry (as cute as they still are at age fortysomething) like being rich rock stars rather than system challenging artists. Hey, if it makes you happy...

In a happier, less sarcastic mood, we found two new Spring time albums that will definitely last throughout the summer, and one of the groups, the Devlins, would constitute a big CUTE BAND ALERT from Sassy Mag...luckily, we aren't Sassy, but we definitely pondered the obnoxious declaration after talking with Peter Devlin (bass player) last week.

Drift — the Devlins (Capitol Records):

According to Peter, the band took several months to live with their first album before turning it loose on the record company and the public. They wanted the album to be a complete work, to hold the listeners' attention through every song. Their patience paid off. Drift couldn't lose any of its tracks without suffering. The Devlins' brand of rock, drawing influences from Van Morrison, Bob Dylan and No Buckets (an obscure Irish band that played five times in Dublin), combines new with old creating an addictive, sing-along, album that will sound great on the beach, in the car and anywhere else you may find yourself this summer.

Drift is brilliant in its combination of upbeat rhythms and pretty melodies contrasted with sad often painfilled lyrics. The last song on the album, "Until the Light Shines Through", says "If you held the knife/ I would take my life/ until the light shines through". The song is a powerful and sad vision of dependency combined with a pop-like build that results in bursts of vocals implying freedom. The appearance of Lisa Germano, most often heard playing the fiddle on John Mellencamp albums, is a welcomed surprise. Her fiddle on "As Far as You Can Go" adds a haunting quality that twists the feeling of the second half of the album just as comfort is setting in. The first single, "I Knew That", displays the influence of Bob Dylan and Neil Young without ripping either artist off. A difficult task, but Peter told us they took a great deal of care not to sound like anyone else. If anyone in the band, hearing the studio stuff, equated it to something, it would be scrapped. Their hard work has resulted in an album that celebrates their musical background instead of copying it.

The Devlins, who include Peter and his brother, Colin and two friends, Sean Devitt and Niall Macken, who are part time recording studio engineers and thus are less

involved, have created a treasurable album. The band already considers the album a success because they are so happy with it. That seems to matter most to these guys, not the rock scene. This integrity comes through in the music with out being overbearing or self-righteous. Quite a relief!

The sensitive, delicate and emotional strains that travel through this album can touch the heart when one least expects it. There is something feminine and celebratory in the Devlins' music that can fill you with the need to sing out loud and rejoice at having survived the winter.

No Room—the Samples (W.A.R.? Records):

The Samples are not, as their name may lead you to believe, a band of synthesizers and keyboards. They are in fact a folk-rock-reggae quartet from Boulder, Colorado. Their name actually comes from the supermarket free food samples that two of the bands members had to subsist on at one point in their struggling career. Their name could also be seen as a description of the many diverse tracks that offer a "sample" of many musical genres. On *No Room*, the quartet experiments with folk, rock, reggae and country. The band, which has been compared to the Police because of the singers Sting-like voice, also sounds like Peter Gabriel, UB40, Neil Young and John Prine.

After leaving Arista records with one release, the Samples made the radical label change to WAR records which was better able to live up to the band's environmentally-sound expectations. The band and label used CD packaging that contains no synthetic materials (recycled paper and soy based ink). Relying upon touring and word-of-mouth to spread their music, the Samples have consciously separated themselves from the often selfish music biz.

The album opens with a boppy rhythm somewhere between reggae and country-folk, that sounds like a spring shower and is appropriately titled "When its Raining". *No Room* continues on with distinctively reggae beats as in "Did You Ever Look so Nice", a bitter sweet tune that reminisces about the optimism of childhood that we inevitably grow out of but never forget. "Seany Boy, drop out" is the token teen rebellion song put to a country western beat that fills your ears with twanging guitar riffs and can't help but make you smile. *No Room* is the perfect CD to welcome spring. The music is upbeat, light and happy while the lyrics often express pensive truths which do not disappear as quickly as winter.

Listen Up! has just been promoted from dinky column to great big department. If you are interested in writing about music please contact Jessica Hodges at the Bulletin or through Mac Box 1468 before the end of the year. We want to expand especially because Johanna is graduating. No experience necessary—heck we don't have any !!

Jessica Hodges is a Junior at Barnard. Johanna Ingalls is a Senior at Barnard

Is student protesting successful at Columbia?: The Haitian refugee hunger strike

by Monique Bona

Several hundred Haitian political refugees have been held against their will in the U.S. Navy Base at Guantanamo Bay, Cuba, for eighteen months, because they are thought to be HIV positive. The Haitian prisoners protested their condition by going on a hunger-strike. The Guantanamo Bay situation is indicative of American treatment of Haiti in general. Clinton is now perpetuating the prejudice against Haitians by stigmatizing them with the label "all HIV". Students of various universities like Columbia, have shown their support by launching a week-long hunger-strike that ended April seventh.

My criticism is not directed at the Coalition to Free the Haitian Refugees's form of protest. I contend that their protest is incomplete and superficial. The students on this campus can't seem to separate the cause from those who support it. This can be a dangerous phenomenon because the protestors alienate other students. Any protest must have two sides: demonstration and education. The students chose to demonstrate at a dramatic time, when the Haitians were on a hunger-strike. Where was their show of support when Aristide, the first democratically elected president of Haiti, was overthrown two years ago? Where were these activists when the Haitians were imprisoned eighteen months ago? Which demonstration occurred when Clinton showed his true colors three months ago?

I will use the Coalition's protest as an example of the incomplete protest methods used at Columbia. A serious attempt to educate and motivate students to join in the effort was necessary. Although setting up Camp Clinton may have been used as a shock tactic to peak the interest of students, a more substantial mode of educating the campus should have been its primary goal. The protest was done in a sixties in-your-face style. However, the protestors seemed to forget that aggressive protest should be exercised only as a last option once all other avenues were exhausted.

Who is this aggressive protest for...the administration? The students? It appears to be only for the protestors themselves. It seems like they are trying to start an elite student activist club. Because many of these students were involved in other protests, they are gaining a reputation of superficiality. What's next month: South Africa, Mozambique, the Untouchables of India? If the Coalition wanted to educate the campus it should have tried a more extensive and thorough education drive to get more students involved. Phonemail messages are only going to attract the converted. To create real activity over the Haitian refugee situation, there should have been more teach-ins before the camp was set up. But why stop there, with such unoriginal and archaic methods? This isn't the sixties when movements inspired otherwise apathetic people to get involved. CU students aren't personally affected by the plight of the Haitians and the apathy of

the Reagan/Bush years exacerbated their indifference. If the cause was so important to, the Coalition would be trying to mobilize people. For example, members should have had a door-to-door education drive and they should have called RAs to set up floor meetings to discuss the issue. They could have asked faculty members to initiate a five minute discussion period in their classes on the Haitian issue. The Coalition should have attempted to get faculty and administration members to come to rallies or hold seminars.

As it is now, the Coalition is a small group which is limiting itself to aggressive protesting. This kind of protest is only half the battle! I went to support the protestors on the day the College Republicans set up a barbecue in front of the camp. I was disappointed by the Coalition's disorganization and the lack of students present. However, I was disturbed that a clash had even taken place. What the College Republicans did was petty and rude, but it seemed that the Haitians got lost in the shuffle as the College Republicans and the Coalition were having another round in the boxing ring. While students were simply getting frustrated and angry, my only question was: were they helping the Haitians? Is that a ridiculous question? I suspect that the real issue was competition between student groups, not the Haitian refugee crisis. Furthermore, the Coalition didn't seem to have cooperated with Haitian organizations other than finding a few names to throw around.

Although I believe in the protestors' sincerity their demonstration is nonetheless pseudo-activism. They launched a hunger-strike to feel a connection with the Haitians, but the protestors only succeeded in unintentionally ridiculing them. Harry Allen, the Media Assassin for Public Enemy, discusses how those who copy African-American culture actually ridicule and mock it. To imitate is a form of mockery, if one doesn't know the history and has not gone through the African-American experience. It's a travesty for the oppressor to copy the oppressed. This concept can be applied to those who were on the hunger-strike, because most of them have never felt hunger in their lives. CU students who give up food for a week can not compare to the Haitians, who are risking their lives. This mockery

CONTINUED PROTEST, PAGE 35



Crying Foul: A response to Peter Hellman's article

Dear Mr. Hellman,

Writing news stories and articles is always challenging. One must try to put all the pieces together accurately, and simultaneously catch the reader's interest. Sometimes though, journalists end up fitting the facts they discover into their own biased framework, instead of appraising the situation as objectively as possible. This seemed to be the case in your article, "Crying Rape, the Politics of Date Rape on Campus", which appeared in the March 8, 1993 edition of New York Magazine. Instead of providing an even-handed analysis, the article became a search for the Salem witch hunt at the expense of survivors; instead of a balanced approach to the complexities of date rape, the article became a mandate against perceived hysteria on college campuses.

There are a number of facts and inferences in your article that deserve close attention.

First, I have a question: to whom exactly are you referring when you use the term "militant feminist", and what does that mean? Ask most of the participants in Take Back the Night if they would attach that phrase to themselves, and you would get a definitive "no". For many, this is the only march they will go on in a year, for others, it is the culmination of years of activism. The participants come from all ideological backgrounds and political persuasions, united in their recognition of the depth and the breadth of the problem of sexual violence against women. It seems as if you are trying to take a phrase which shouldn't have negative connotations anyway, and apply it to a huge group of people in order to marginalize them all. Such stereotypes serve to sensationalize, not show reality. Actually, you employ language to inflame, not just explain, throughout your piece. Men are "forbidden" from attending the march, you write. Women are always forbidden from these streets when it is not Take Back the Night, because on them we are subject to the very attacks we shun. Men are not to come on the march because for one night, just one night, women would like the freedom of walking these streets safely.

You also give a very lopsided perspective of why the word "survivor" is invoked, saying that it indicates that the person could have died. Counselors began using the word "survivor" to help empower women who had been raped: instead of being a helpless victim, she is a survivor, through her strength to live she is carrying on.

Some technical clarifications are also in order regarding your discussion about Margie Metsch and Jane Bennett, the founders of the Rape Crisis Center. When Metsch left, the September 14, 1992 Columbia Spectator quoted Metsch as saying that "there was a belief that my job should be focused more on peer education than on the Rape Crisis Center". The disagreement over where her work would help clarifies any misunderstandings about her "quick departure". You also state that Jane Bennett, who helped found the Center, "had apparently left the country." Bennett left because, after she got her Ph.D., her student visa expired. This information shouldn't have been hard to find.

Part of the article dealt with the relationship between the

peer counselors at the Center and the Rape Crisis Coalition, which works to increase the visibility and resources devoted to the Center. You came to our campus at a time when there was some tension between the two groups. There is struggle in all movements, and this one is no exception. Fortunately, the situation has improved since your overly dramatic description of the Center and Coalition's disagreement. The two groups respect each other's work and goals. Your portrayal of Suchomel, sounding betrayed at the meeting, "holding back tears", also seemed slightly reminiscent of stereotypical characterizations of women as irrational. But then, that would have fit in with the tone of the whole article, with its claim that Columbia University has been "swept away" by the hysterical excess of date rape allegations.

Additionally, you should be aware that one of the Rape Crisis Coalition's demand for two full-time staff was part of the University's original agreement. This promise has obviously not yet been fulfilled since Dr. Efron is only allotted ten hours a week to work with the RCC.

You mention the discrepancy between the Ms. respondents who said that they had been raped versus those classified as such in the study. It is an interesting question, but it should also be noted that saying "I have been raped" is one of the most painful things a person can do, especially with the shame and stigma, not to mention the emotional turmoil, involved. It is particularly difficult when the perpetrator was a boyfriend, girlfriend or husband. It is easier to answer more subtle questions about what happened than to admit to having been raped. Why would someone want to admit that they've been raped when they could get a response like Dr. Gelles's. In your article, you cite his concern with the Ms. poll, writing that "he compares the 'ambiguity' in the situation to the spanking of a child. When does that act become abuse?" When is rape ever comparable to a punitive action like spanking? This implies that women are being punished for something they have done wrong and only reinforces harmful misconceptions about rape.

Given the difficulty of coming forward to say "I've been raped," it is understandable that the number of official rapes recorded at Barnard and Columbia will be superficially low. But you didn't describe the procedure a person has to go through in order to become one of these statistics (These procedures will eventually be changing as new University sexual assault policies are developed). For example, at Barnard, a rape can't be counted if it is reported only to a Resident Assistant or a Professor, and not Security or some of the higher level administrators. Even then, a reported rape, even if charges hold up in court, will not automatically become an official statistic. Unfortunately, your piece added another burden to the process of coming forward, through its denial of the legitimacy of stories. The most damaging example was the placement of Dr. Pepper Schwartz's condescending response, "What is she, a professional?" to the story of a woman who said she had counted that she had been penetrated at least 594 times. To question the legitimacy of a woman's story by using the protection the printed word, is certainly an underhanded approach. For years, women have been afraid to come forward with

cont. on page 33

College Republicans act as campus jesters

by F. Brinley Bruton

On Monday, April 4th, I wandered over to Fernald lawn to check out what campus activists were doing and the following questions popped into my head:

-Is Bill Clinton turning out to be just like the scores of other politicians who will say anything to get elected and then think nothing of going back on their campaign promises?

-Is the US law preventing any person who is HIV positive from entering the country blatant racism, or is it protecting millions of Americans from this deadly disease?

-Is it the United States' responsibility to save the refugees in Guantanamo Bay and tens of thousands of others who risk their lives to get to the "Land of the Free"?

To be honest, Guantanamo Bay, Clinton's abrogated campaign promises and the United States' seemingly backward immigration policies have all taken second place to my senior thesis. Therefore, I was not quite sure what I thought about these and other issues. I expected to hear different sides of the argument and perhaps make up my own mind. Naturally, I was taken aback by the barbecue sponsored by the College Republicans on Fernald lawn, next to Camp Clinton. Were they serious? Were they aware that they were mocking students who were conducting a hunger-strike? The actions of the College Republicans left no doubt in my mind that they, as a group, are unwilling to engage in serious debate. In addition, I now wonder if their members have any true political convictions at all. As it is, I see their role as one of the school jester, because they appear willing to say and do anything, as long as it gets a laugh.

The barbecue has highlighted the fact that the College

Republicans speak only from a position of privilege. This obviously does not have a lot to do with their so-called political convictions, because serious members of the Republican Party have managed to shed light on these issues in a sensitive, intelligent and coherent way. It is not so much a question of political affiliation as it is one of complete insensitivity. The College Republicans come across as spoiled kids, able only to laugh at the absolute misery of people, many of whom are dying of AIDS and all of whom are living in prison-camp like conditions.

During my three and a half years at Columbia University, I have often wished that there were a real political debate going on. Despite its reputation for having a predominantly liberal student body, Columbia has many conservative students and the College Republicans have many potential members. You'd think that CR would spend its time courting conservative students and creating a coherent agenda. Instead, they opt for the easy way out, the way that will get their names in the paper. They consistently come across as a little clique of snickering children trying to get somebody's, any body's, attention.

The actions of the College Republicans remind me of children I used to know in school, the kind that never lifted their hands in class but would always laugh if you did. These are the same kids that cried, "But Mommy, it's that nobody likes me at school" to explain why they spilled paint on another kid's stuff. I know that a lot of these same kids grew up and learned how to respect the ideas of others and engage in a mature dialogue with people holding opposing viewpoints. Then there are those who never grew up, and are still happiest when they can make people laugh at the expense of others.

F. Brinley Bruton is a Senior at Barnard.

Haitians at Guantanamo ridicules the gravity of their plight which has been molded by suffering. It is not merely a current event, but has existed long before any CU student was born.

The Haitian issue is an important one. The US was instrumental in making Haiti the poorest and most HIV-ridden country in the Western Hemisphere. Furthermore, our government has stigmatized Haitians as "an HIV people" and has denied them their constitutional rights by banning Haitian-American citizens from donating blood. This ban was repealed only a year ago. These are some of the issues that the Coalition has not tried to educate Columbia about. This and other issues show that our "student activists" are only superficially committed and that they try to disguise this fact with high-profile actions. And what has happened to the Haitian issue since the Coalition has ended their hunger strike? Have you heard anything?

Monique Bona is a Commentary editor and a Junior at Barnard

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A history of imperialism: US aggression in Haiti

by Heidi Roche

And so the United States once again will try to gain a firm hold on a foreign country (isn't this the fourth time it has done so in the last nine months?) This time it's Haiti, and Clinton is doing his best to save face over the political refugees under armed guard in Guantanamo, while adding his first imperialistic victory to his resume. The rhetoric given by the Clinton administration and United Nations negotiators is one of aid to the Haitian people, but there is no aid in this package deal.

Imperialism and foreign interest groups have played key roles in the history of Haiti since it first gained its independence from France in 1804. After a series of slave revolts, the French aristocracy was forced to leave Haiti, but the United States, which feared the uprising of its own slave population, maintained a strong embargo over the Haitian economy. During the early 1900's, Germany and the United States struggled for control over Haiti, and when the US finally won, it instituted a twenty year military occupation. Time and again the US military has squashed demonstrations against the occupation by killing protestors and eventually murdering Charlemagne Peralte, leader of the Haitian Resistance to Occupation.

When the United States' forces finally left, a bourgeois upper class was formed as well as a military which was backed by the United States. The strength of the sugar economy failed, and the Haitian ruling class used all possible means to maintain its wealth, leading to greater and greater impoverishment of the citizens of Haiti. A series of violent coups occurred as different forces attempted to gain control until Duvalier finally seized power.

As usual, the Haitian economy was struggling, and with Cuba's fall to communism the US gladly funneled "aid" to an exclusive ruling class. Though never pro United States, Duvalier was willing to do just about anything to maintain power, accepting US aid at some times and speaking out against US imperialism at others. This conflict continued after his son, known as Baby Doc, took over. Popular movements against the Haitian government exploded as the people demanded an end to the huge amount of corruption. It was at this point that the US government again actively stepped into the affairs of Haiti. The threat of massive uprisings (especially since Haiti and the Dominican Republic are on the same island) and the possibility of a government falling into the hands of the people, were enough to convince the US to fly Baby Doc to France and instate the National Council of Government (NCG).

While on the surface it may have seemed as though the United States was trying to right the wrongs of previous governments, all of the key military leaders under Duvalier were, in fact, installed as leaders of the NCG. It was through this method and continued financial support, that the United States maintained a hold over Haiti. Haiti, not being a huge economic asset, was not, however, kept under tight control. Therefore, popular uprisings continued until an election was promised to the people. The date of the election was continually pushed off as different factions fought for control. When the election was finally held, the military massacred people at the polls, trying to prevent their own defeat and set up a fake government. In 1991 a

second election was held and Jean-Bertrand Aristide won the first "truly democratic" election in Haiti.

Aristide planned to improve the Haitian economy by increasing workers' salaries from three dollars a day to five dollars a day (which the heads of industries fought against) and forcing the wealthy business owners to pay taxes and their utility bills. His stance was very anti-imperialist and the United States disliked him a great deal (even bribing him to lose the election). Demonstrators continued to protest the power of the military and it was shortly after Aristide announced his approval of the dissolution of the army by "any means necessary" that another bloody coup took place. The Haitians have been under harsh military rule ever since.

It is under conditions of extreme repression that activist/supporters of Aristide found themselves with the choice of either seeking political refuge in the United States or facing persecution from the Haitian military. Even today, men, women, and children are arrested for being Aristide supporters and are murdered in broad daylight. Professors at universities have been ordered to give detailed identification to the government, and many fear for their lives.

The 249 Haitians who are being held in prison camps at Guantanamo Bay are among the many Aristide supporters who had to flee for their lives. As hundreds of activists came towards its shores, the United States responded by forcing them back to the horrors of Haiti, or into the filthy ridden camps of Guantanamo. A blatantly racist program was implemented and the Haitians, despite being political refugees, have been denied entrance to the United States because they are a high HIV risk. This labeling of black activists does nothing but propagate the racist myth that blacks are the cause of AIDS. The excuse that the Haitians are a threat to the nation's health and a burden to the tax payer are being used to detract attention from the miserable state of health insurance, as well as the economic recession in the United States. In fact, taxpayers' money is funding the Haitian army, while the cost of the Guantanamo Military Base is \$15 million a day.

Conditions within the camps are appalling enough to turn one's stomach, and the line between Haitian and United States military rule becomes hazy. Women are forced to take depo povera, a substance which induces sterilization and causes side effects, such as facial hair growth and heavy bleeding. There have already been many attempts at suicide, highly questionable deaths of infants, and the violent crushing of demonstrations against the conditions in the camps. The Haitians sleep on cots surrounded by rats and have enough space only to stand (no walls separate persons or families from others). The sick are beaten by soldiers and receive no treatment.

On March 3, students at Yale began a nation-wide campaign demanding that Clinton close his death camp and give the Haitians refuge. Over twenty universities have joined the struggle, engaging in week long hunger strikes as an act of solidarity with the Haitian refugees who have been on a hunger strike since January. Last week Columbia students ended their hunger strike but has continued to be active in the fight, planning a nation-wide demonstration in front of the INS (Immigration and Naturalization).

CONTINUED IMPERIALISM PAGE

Bull Question:

What do you think about student activism on campus?



Frank Talano CC'95

"I guess its alright. The best thing is the Haitian group- they were doing something but didn't get in anyone's way or impede anyone else's freedom. Some people et involved for the wrong reasons."



Kristen Miller BC'94

"It depends. I think militants in any form are pretty bad, but a lot of the activism does a lot of good, especially those that concern female issues, like date rape, etc."



Kinn-Ming Chan BC'95

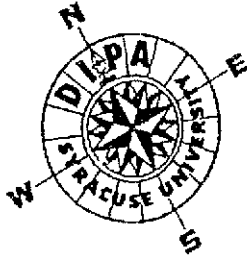
"All too often, you see the same student leaders trying to represent everyone, but if the student body isn't participating, then it doesn't mean very much."



Annie Blasberg BC'96

"I think its hard to get involved with activities unless you're really committed to it and devote all your time to it. I find that people aren't really interested in you if your're not deeply involved."

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CONTINUED FROM CRYING FOUL PAGE 28

the pain and humiliation that they have suffered because just such a response has been all too frequent. The whole point of Take Back the Night, the whole point of the Rape Crisis Center, is to create a space where women can tell their stories without the kind of ridicule this woman received in your article. I can only hope that it did not dissuade a survivor from coming forward.

One last question. Did you intend the headline "Crying Rape" to evoke images of "crying wolf", implying women are making this up? Since the Rape Crisis Center began last year, there have been 363 consultations, both over the phone and in-person, a substantial number by any count. I know at least half a dozen women, and undoubtedly more, who have been raped, sexually assaulted or almost raped on this campus. Date rape and sexual assault are serious issues. Journalists have the obligation to treat this subject (and every other subject) with the commitment to present an informed, balanced article. Nothing less will do.

CONTINUED FROM COLLEGE REPUBLICAS PAGE 13

"just the fact that the College Republicans could get out there and feel that they could do that. If it was really that far from campus thought they wouldn't even have the nerve. People may talk about how, 'oh, that was obnoxious' but something in the climate has allowed them to get to the point where they feel they can escalate their actions into doing something this disrespectful. They felt confident enough to do it."

Sacks also related the conflict to educational issues within the university community. He resents racial distinctions that, he says, "divide people into these little groups. People see themselves as emissaries." Instead of promoting race consciousness, Sacks believes, "liberal education should liberate you from the accidental circumstances of your life. Fuck race, fuck culture, fuck ethnicity. We're just students at Columbia."

Sacks shared Magloire's view that the barbecue challenged the current notion of what kind of expression is appropriate on campus. "It's the whole atmosphere in which people operate that makes it difficult to say certain things," Sacks contends. Students on campus, he says, feel pressure to adopt left or liberal ideology. There is an urgency to "get ahead of this line of thinking if you want to feel that you're a part of things." The CR's mission is to open up students' "internalized thought process" to further dissent from the right.

According to Sacks, "for very serious things, you may begin to think that what you're doing now may be wrong that there may be a better solution out there, but it requires some very serious change. That's a hard thing to do anyway, but it's harder now. People pay a high social cost for their views. If you react to these things, you're going to be seen as kind of a provincial person."

Sacks does not see an actual threat of a return to the building take-overs and violent protests at Columbia in 1968, despite the dominance he feels that ISO has on campus debate. The major problem posed by the ISO, Sacks holds, is that "it prevents things from getting better, it prevents discussion from taking place rationally. You know that there will always be somebody calling you racist. It drags the campus debate down."

Noah Potter, ISO and CFHR member, has called the CR racist. The CR, according to Potter, "is very similar to the KKK. They are the logical extension of the principle on which American society operates."

They [the CR] are understandable as representative of those who benefit from a classist and divisive system."

But Sacks denies that the CR is a racist organization and that it has suggested racial violence. He feels that race classification should be ignored altogether. "I hate the idea that people are tied to the accident of their birth," he said. "Race is important only because it's the color of your skin. Period. The whole idea is to recognize that human rights aren't tied to your race." He sees university attempts to promote understanding of race and racism as "politicized."

Potter, however, thinks that the university community is in silent agreement with the CR. "The campus radicals are scary" to the majority of students, Potter suggests, but if students are silent in the face of events like the CR barbecue, "by a crime of omission, they are condoning the status quo."

Cathleen Bell is a Senior

Health Notes:

The end of the semester is rapidly approaching. Be sure you have sufficient amounts of any needed medications, including birth control pills, to carry you through the summer.

If you have been receiving allergy shots, be sure to pick up your serum before the term ends.

Be sure to clear up all outstanding bills! Avoid holds on grades or graduation.

Health services will close for the summer on Friday, May 14 at 5:00 pm. The Doctor-on-call will be available until May 19 at 5:00 pm. Doctor-on-call: 534-5140.

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Professor Barbara Stoler Miller



Professor William C. McNeil

The *Barnard Bulletin* wishes to express its sympathies to the families of Asian and Middle Eastern Culture Professor Babara Stoler Miller and History Professor William C. McNeil.

Chair of the Asian and Middle Eastern Cultures Department, Professor Miller died of cancer Monday morning, April 19, 1993. She was 52-years-old. A noted translator of Sanskrit literature and interpreter of Asian cultures, Professor Miller has taught at Barnard since 1968. She graduated from Barnard in 1968 and received her PhD from the University of Pennsylvania in 1968.

Chair of the History Department, Professor McNeil died on April 18, 1993. He was 46 years old. A specialist in European international relations, he joined the Barnard faculty in 1981 after receiving his PhD from the University of California. Professor McNeil was also a member of the faculty of the School of International and Public Affairs of Columbia University.

Memorial services will be held in memory of both professors.

CONTINUED FROM DAUGHTERS PAGE 19 Foundation for Women (353-8580) 141 Fifth Ave. at 21st St., suite 6S. Volunteer hours are M-F, 11-7 (Wednesday nights until 8:30 or 9).

To learn more about or to volunteer for the Manhattan Valley Youth Program, call (212) 222-2115.

Erica Burtleigh is a Sophomore at Barnard.

CONTINUED FROM IMPERIALISM PAGE 30 Service) here in New York on April 19th. While some people have felt that the admittance of 36 very ill Haitians to receive medical attention is a turning point, others have recognized that it is simply the United States' way of foregoing the responsibility of their deaths (their T-cell counts were below 50 cells/ml as compared to an average person's T-cell count of 800 to 1,000 cells/ml of blood). As consciousness is raised around this issue, people are beginning to see that the actions of Bush and Clinton are as horrid as those of the Haitian military. Many also see the hypocrisy of the HIV ban when they are told that refugees fleeing Cuba are not tested while those from Haiti are. The United States' motives are purely selfish: Cubans help undermine the communist regime, whereas Haitians do little but "stir up trouble".

This past week the United States has once again shown its true colors as it announced the terms under which it will aid Aristide's restoration to power. Aristide has been forced to give amnesty to all members of the military, allow Organization of American States (OAS) troops to form an interim council under him, and to have a Truth Commission set up to investigate human rights crimes (sound familiar? The Truth Commission's ten years in El Salvador informed the world that there were death squads. No shit!).

These conditions are absolutely unacceptable. The people of Haiti have elected Aristide as their president and he must be restored without any conditions whatsoever. Each concession gives the US greater power in Haiti, and the US does not need anymore satellites. They also put Aristide in the position of a puppet, completely demeaning the intelligence of the people who voted for him. The threat of military intervention should immediately ring a bell in people's ears: the United States will not leave until it has sucked the country dry. The conditions which have plagued Haiti will not change under the type of government suggested by the US; rather, the small wealthy bourgeoisie will continue to fight for power and money while the masses suffer under great economic and social repression.

Haiti has a complicated and bitter past, and the threat of imperialism will insure that this same past becomes the future. People across this country have joined in the struggle to free the refugees as well as restoring Aristide's power unconditionally. It is only in this way that there will be political, economic, and social progress. It is only through the destruction of an imperialistic society, which requires the constant maintenance of breeding grounds for cheap labor, that such travesties throughout the world shall be ended.

Heidi Roche is a member of the International Socialist Organization and a first-year student at Barnard

Tuesday, April 20, 1993

is

RA APPRECIATION DAY!!!

Thank You to the Resident Assistants from the Office of Student Life for
all your hard work and dedication.

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