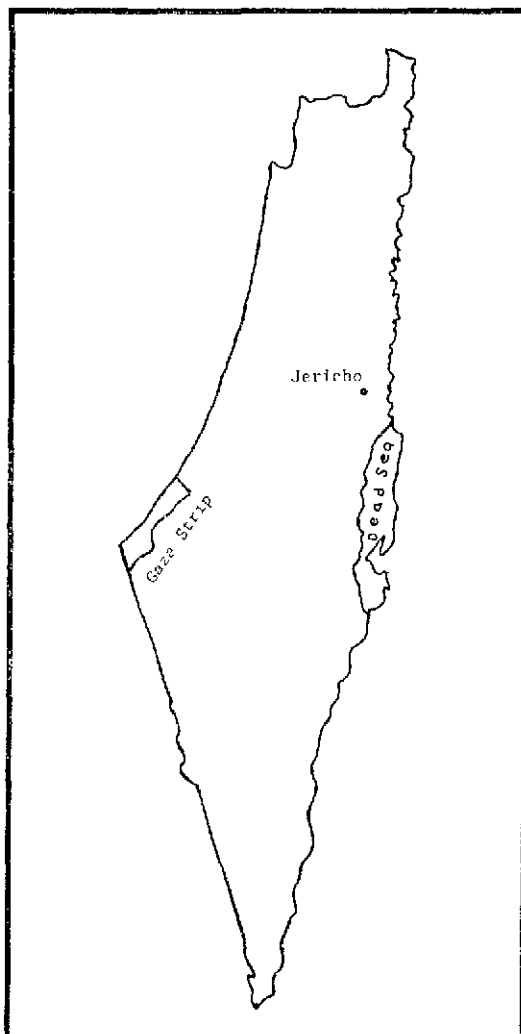


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ΕΠΟΜΕΝΗ Τῷ ΛΟΓΩ

BARNARD BULLETIN

VOLUME CI NUMBER 4 SEPT. 27, 1993

THE MIDDLE EAST AGREEMENT: STUDENTS RESPOND



BEAR ESSENTIALS

REMINDERS RE PROGRAMS AND REQUIREMENTS

Class of '97 You must end the academic year with a minimum of 24 completed points and passing grades in First-Year English (if you have not been exempted), First-Year Seminar, and one P E course For financial aid eligibility, the 24-point minimum does not include AP credit If you scored below 11 on the Basic Math Skills Test, you must also pass QUR BC1001 (see Catalogue, p 230) this semester, you will not be eligible to enter Environmental Science BC1001/1002 or any of the QUR-qualifying courses on pp 33-34 of the Catalogue until you do Math F0065 is not the correct course, it receives no credit You should be taking QUR BC1001 If you are in Math F0065, please go to the Registrar's Office at once Transfer students should note that the above also applies to you Class of '96 You must complete your P E requirement this year, otherwise a grade of F will be recorded In order to better inform your choice of major, continue to diversify your program " you have decided on a major, consult with the major department on the most advisable sequence of courses If you can, complete the Foreign Language, Science and Q R requirements by the end of the year, or at the very latest by the end of your junior year This is especially important if you are considering study abroad in your junior year Class of '95 Read the information above for guidelines You should already have declared your major and have a tentative plan for fulfilling your major and other degree requirements If you entered as a transfer student, you must complete the P E requirement (1 semester) by the end of the year Class of '94 If any of your general requirements remain unfulfilled, your program must contain courses that will ensure their completion so you can graduate on time Be sure that you do not exceed the 18-point allowance for studio, performing arts, and professional school (including film) courses To do so might result in your ending the year with fewer than the requisite 120 points! If you have questions, consult with Dean Schneider or Dean Blank, 105 Milbank Seniors are reminded to read the Senior Guide, taking

particular note of information on the Marshall, Rhodes, and Fulbright Scholarships, which all have very early deadlines See below for more details

DEGREE CREDIT CAVEATS

You will not receive degree credit if any of your courses duplicate course work or A P credit that has already been applied toward the degree Although academic policy is clearly set forth in both the Catalogue and The Student Handbook, every year a few students forfeit credit because of overlapping enrollments Particular caution must be taken with courses in the sequential disciplines (i e, mathematics, the sciences, and foreign languages) For example, if you have completed an intermediate foreign language sequence, credit for the second enrollment in such a sequence either at Barnard or at another college cannot be granted Although this may be obvious, a few instances of such enrollments with the expectation of credit continue to surface Examine your program and record carefully! If you have any questions, see your class dean or Dean Blank, in 105 Milbank

PETITIONS TO THE COMMITTEE ON PROGRAMS AND ACADEMIC STANDING

The deadline to submit petitions to the Registrar is Monday of the week of the meeting (The committee meets bi-weekly) Be as specific as possible, including details pertinent to the request and the precise numbers and titles of relevant courses Secure all appropriate signatures and request a comment, particularly if support is expressed (A signature without comment is seen as pro forma) Bear in mind that not every petition is granted—even with the support of faculty, your adviser, and the dean The committee evaluates it within the wide framework of its effect on academic policy and allows exceptions only for absolutely compelling reasons If you have any questions, call Dean Blank, x42024

SENIOR CLIPBOARD

Important information will be given at the Senior Meetings on Tuesday Sept 28, at noon, and Wednesday, Sept 29 at 4:30 pm in 306A Barnard Hall Come to one of these meetings

to learn about the services and activities for seniors provided by the Office of the Dean of Studies, the Office of Career Services, the Alumnae Affairs Office, and your class officers The deadline for filing Marshall Scholarship applications are due today Monday, Sept 27 Fulbright applicants are reminded that the deadline for submitting applications is Mon, Oct 4 Senior Scholar applicants should see Dean Schneider before the Mon, Oct 11 deadline If you are applying to a graduate program in the humanities (including History), and have a GPA greater than 3.50, you might qualify for a Mellon Fellowship, see Dean Schneider for details The deadline for filing the Rhodes Scholarship is Mon, Oct 18 Diploma Name Cards for Feb '94 graduates should be turned in to the Registrar's Office by Fri, Oct 8 Don't forget the Graduate School Fair on Thurs, October 14, see Career Services below for more information

JUNIORS INTERESTED IN PURSUING A CAREER IN PUBLIC SERVICE may enter the 16th annual competition of the scholarship program sponsored by the Harry S Truman Foundation The Foundation Board of Trustees will select one scholar from each of the 50 states and 40 scholars at large Nominees must be U S citizens The scholarship provides \$3,000 for the senior year of undergraduate education and up to \$27,000 to cover graduate or professional school expenses Based on merit, these awards are made to students who are college juniors in September 1993 and who have outstanding potential for leadership in public service at the federal, state, or municipal level Qualified juniors with a GPA over 3.4 who are planning a career in government service should contact Dean Schneider, x42024, by Mon, Oct 4

APPLICATIONS FOR THE REID HALL PROGRAM IN Paris are due, Friday, Oct 1, in 412 Lewisohn Interested students should schedule an appointment with Dean Runsdorf (x42024) as soon as possible

EDUCATION PROGRAM

don't Bear pg 24

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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All graphics, including the cover, created by Mustafa Sakarya

The *Bulletin* returns

The *Bulletin* is back. Semester after semester student writers and editors try to capture the heart of the issues pervading this campus, New York City, and the world around us. We speculate about politics and comment on the food at "Spewitt." We review alternative art and rap on the Miss America Pageant.

More importantly, we offer a forum for students' voices to be heard. When Peter Hellman writes an article entitled "Crying Rape" which infuriates the campus, students turn to the *Bulletin's* commentary section to respond. When a controversial figure like Khallid Mohammed speaks at Columbia, students turn to the *Bulletin* to read his speech verbatim and formulate their own opinions.

The *Bulletin* is back. We are here so that students are heard. We are here for you to learn about the deeper layer of issues, a source of information that can not be found elsewhere.

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

Futterfest honors departing president

by Amy Leavey

To honor Barnard President Ellen V. Futter's contribution to Barnard during her 13 year term as president and to wish her goodwill in her new position as president of the American Museum of Natural History, a collaborative group of Barnard organizations held "Futterfest" on Monday Sept. 20. The celebration included skits and presentations by Barnard faculty, the Student Government Association, and Barnard administration and staff.

Futter announced her appointment as museum president in June. She will be the first woman chief executive in the museum's 124 year history and the first woman to head a major New York City cultural institution.

Futterfest opened with the Columbia University Marching Band escorting President Futter to a seat on the stage. The program, with Dean of Faculty Bob McCaughey acting as master of ceremonies, involved biology department chair Phil Ammirato, political science professor Dennis Dalton, Assistant Dean of Faculty Flora Davidson, and Director of the Barnard College Center for Research on Women Lesbe Calman, amongst others. Faculty, staff, and students praised

and jokingly poked fun at the departing president. The SGA presented Futter with a card signed by many Barnard students and a silver bowl inscribed, 'President Ellen V. Futter, the students of Barnard College would like to wish you farewell and best wishes. We will miss you.'

All attendants of Futterfest expressed messages of sincere appreciation and respect. 'I have been afforded the honor of meeting her as a person and know her as a president,' said SGA

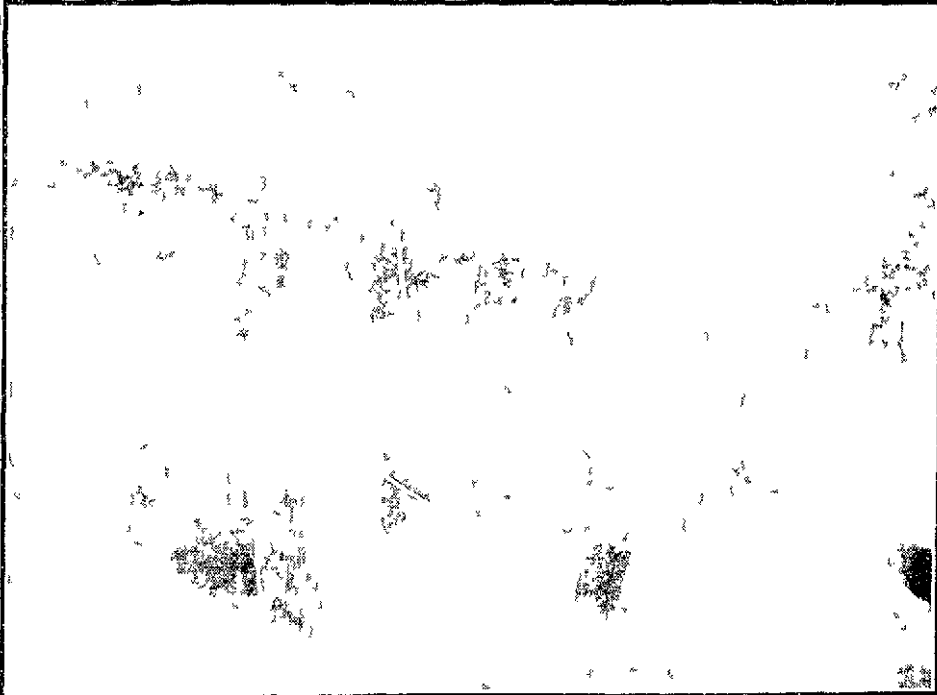
president Wanda Cole (BC '94). "She is one of the most dedicated and truly inspirational people, she is a great role model. I really admire her and I'm very sad she's leaving."

"I think she's the best," said Jean McCurry, Director of Summer Programs, one of the sponsors of the event. "She's a visionary and has more energy than anyone else I know."

Patricia Green, Chair of the Board of Trustees remarked, "We've been so lucky. This is a wonderful celebration. [Futter] has been so good for Barnard. If we were to ask if someone could be a perfect president, this is as close as we would get."

Although all are sad to see Futter leave Barnard, warm wishes were conveyed regarding her new position. "I know she will make as big of an impact at the American Museum of Natural History as she made here," said Regina Angeles (BC '94) Academic Program Representative at Large.

Futter, a Barnard alumna, graduated with a degree in English in 1971. She then received her J.D. degree from the Columbia University School of Law in 1974 and practiced corporate law for six years before becoming acting president of Barnard in 1980. She was named



The Columbia University Marching Band serenades President Futter

photo by Laura Luccahey

president the following year.

As president, Futter maintained Barnard's status as an independent women's college while strengthening its association with Columbia University. She acquired two new dormitories, including Sulzberger Tower. Curriculum reforms under Futter include the addition of a quantitative reasoning requirement and the first year seminar.

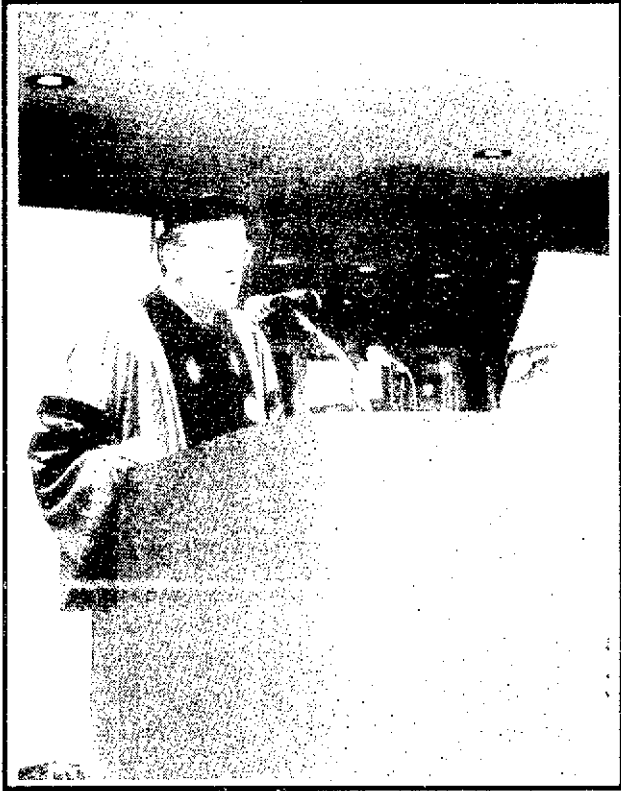
Futter, delighted by the celebration, stated, "Amongst the things I'm going to miss, right on the top of the list are the students. I adored being here. There is no better privilege for an alumna than to be president of her college."

Amy Leavey is a Bulletin News Editor and a Barnard College sophomore.

Memories of Futterfest



President Futter enjoys her day in the sun.



All photos by Laura Luccahesi

Dean McCaughey hosting
Futterfest.



Three Little Milbank Maids, Joanne Howe, Lorraine Belgrave,
Carol Thomas entertaining President Futter.

Altschul remains under construction

by Erica Burleigh

Walking across campus, you can't help but notice that something is going on at Altschul—the black wooden structure in front of the building intrudes several feet into the plaza in front of McIntosh, and for those with classes in Altschul, entry has become a more difficult process of squeezing through narrow doorways. While the ongoing construction is obvious, many Barnard students seem to have a reaction similar to that of Claudia Altman-Siegel, BC '95: "I don't know why they're doing this construction—all I know is that there's no heating in the lobby." The letter sent by Suzanne Gold, director of Facilities Services, to all students, explaining how disruptions due to construction will be mitigated, neglects to mention what the construction is all about.

Gold cleared up some of the confusion during an interview. "We've extended out the front of the building by approximately four feet and made the front entrance into two side entrances, with the purpose being to make an enclosed lounge." The lounge, which costs upwards of \$600,000, "may be used as a private or public space, depending upon the function, because it will be within closed doors."

Funding for the lounge is being provided by Arthur Altschul (after whose mother the building is named) through the Overlook Foundation. He requested the renovations specifically for Altschul because, in Gold's words, "The lobby's seen better days... and the building now gives a negative impression."

Student reaction to the construction is mixed: according to Maria Toy, president of the Student Government Association, no student discussion was ever held concerning Altschul, and no discussion was proposed by the Development Office, Facilities Services or SGA. Suzanne Gold responded, however, by pointing out that a meeting had been held in the spring for just that purpose, to which students were invited.

Joanna Broughton, BC '95, said "I was here this summer, and the college was good about informing us through fliers and through the Spectator summer editions, but I think it's a totally useless project. The money could be better spent on financial aid or general upkeep—like my bathroom ceiling." (Since funding for the renovations come from an external source for a specific purpose, none of the departments, including financial aid, are being shortchanged. Unfortunately, this also means that Broughton's bathroom ceiling will remain moldy and pocked, for the time being).

Altman-Siegel, upon being informed that a lounge was being built, commented that "if it were a pillow room like they have at Sarah Lawrence or Wellesley, that would be cool, because McIntosh isn't that comfortable to hang out in. It would be even better if they piped WBAR in 24 hours a day, because people who live off campus need a place to listen to it." (Altman-Siegel, by way of explanation, is the personnel director at WBAR).

And Jennifer Hanks, BC '94, saw the development as a positive one. "Given that I feel fairly neutral about the whole thing, I guess I like the idea, because I'm a commuter, so it'll give me a place to sit that is more comfortable than McIntosh or the commuter lounge."

Gold assured me that during the rest of the construction, which is expected to be completed by the end of November, efforts will be made to keep disruption to a minimum, through the installation of a temporary public address system in Lehman Auditorium and of a permanent heating system. She sees the construction as being an improvement on the existing "unpleasant environment." Arthur Altschul "took a useless space and turned it into something useful, so this will ultimately benefit the students at Barnard."

Erica Burleigh is a Barnard College Junior.

**Get Involved !
Write news for the
*Bulletin.***

Call Amy at ext. 42119

ACT-ing for change: AIDS activists prepare to protest Clinton's visit

by Nicole Hala

"I want to provide the leadership this country-needs for a loud clear, and consistent war on AIDS." Perhaps these words sound familiar. They were spoken by Bill Clinton during the final weeks of his campaign before he won the presidency last November. As the new president of the United States, has Clinton lived up to his pledge? Has he turned his aggressive-sounding words into deeds? There is no clear consensus on this. However the AIDS Coalition to Unleash Power (ACT-UP), a national organization created to promote AIDS awareness and action, respond in the negative to this question and have been quite vocal in expressing their discontent at our new president.

ACT-UP members are angered at what they see as the constant backpedalling and neglect of AIDS issues and they are planning to take action. As President Clinton is scheduled to arrive in New York City on the week of September 26th, Act-Up's protest of Clinton will enter a new stage of direct action as they pledge to "ban Clinton from New York until he acts to end the AIDS crisis."

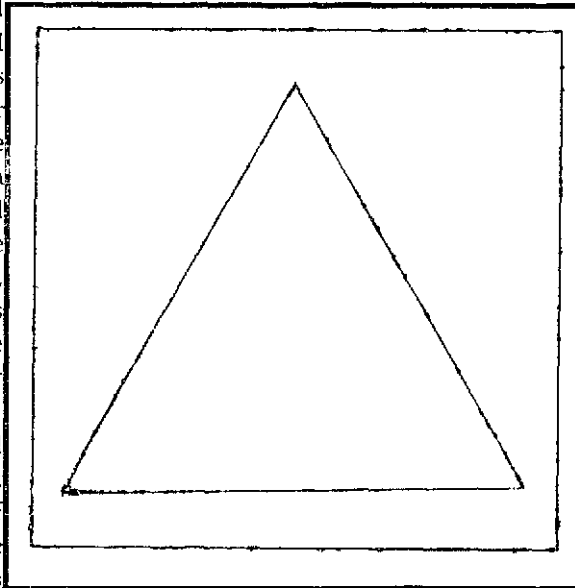
ACT-UP holds that "Bill Clinton is no longer welcome in NYC "one of the epicenters of the AIDS crisis", until he meets four demands: Develop the kind of research project described in ACT-UP's McClintock Project to find a cure for AIDS, launch a national campaign of prevention including education, latex distribution, and legalisation of needles, commit the level of funding necessary to provide health care and services for all people with AIDS, and take visible, public leadership to end discrimination against HIV positive people in all its forms.

Still, many ACT-UP members admit that they were pleased with the election of Bill Clinton. However, they

stated that most of this positive sentiment didn't reflect any deep faith in Bill Clinton but a feeling of relief that George Bush would no longer be occupying his seat in the Oval Office continuing to slash any progressive legislation. Some members did hold a qualified optimism for the future, grasping onto the slim hope that perhaps after twelve years of Republican control, this forty-something

Democrat, a former activist himself, would change things. James, a member of the NYC ACT-UP chapter recalls: "We wanted a hero, someone to take leadership."

Now, almost nine months into the Democratic administration, you won't find any pro-Clinton cheerleading or banner-waving in the ACT-UP camp. The days of romantic hope are over. Yet, it did take some time before AIDS activists were prepared to come to the hard realization that Clinton was not the hero they had envisioned. James continues: "It's taken some time to believe that the leadership wasn't there. We hung on too



SILENCE = DEATH

long."

Liz Galst complains of the complacency that she believes took hold of the AIDS activist movement since the election in a September issue of the Boston Phoenix: "What I haven't seen much of lately is protest. Since the inauguration, the rage has gone out of the AIDS-activist movement. ACT-UP chapters across the country are folding or watching their membership dwindle. We're so tired of fighting, so hungry for a savior, we're acting as if Bill Clinton is one."

As if to symbolically put an end to the days of watching and waiting, ACT-UP is ready to put the spark and intensity back into its movement as it prepares for head-on confrontations this week with the President that many believe has failed them.

con't ACT pg 25

WBAR comes back with a bang

by Rachel Renaldo

1993-1994 marks the first year of broadcasting for WBAR, Barnard's own non-profit, non-commercial radio station. It first went on the air with about forty DJs in March of 1993, broadcasting from 8am to midnight five days a week. Over the summer, the station aired limited programming three nights a week.

This semester, the station returns with a variety of programs, broadcasting from 8am to 2am, Monday through Friday and Sunday from noon to midnight. There are currently 51 DJs (chosen from a pool of over seventy applicants) who each fill a two hour time slot. So far, there has been a large response this year, according to station manager, Ginger Wade. "About a hundred people showed up for our first general meeting," she said. Apart from the DJs, WBAR has a twelve person executive staff. Music Directors Liberty Lidz and Adam Mortimer, Assistant Manager Spectre Bearn, and the other staff members keep the place running. The staff was responsible for selecting the DJs, and it based its decision on the station's promise to feature diverse and original programming.

Currently, only the buildings in the immediate Barnard campus (McIntosh and the Quad) are wired to receive WBAR broadcasts. Wade expects that Plimpton Hall will be wired to receive the station within the next month and hopes that other Barnard buildings will follow suit shortly thereafter. Wade notes that there are no immediate plans to wire Columbia buildings. "Our first priority is to wire the Barnard campus," she said.

This Fall, WBAR features a wide range of music, as well as news bulletins, concert updates, ticket giveaways, a weekly top ten show and a weekly one-hour call-in talk show. Music programs include Hip Hop, Ska, Caribbean,

House, Reggae, Goth, Punk, Hardcore, Female Bands and Singers, Jazz, 60s Flashback, Motown, Deep House and Trance, Dancehall Soka, Techno, Political Punk/Hardcore, Older Punk, Soul, Older Punk, Acid Jazz, Industrial Noise, 70s Funk, 80s Hits and Jewish Folk. The principle genre of the station is probably Alternative/College Rock. "We try to play different things. We tend to attract a lot of college, alternative, indie oriented type people who like to play that stuff," said Music Director Liberty Lidz.

WBAR has been receiving releases from both major record labels such as A&M, Atlantic and Geffen, and smaller independent labels like K, and Lookout and Simple Machines. The larger part of the music collection consists of music released after Spring 1993. Lidz estimates that there are several hundred CDs as well as a "decent" 7-inch collection. Many DJs (particularly those who do their own specialty shows) choose to bring their own collections. The station is also working on getting the rights to broadcast "Maximum Rock n Roll," an international show of punk and hardcore produced by the long-running California fanzine of the same name. In the future, WBAR hopes to conduct trades with a station in France, particularly for European hardcore releases.

To encourage the involvement of a greater portion of the College, DJs will have to reapply for shows in the beginning of the Spring semester. Lidz notes that many of this semester's DJs had little or no experience in radio, adding that it is unusual for a station to involve First-Years and first timers as DJs. Training sessions took place last week and WBAR and all of its new DJs went on the air on Sunday, September 26th.

Rachel Renaldo is a Barnard College Senior.

The *Bulletin*'s first quiz of the school year:

1. Are you breathing?
2. Can you hold a pencil?
3. Do you know what's going on?

If you answered "yes" to the above questions than you should be a feature writer. Get in touch with Beth or Nicole immediately to receive your first "A" this year!

call ext. 42119

Holtzman battles for her career as run-off approaches

by Claire Brinberg

She is the highest ranking female politician in New York State. A 20 year veteran of national and local politics, Elizabeth Holtzman has served as a member of the House of Representatives, Brooklyn District Attorney and currently holds the office of New York City Comptroller, the first woman in the city's history to do so. A champion of women's rights, she has fought to assure safe access to abortion and ensure that there is a strong female voice in New York Politics. As the youngest member of the House Judiciary Committee investigating the Watergate incident, Holtzman grilled Gerald Ford and demanded the resignation of Richard Nixon.

Despite her many achievements, Holtzman has never been well-liked in political circles. Many consider her to be a ruthless opportunist who will do anything to advance her career. As Brooklyn DA, she went out of her way to cause trouble for Charles Shumer, who had won her Congressional seat. More recently, the brutal advertising campaign she waged against Geraldine Ferraro in the 1992 Senate Primary is thought to have cost Ferraro the party nomination. Many were shocked by the nastiness of the attacks, and Holtzman failed miserably in the election, coming in fourth behind Al Sharpton. Political consultant Norman Adler notes that Holtzman "doesn't participate in the reciprocity and cooperation that is necessary in politics." "She doesn't play politics like a chess game," he adds, "but rather like a pistol duel."

For years, however, Holtzman has maintained a reputation of pristine integrity, but recently, scandal has tainted her tenure, and threatens to destroy her political career. She watched her sizeable lead over challengers Herman Badillo and Assemblyman Alan Hevesi evaporate on the eve of the September 14th Democratic Primary. Although she came in second behind Hevesi, Holtzman has one more chance to salvage her bid for reelection. New York election laws require that a candidate receive 40% of the vote in a primary election to win the party nomination. If no candidate captures that share of the electorate, the two top vote-getters must compete in a run-off election to be held on Tuesday September 28. The issue at the heart of the race is a \$450,000 loan that Holtzman took out in the waning days of the bitter 1992 Democratic Senate Primary.

The loan was granted by the Fleet Bank, whose parent company, Fleet Financial Group, was named an underwriter of the city's bonds shortly thereafter. The comptroller (along with the mayor) selects the municipal bond underwriters, and the selection of Fleet was widely perceived to be a payoff for the loan that it had extended to Holtzman's senate campaign. Also at issue is the partially unpaid status of the loan, and the low rate of interest that was attached to it. Although Holtzman vehemently denied any wrongdoing, Mayor David Dinkins suspended Fleet as underwriters and ordered a Department of Investigation inquiry into the matter. Once completed, the report would be passed on to the Conflicts of Interest Board which would determine whether Holtzman had engaged in any unethical conduct.

Although the Fleet loan was a favorite target of her detractors throughout the campaign, it wasn't a highly publicized one until the DOI report was completed in the second week of September. Under the revamped City Charter, the report can not be released to the public until the DOI and the Conflicts of Interest Board allow it and the subject of the report waives confidentiality. In the week before the Primary, Holtzman refused to authorize the release of the report, prompting a flurry of harsh criticism and uninformed speculation from both her challengers and the press. Suddenly, she became the focus of media attention, and her lead declined precipitously. In the days leading up to the Primary, Holtzman tried persuade the public that her refusal to release the report was justified. She claimed that it did not present her side of the story, and therefore "was not the whole truth." On Primary Day, however, Holtzman realized that the voters would not accept this explanation.

In the days preceding the election, there had been much speculation on how Holtzman's stalling tactic might hurt her. Due to the low voter turnout that was anticipated for the primary, no reliable polls could be conducted during the last week of the campaign. When the votes were counted, Holtzman received 33.4 percent: two points above Badillo and two points behind Hevesi, forcing her into a run-off with the Queens Assemblyman. For part of the night, it even seemed possible that she might place third behind Badillo.

Addressing her supporters on the night of the Primary, Holtzman dubbed herself "the Comeback Kid," borrowing the phrase that then-presidential candidate, Bill Clinton, used following his second-place finish in the New Hampshire Democratic Primary. She agreed to immediately authorize the release of the DOI report and announced that she would "be there in person to answer every single question that you have until this matter is put to rest."

The next day, the Department of Investigation's report was made public and its findings were damning. The DOI determined that:

I. By taking out a loan from Fleet Bank, Holtzman began a financial relationship with a corporation that was "doing and actively seeking business from the Comptroller's Office.

II. Holtzman took part in the process that led to her Office recommending that Fleet be named a co-manager of the city's bonds

III. "Evidence strongly suggests" that Holtzman was aware that Fleet Bank, and it's parent company, Fleet Financial Group, were doing and seeking business with her office.

IV. Holtzman was "grossly negligent" in failing to determine whether Fleet Financial Group was "doing or seeking business with her Office before her Campaign committee sought the \$450,000 loan from Fleet Bank and before she participated in the process in which Fleet Securities was selected as a co-manager of the city's bonds."

At three o'clock that afternoon, over fifty reporters piled into the conference room of the Municipal Building where the Office of the Comptroller is located. For two hours, they waited in the hot, crowded room, until Holtzman finally entered looking tired and drawn. She looked quite small, sitting at the large table, being grilled by reporters racing to meet their deadlines. Holtzman asserted that the report contained "no findings of intentional wrongdoing," and rejected the report's intimation that she was aware that her Office had granted Fleet Financial Group co-managerial status shortly after Fleet Bank had granted her campaign the loan. She claimed that she had no reason to suspect that there was anything wrong with taking out the loan from Fleet, saying that "there was nothing on the face of this loan that set off alarm bells in [her] head."

Still, despite her contentions, other incidents surrounding the loan caused the DOI and many reporters to question her honesty. Holtzman claims to have forgotten a meeting with Fleet officials, prior to taking out

the loan, during which Fleet gave a contribution to her senate campaign and made a pitch for the city's bond business. Many determined her explanation of memory loss to be questionable at best. "Elizabeth Holtzman has a mind like a steel trap," said one veteran local reporter. "Nothing that gets in there ever gets out. The idea that she could have forgotten a meeting with a campaign contributor and potential bond underwriter is ludicrous."

The September 15th press conference was less than successful. Norman Adler commented that Holtzman's defense was "poorly mounted and not well thought out," and the newspapers savaged her the next day. Her picture was on the cover of the New York Times and the city's five tabloids: a small figure clutching a microphone as she faced a media inquisition. Post columnist Jack Newfield likened her to her old nemesis, Richard Nixon. In an unprecedented move, the Daily News featured a front page editorial calling for her resignation. Adler noted that for the first time in her career Holtzman had found herself unable to handle the press. It was different situation now that she was being interrogated, a reversal of previous media events at which she played the role of the crusading progressive reformer. "She always ran an old horse and felt that she could do a good job," Adler commented on Holtzman's relationship with the press. "Now," he continued, "they brought out a young horse and she realizes that she doesn't know how to ride. a wide spectrum of political people is chortling now"

In the days following the release of the report, Holtzman has tried to recoup her losses, but many feel that it is a lost cause. As she tries to rally her supporters and rebuild the momentum of two months ago, prominent Democratic officials are beginning to drift into the Hevesi camp. Also, Holtzman has been slow to mobilize voter turnout among the core groups that have traditionally supported her in the past: women, African-Americans, Jews and Liberals. Hevesi, who won the endorsements and volunteer support of many labor unions, has orchestrated what will undoubtedly prove to be a highly effective get-out-the-vote campaign. In an election where turnout is crucial, the candidates' ability to get their base constituencies to the polls could be the deciding factor in the race (The turnout in the primary election was small: only about 18% of registered Democrats voted. The turnout for the run-off is expected to be a fraction of those who voted on September 14th).

Hevesi continued to abide by a pledge he made two weeks ago that he would not talk about the DOI report if Holtzman released it before the Primary. In a September

22nd debate sponsored by New York 1 News, however, Hevesi lashed out at her, stressing that she was well aware of the special nature of the Fleet loan. When asked to grade his opponent, Hevesi gave her a "D."

Holtzman, herself, has been trying to shift the spotlight away from the DOI report. Focussing on her impressive record as a public servant, she asserts that Hevesi lacks the experience that she has acquired over the past four years and therefore is not as suited to the position. In an attempt to highlight her position as the only female citywide elected official, she has repeatedly stressed the importance of having a woman in a position of governmental power. On the day after the DOI press conference she joined National Organization for Women president, Patricia Ireland, and other prominent feminists, on the steps of City Hall for a campaign rally. The week before, she was endorsed by Gloria Steinem and former congresswoman Bella Abzug.

Holtzman's supporters refuse to chastise her for the Fleet matter. Manhattan Democratic Party Chairman, Assemblyman Herman "Denny" Farrell, a longtime Holtzman ally, says that he has not read the report, yet is confident that it does not conclude that she acted in a dishonest manner. Farrell also noted that Holtzman was the first Comptroller to select women and minority-owned firms as co-managers of the city's bonds. "There's an old boy network that some of us have to break," Farrell said. "And Elizabeth Holtzman has done it."

Does Liz Holtzman deserve all the criticism she has

encountered over the past week? Well, yes and no. She made a mistake, tried to get away with it, but did a poor cover-up job and her ethical lapse has been exposed. Surely this does not make her unique in the political community (to find out which New York politicians have been tainted by scandal, check out Wayne Barrett's insightful article in last week's Voice). So, why is this report expected to fatally damage her career? Is it because she is a woman? Some would argue that male politicians have committed far worse sins and been reelected anyway. Is it her abrasive style that has angered so many? Admittedly, it is hard to imagine Holtzman participating in any kind of warm and fuzzy activity, but it is equally difficult to picture Al D'Amato or Pat Moynihan or Herman Badillo or Alan Hevesi in a similar position.

So when you trot out to the polls on Tuesday the 28th (and I'm sure that you all will...won't you?), think hard about how you cast your ballot. Put the Fleet incident into perspective; do not make it the sole issue in this campaign. Try to remember Elizabeth Holtzman's achievements, and measure them against her shortcomings. If you choose her opponent, make sure that you are familiar enough with his own record; do not vote for him solely out of distaste for the incumbent. And if Elizabeth Holtzman should not win reelection, remember her long career of dedicated public service and allow her a graceful exit.

Claire Brinberg is a Bulletin Editor-in-Chief and a Junior at Barnard.

from script pg 15

Each year the staff of each division come together to plan a large celebration of the arts. All of Postcrypt shows off the best of the talented people they have been working with all year. Look for this event in February.

Other upcoming events include:

Latino Heritage Month Art Exhibit. Opening reception will be held 8 p.m. Thursday October 30, 1993 in the gallery in the basement of St. Paul's Chapel.

Coffeehouse. Friday, October 1 at 9 p.m. Performers include Alan Rhody, Amy Malkoff and Ray Gonzalez, and

Vicky Pratt Keating. Saturday, October 2 at 9 p.m. Performers to be announced also look forward to our forthcoming CD to be recorded Saturday, October 16.

One woman show. An as yet untitled play about the life of Emma Goldman written and performed by Ellen MacKay, produced by Emily Gwen Gaines, and directed by Josh Fox. Performances will be held in the crypt the second to last week in October.

Postcrypt Arts Underground is a very special organization that unites people of different artistic disciplines, different schools, different

backgrounds, and people in and out of the university community. I encourage anyone and everyone to come to the basement of St. Paul's and check us out. For more information please call 854-1953.

By the way, Amy Esty, BC '96, suggests that you get there early to make sure you have a seat.

Joanna Broughton is a Barnard College Junior.

Smith captures Crown Heights: The people behind the hype

by Laura Luccakesi

In 1991 I often pondered why I was living in New York. It wasn't that I was sick of Grey's Papaya fifty cent hot dogs, although I never really reviled in eating the remains on the slaughterhouse floor, and it wasn't the usual city grind. It was more than the day to day stuff in my life. It was what was going on around me that made me feel helpless.

1991 was the year that I saw cops in riot gear kick rent boys out of Tompkins Square Park. It was also the year that man with the screwdriver was randomly stabbing women

from the Bunting Institute at Radcliffe. "Fires in The Mirror: Crown Heights Brooklyn and Other Identities," is a part of this series, meriting her an Obie and a Drama Desk Award.

Smith's work examines the issues of racism and gender through the eyes of real people. She didn't do her research in the library. Smith walked into Crown Heights, Brooklyn to talk one on one with the families, politicians, and religious leaders who were directly involved. She interviewed Al Sharpton, Rabbi Speilman, Yankel Rosenbaum's brother Norman, and Gavin Cato's father,



at the

Broadway Lafayette subway station. Terror was going on all around me that year, and like many others, I felt overwhelmed.

Crown Heights was a long subway ride from my old West Village address, but what occurred there in 1991 will always be remembered by all New Yorkers, as well as all of those who saw visions of violence on their TV screens across the US. When the news of the riots hit the stands, it was wrapped so severely in political dishing, that no one really knew what to make of it. No one knew who to believe. The Crown Heights saga lasted briefly, but then faded from the news without any conclusion, and without anyone really addressing what could, if anything, be learned from it.

On September 14th at my new Upper West side address, someone finally made sense of the issues that surrounded that chaotic time in Crown Heights. Anna Deavere Smith had actually taken the time out to talk to people who were involved. Directly with what occurred in Crown Heights in 1991.

Smith began to produce a series entitled "On the Road: In Search for American Character," after receiving a grant

from the Bunting Institute at Radcliffe. "Fires in The Mirror: Crown Heights Brooklyn and Other Identities," is a part of this series, meriting her an Obie and a Drama Desk Award. She then put her one-woman play together. Her work focuses on the Summer of 1991 when an African-American child, Gavin Cato, was accidentally struck by a car of the Grand Lubavitcher Rebbe Shneerson's procession, and killed. Soon after Crown Heights was replaced with unrest and a Hasidic scholar, Yankel Rosenbaum, was stabbed by a group of African-American youths.

The audience at Barnard's McIntosh Center seemed amazed at the way, way Smith captured characters of completely different nature and performed them with ease. At times the audience was laughing aloud at her verbatim portrayals, at other times crying. Of everything I've read or watched relating to the Crown Heights subject, Smith's performance was the only one that focused on human emotion, the one thing that was forgotten in the maylay of the riots. People were killed, but yet it became a race issue, a political issue, a New York issue. No one ever stopped to ask how the father of the little boy or the brother of the murdered student felt. And to hear it performed right back at you, will never let you forget.

Laura Luccakesi is a Bulletin Photography Editor and a first-year at Barnard.

Students chill at Postcrypt

by Joanna Broughton

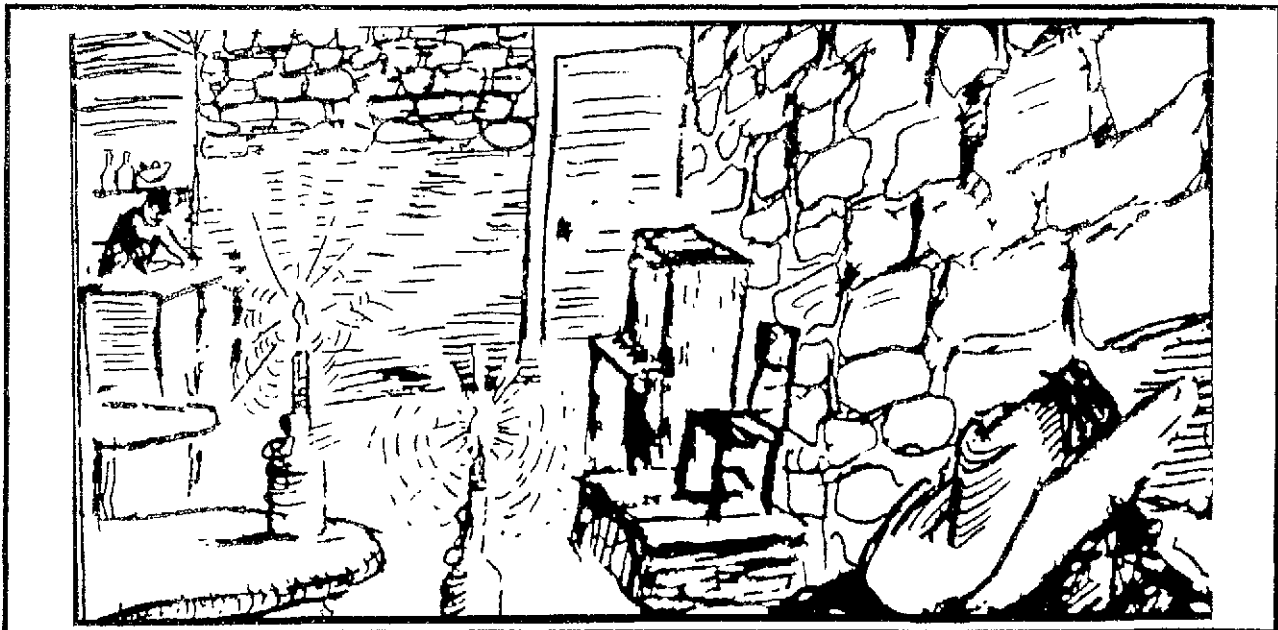
I discovered Postcrypt the second week of school as a first year student. A group of friends and I went to the first meeting and instantly realized we had found the group for us. Way back in those days, I was an art history major, so logically I signed my name to the list the art gallery director was passing around. Each Monday night at eight p.m. I faithfully attended meetings and eventually worked my way up to curating a show. Later in the year I was asked to be coordinator of Postcrypt Arts Underground.

Postcrypt Arts Underground is an umbrella group encompassing not only the Art Gallery but the Coffeehouse and Girlz on Film as well. Alison Ritz, CC '96, describes it as "a really mellow and highly atmospheric intimate space that brings the musical culture of the Village to Columbia." The organization's humble beginnings lie with the Coffeehouse. Created in 1964, Coffeehouse serves as a singer and songwriter's venue. Singers like Art Garfunkel, Suzanne Vega, Shawn Colvin, and our very own Judith Weisenfeld have performed there. Allen Ginsburg and Jack Kerouac used to hang out in the crypt of St. Paul's Chapel. Each Friday and Saturday night musicians, poets, and singers find themselves in front of a captive audience. Most recently the group the Low Road astounded first years with their talent and musicianship. I think that Chris McKennen, CC '95, put it best: "I had a really neat time at the Low Road," said he.

Sometime in the mid-eighties a way cool woman named Deborah Lafner saw a need for an exhibit space for student artwork on this University's campus. She rallied enough support and funds to found Postcrypt Art Gallery. Lafner started the tradition of monthly quality student art exhibits and opening receptions in the basement of St. Paul's. As the Art Gallery and the Coffeehouse had a shared interest as well as a shared space, the two joined together under the auspices of Postcrypt Arts Underground. Their goal is to be to provide a supportive environment (as well as a space) for students to display and perform their artistic and musical work. "Whenever I go to Postcrypt things, people are always friendly and open," said Ayana Byrd, BC '95. "There's always a great mix of people. It brings together writers for all groups on campus. Plus, there's free food."

Last year Postcrypt had the opportunity to incorporate a new division. Begun by Beth Stryker, Girlz on Film is a film series dedicated to providing support and a showcase for feminist and experimental filmmakers and their works. A bi-monthly series, each event begins with a film screening, followed by a question and answer period with the filmmaker and a reception in the crypt.

Cont script pg 13



Veronica & Me suffers from a cliché script

by Ayana Byrd

A word of advice: any movie that contains the recurring motif of bedsheets should not be seen. I, unfortunately, did not know this caveat before screening *Veronica & Me*, the new film by Don Scardino. Oh, where do I begin? With Patricia Wettig's failure to master a Jersey accent? With the huge gaping holes in the script? The predictability? Or with my happiest thought throughout the entire film being that it was only 97 minutes long?

Okay, in all fairness, I had biases before even walking into the theatre. I am not a big fan of movies with beach scenes and sibling reconciliations. Also, Patricia Wettig, formerly Nancy on *Thirtysomething*, was the whiniest and most annoying of the show's whiny cast. I suspected my hatred of her would carry over. However, I was not expecting it to intensify. In the film Wettig is Veronica, the wild sister - complete with bad hair, tight clothes and a drinking and pills problem. She's headed to jail for welfare fraud, but not before she stops in to see her estranged sister, Fanny (Elizabeth McGovern).

Fanny, the "me" of the film's title, has been in self-induced seclusion ever since she walked in on her husband in bed with . . . guess who? That's right. . . sister Veronica, who only said, "You've got nice linen, Fanny." An aspiring, but minimally talented artist, Fanny lives in a

small New Jersey town where she mopes, paints, and has flashbacks of life with Jimmy (the ex) and her sister.

Veronica, in addition to bourbon and lithium, also has a problem with falling for assholes (who would've figured?). The latest jerk, a pothead named Mike (Michael O'Keefe) has agreed to watch the kids during her jail stint. Aunt Fanny, however, comes to save the day, takes the toddlers, and in a transformation not unlike Diane Keaton's in *Baby Boom*, turns into both a great Mom and an entrepreneur. Anyway, back to Mike. For unexplained reasons, once Fanny takes the kids he keeps breaking into her house. He says he just wants to say "hi," talk about Veronica, see the kids, oh- and sleep with Fanny.

By now you may have realized that this movie was definitely not worth the token fare. It's the same old story: two sisters with a troubled history come together. There are a few twists in the predictable script, but trust me, by the time they appear, you won't care. My chance to indulge in some longstanding Jersey stereotypes (you know, like high hair) did not even help. Early in the movie Veronica said that ". . . all I wanted out of life was sheets that aren't torn and pillows that aren't lumpy." What did I want? The credits to roll. But, to conclude with a linen reference, I'll quote my movie companion. "*Veronica & Me* . . . that movie was full of sheet!" (ha! ha!).

Ayana Byrd is a Barnard College Junior.

Are interested in art,
movies, plays, or
dance?

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Arts Calendar

THEATRE

Three brilliantly reviewed first time novelists, Amanda Filipachi, Dale Peck, and Scott Smith will open the Miller Theatre Literary Evenings series. Following reading, a reception and book signing will be held at the Barnard Bookforum. October 13 at 8PM. Tickets: \$15 for Students and Seniors.

The actress and Beckett collaborator, Billie Whitelaw gives a lecture/performance at the Minor Latham Playhouse. October 1 at 8PM. Admission is free with CUID, \$7 for general public. Reservations and info 854-2079.

Eugene O'Neill's towering family drama, "Mourning Becomes Electra" will be performed over the course of two evenings. Performances through October 10. 51 Spring St. #12. 219- 2085.

"Bibliomania." Prize-winning author and humorist, Roger Rosenblatt rejoices as an American book nut in this one-man show that lends new meaning to the expression "crazy about books." The American Place Theatre. 111 West 46th St. Tickets: \$15. 840-3074.

MUSIC

In celebration of its thirtieth season, Postcrypt Coffeehouse will record its second live album. Scheduled performers include The Five Chinese Brothers, Richard Shindell, Dorothy Scott, Tony Trischka, Greg Trooper, and many more. The recording dates are Oct. 16, Nov. 16, and Nov. 20.

The Postcrypt Coffeehouse features professional, amateur, and student performers every Friday and Saturday night from 9PM-12:30PM. Admission is free. Located in St. Paul's Chapel on Columbia Campus.

Pianist Charles Rosen performs at the Miller Theatre. October 7 at 8PM. Tickets: \$15 (\$5 Students and Seniors).

Legendary Ruth Brown will open the 1993-1994 Jazz At Miller Theatre Series. October 8 at 8PM. Tickets: \$16 (\$5 Students and Seniors).

Washington Square Contemporary Music Society featuring Cheryl Marshall at the Miller Theatre. October 12 at 8PM.

Achinoam Nini (Noa) and Gil Dor at Colden Center for the Performing Arts at Queens College. October 16 at 8:30PM.

DANCE

Gallery exhibit of Dance Uptown - posters and photographs. "25 Years of Dance at Barnard."

Stephen Petronio Company at the Joyce Theatre. Three Premieres: Full Half Wrong, She Says, and The King Is Dead. The Joyce Theatre is located at 175 8th Ave.

Jeanette Stoner & Dancers. Beverly Blossom & Company. Anahi Galante Dance Theatre all performing at Miller Theatre. Thurs-Sat, Oct 28-30 at 8PM; and Sun, Oct 31 at 3PM. Tickets: \$20(\$10 Students and Seniors).

Shapiro & Smith dance with Toby Twining Music at the Miller Theatre. Dance and Film with Amiel Malale with David Gervai. Thurs-Sat, Oct 21-23 at 8PM; and Sun, Oct 24 at 3PM. Tickets: \$5(\$3 students).

EXHIBITS

Goya exhibit. Through Nov 6. Wed-Sat 1PM-5PM. Schermerhorn Hall, Columbia University.

Sensitive men throw BBQ for Dick Clark

Welcome back from the short but hot summer. As you may know, last year's music column Listen Up has been replaced by a bigger and hopefully more diverse music department. We hope to bring you the latest and most exciting news and reviews from many musical genres.

This summer was an eventful one for some of last year's favorite local bands. **Piss Factory** signed to **Relativity** and just released their first CD, (see review below). Unfortunately, shortly after album completion, the Factory suffered personnel changes. Drummer **Andy Markham** left to pursue other musical interests and guitarist Paul Eng was replaced as well. Apparently, at their record release party held at Continental, Piss Factory showed the losses if not in attitude, in sound. Markham's slamming drums as well as Eng's creative guitar contributions were sorely missed by fans.

Other local celebs, the **2 Skinnee J's** were on Prime Time this summer battling it out with cheese-metal bands on "Dick Clark's Battle of the Bands". The J's didn't win, but someone told me they were very popular among the thirteen year old groupies back stage. Those guys are just soo sensitive!

In other exciting music-at-Barnard news, **WBAR** will have a one hour show featuring the music from the pages of the Bulletin. Tune in Thursday's from 12pm to 1pm to hear what you read about.

Piss Factory keeps Lower East cool on Relativity Debut

Piss Factory: Piss Factory Relativity Records

Piss Factory is a New York band that has managed to keep the spirit of early punk rock alive while simultaneously defining a tougher, 1990's musical sensibility. Their self titled debut on **Relativity Records** launches an apocalyptic assault, featuring tight rhythms and moody laments that stick in your mind and command respect. Songs like "Waiting," "Sour Milk," and "Bad Day" are all potential anthems for disaffected listeners who have a flair for the dramatic.

This album offers a relentless string of potent tunes with scarcely a break between each song. The first cut, "Salt," introduces us to singer **Lizzie Avondet's** split personality, one moment she sings in an eerie, imploring little girl voice and the next minute in a sexy, but tough minor key drone that resembles **Joan Jett**. In the song "Waiting," Avondet builds to a plaintive crescendo and states, "I keep pissing my life away." The song

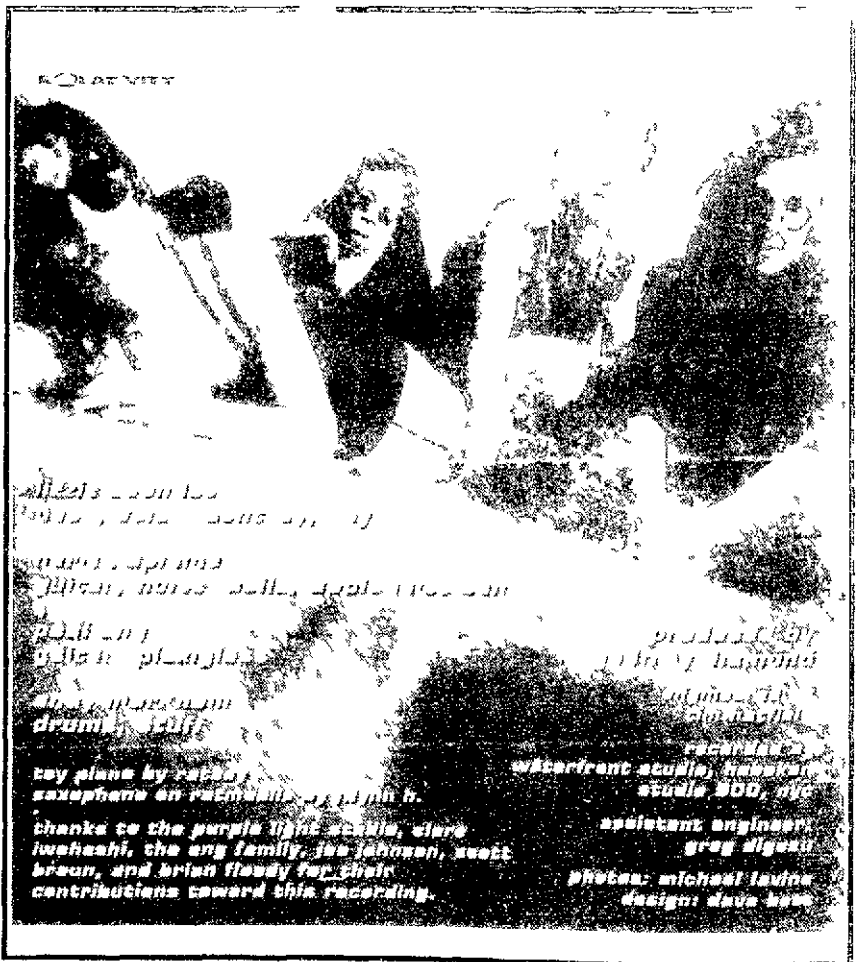


photo courtesy of Relativity Records

reveals a powerful woman at her most sincere.

Also introduced in these early cuts are the band's characteristic breaks in song rhythm, in which drummer Andy Markham builds powerful pauses through consistently tight playing. "Cleavage" showcases guitarists' Harry Kupiainen's and Paul Eng's expressive use of feedback - a frenzied sound that might connect Piss Factory musically with a band like Sonic Youth. "Sour Milk" contains a siren-like guitar hook that sets an ironic tone consistent with the band's basically cynical outlook. Avondet's bass playing subtly points you in the direction you're headed.

Piss Factory's strength existed in their forceful live show but their studio effort is no disappointment. "Bad Day" retains much of the energy and immediacy that are central to its live performance. Avondet's voice utters, "I want to scream/ Get me out of here" with a rawness that sounds terrific in front of Markham's crashing cymbals and slamming drums. This is Piss Factory at its strongest- with spare lyrics that suggest an idea but let the music talk. "Agnes" demonstrates the band's offbeat optimism in sentiments like, "I believe in an afterlife/ I believe in what I want." This song is a tribute to 1940's movie actress Agnes Moorehead.

Piss Factory is a clean sounding, hard driving album that sounds best played loud. This is a band that expresses discontent by maximizing the possibilities of a simple formula: tight instrumentation and urgent lyrics.

Sara Kraushaar is a Burnard College Senior

Smart Rock In Guyville

Liz Phair: Exile in Guyville Matador Records

Rumor has it that Liz Phair is a bitch. It is said she hardly gives the press the time of day and she likes to get in scrapes with Spin. Liz Phair should be a bitch since she released one of the best and most overlooked albums of the summer.

Exile on Guyville is smart rock. Musically the album ranges from blazing as in "6'1", "Never Said" and "Strange Loop" to the spooky 4 A.D.-ish sound of "Shatter", "Canary" and "Explain to Me". What makes the rock songs interesting is the feeling that they are holding something back. Phair sounds more interested in making intelligent statements than rocking out. The guitars accentuate her but never overshadow her lyrical points. It's as if a lead is just around the corner, but it never really comes. Phair buries you with her voice so by the time you get through what she is saying, the guitar solo is not missed. The album has a brilliant way of thwarting expectations; the songs always end just when you expect them to pick up and rock harder.

"Divorce Song" leads the way on this album with its smart rock quality in which Phair makes her point, rocks for a bar or two and then cuts the song. The lyrics, however, are so good it is scary. "Divorce Song" seems to be about a friendship on the skids due to a romantic encounter. Phair comes across as half sarcastic and accusatory saying, "you've never been a waste of my time, it's never been a drag", and half desparate and shattered, "the license said you had to stick around till I was dead, but if you are tired of looking at my face, I guess I already am." *Exile in Guyville* captures moods in which emotions mix like water and gasoline, giving us much needed, intelligent songs that still rock.

C. McKenna is a Columbia College Junior.

Do you have something to say about music, but feel like no one is listening???
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An agreement destined for failure: The PLO can't be trusted

by Evan Serpick

The prospect of lasting true peace in the Middle East is extremely exciting. In fact, it is so exciting that we are all tempted to see anything labeled "peace" as inviting. Unfortunately, I fear that in the struggle for peace in a land that hasn't seen it in so long, the Israeli government and the many others involved have indeed taken a huge step backwards. This plan is destined for failure; it will only bring about more bloodshed and war in the years to come. I hope and pray that I am wrong. I truly hope that this plan will bring about lasting peace in the Middle East. Unfortunately, I don't see how it's possible.

The agreement is between Israel and the Palestine Liberation Organization. For years, the admitted goal of the PLO has been the destruction of the State of Israel. A two-part plan was stated at the PLO meeting in Cairo in 1974, and has been referred to time and time again. Step one is to create a Palestinian state controlled by the PLO. Step two is to use that state to continue its struggle until "all Palestinian territory," meaning Israel, is under Palestinian authority. While there is no real reason to believe that Yassir Arafat and the PLO have truly decided to forget part two, there are many reasons why they have decided to make this agreement with Israel.

In pursuit of its plan, the PLO has time and time again proved itself to be a merciless entity. Its acts of terrorism and barbarism are numerous, including the brutal slaughter of 12 Israeli Olympic athletes in the 1972 Olympic games in Munich. It has always been a terrorist group committed to the destruction of Israel. The obvious question is: Why would Israel sit down to discuss anything with a group committed to the destruction of the Israeli state?

Israelis, tired of being considered (by a biased world media,) as brutal oppressors of innocent Palestinians, bounced the conservative Likud party out of office and voted in the Labor party. The Labor party is committed to

talking to the PLO. They are willing to sacrifice their people's safety and freedom for political advantage. The next obvious question is: why has the PLO apparently completely changed its nature and agreed to compromise with Israel?

The PLO had the opportunity to have its own state under the British mandate, a state larger than the current agreement allows. They rejected the agreement because it entailed living alongside a Jewish state. Arafat, himself, has in the past called for an armed struggle to "destroy the Zionist and Imperialist presence." He and the PLO have for years promoted a philosophy and system of thought that centers around anti-semitism and the destruction of the State of Israel. To believe that the PLO has truly reinvented its entire philosophy is rather naive.

When the Soviet Union, the PLO's former main source of support, ceased to exist and the Arab states were tired of supplying the PLO with money and arms, the organization was on the verge of collapse. Yassir Arafat was on the brink of losing the PLO. Arafat saw an opportunity to regain world attention and get a foot in the door of Israel. He has finally realized that diplomacy is necessary to accomplish part one of the PLO plan. Once he has gained autonomy, he will undoubtedly attempt to follow through on part two of the plan.

One of the greatest subjects of debate has been the status of Jerusalem. Clearly, the two parties to the agreement do not have the same idea of the city's future. I found it amazing that even on the day that the agreement was signed, there were clear contradictions regarding Jerusalem. Rabin claimed, in his speech that day, that Jerusalem was the "ancient and eternal homeland of the Jewish people," clearly attempting to comfort those concerned about its future. The same day, and many times before and since, high-level PLO officials were quoted as saying that this agreement is the first step toward a



The deal is done, but have Palestinians achieved autonomy?

by Moustafa Bayouni

During this past week I was often reminded of a feeling I had during the summer. My brother was married in August and many people - strangers to me even - would approach and congratulate me on something in which I really had no influence on. These people were full of good feeling and would shake my hand warmly, while I stood there smiling and not knowing quite how to react. Last week, oddly enough, with the historic handshake between Yitzhak Rabin and Yasir Arafat, a strangely reminiscent scene was taking place, as many people - other Arabs, Jews, and non-Arabs and non-Jews, beaming with the news of the "breakthrough" between Israel and the Palestine Liberation Organization (PLO), were coming up to me and expecting me to share in their euphoria. But, unlike the wedding of my brother and his wife, I found it hard to share in their good cheer. The wedding vows of my brother and his wife had made explicit their intention to enter into their agreement on equal terms, and the wedding itself was performed as a testimony to that agreement. Last week's signing was equally ritualized, like a wedding almost, with enormous concern placed on who would do the signing, on what they would wear, and even on whether the two main players would venture to touch hands. After all the hype, one almost expected the two leaders to embrace each other and, dare I say it, touch cheeks in reconciliation.

Everyone knows that this is not an agreement made among equals. Israel, an established and expansionist state in the region and an occupying power to all the Palestinians living in the West Bank and Gaza, is the dominant player, and the Palestinians, expelled, tortured, and many now living under a brutal occupation are the weaker. No one expects this situation to turn around overnight. But my concern - and I am writing from my own position and not trying to represent "the Arab position" - lies with what is behind such a vague and ambiguous agreement. For the umpteenth time, the PLO has made concessions, this time recognizing the right of the state of Israel to exist (a recognition that it has, incidentally, made several times before, proclaiming that all states in the region have the right to exist in peace and security), denouncing terrorism (also done before, in 1988, and in

effect admitting that they were a terrorist organization and thus undermining their own status as a national liberation movement,) and, perhaps most significantly, unilaterally calling off the almost six year long Palestinian uprising (the intifada) against Israeli occupation. Furthermore, the agreement says nothing about the status of Jerusalem, about the refugees outside of the West Bank and Gaza, about water rights, political prisoners (13,000 in Israeli jails), about Israeli military policy against the Palestinians, and many other extraordinarily crucial points if a just peace is to be reached. In exchange, the Israeli's have agreed to talk to the PLO. There is no mention of the legitimate national aspirations of the Palestinians. No quid pro quo.

But, my cheerful interlocutors tell me, what about Gaza and Jericho? Don't we have to start somewhere? Isn't this a good sign of things to come? And again my pessimism prevails. By calling off the intifada, the PLO has in effect removed the possibility of resistance to Israeli occupation, an occupation that Israel has made nowhere clear that it's prepared to end. The intifada was an enormous drain on Israel, both psychologically and economically, and now Gaza and Jericho seem set to make money for Israeli businesspeople, as large amounts of foreign aid should start pouring into the region and Israel, ultimately the controlling power, will have the final say on all development projects. Handing over "limited autonomy" in Gaza, one of the most densely populated and poorest places on earth, also raises questions of Israel's motivations, for Gaza, with all its poverty, unemployment, and anger, is an extraordinarily difficult place to rule justly and may well turn into the stage for pitting Palestinian against Palestinian rather than against the occupying force of Israel. If this occurs, the Israeli's would feel themselves under no compulsion to engage in the "final status" talks set somewhere in the next three to five years, and would watch their Palestinian "problem" take care of itself.

In fact, much of the current situation is similar to occupation before the intifada. There was a Palestinian police force previously (something the current agreement calls for,) set up by the Israeli's, to act as something like a buffer between the Israeli army and the Palestinian population. When the intifada broke out in December of

con't Arab pg 26

Middle East agreement is a step in the right direction

by Shira Studman

When I woke up on Wednesday, September 15, I thought of Alex Singer.

Alex had moved to Israel early in his twenties, hoping to fulfil his lifelong dream of aliyah. He immediately joined the army and quickly rose to become an officer. His community back in Washington, D.C. was immensely proud of him and spoke often of their "friend in the army."

And then one September morning, five years ago—Alex's twenty-fifth birthday—Palestinian-Arab terrorists attempted to infiltrate the Lebanese-Israeli border. They were fortunately stopped by Alex's unit. In the battle, however, Alex was shot and killed.

As I woke up Wednesday morning, my thoughts were with Alex, and I wondered if he would have been happy with the peace accords signed the day before between Israel and the

Palestinian Liberation Organization. (PLO). The accords, although nothing more than slips of paper recognizing Israel and the PLO's claim to land and authorizing autonomy for Palestinians in Gaza and Jericho, actually symbolize much more.

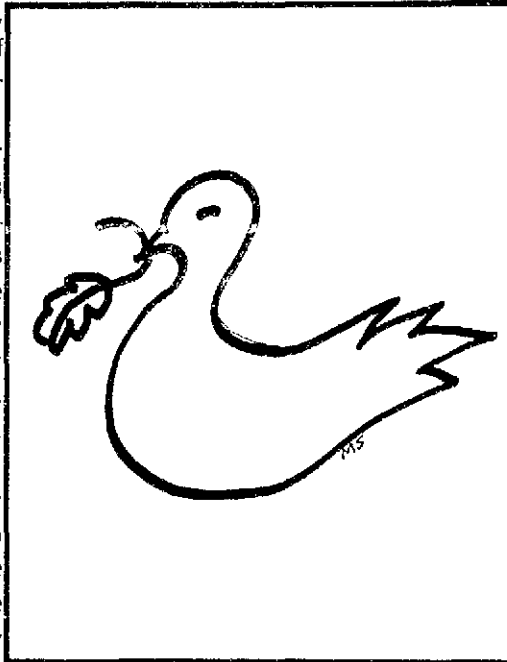
Although it has been years since either the Palestinian Arabs or the Israel felt that they had had the capability to eliminate the other—through violence or otherwise—this de facto realization had never been voiced. The two groups had instead been playing various games with each other, using the world stage as a battlefield. Israel hid behind America, using U.S. power to avoid contact with the PLO, and explaining that because the Palestinian Arabs were not in reality a people with a history, it was not necessary to accommodate them in any manner. Meanwhile, the PLO perpetrated a reign of terror on airports throughout the world, attacking virtually at random, and

killing hundreds.

I do not know what happened to make the Jews and the Palestinian Arabs decide that it was time to talk. Maybe it was the peace plan coordinated by the U.S. and the former Soviet Union in 1991. Maybe it was because of the promise that Arafat made in December of 1988, when he declared that the PLO—more specifically, his faction of the PLO, Fatah—no longer supported acts of terrorism, had been realized. More likely, it was because Muslim revivalists (aka fundamentalists) had killed so many Palestinian Arabs and Israeli Jews that the parties realized that cooperation was their only hope. Or maybe it was just because a journalist in Norway was researching an article about the Arab-Israeli conflict and tried to contact both parties to discuss the issue.

In the end, it does not matter why the signing occurred. In the end, on that sunny day in Washington when Prime Minister Yitzchak Rabin and Yasir Arafat shook hands, the world knew that history had been made.

Neither side is jubilant about the compromise, nor should they be. From an Israeli perspective, it is quite hard to imagine that the autonomous land now controlled by the Palestinian-Arab people will be free of terrorists who would like nothing better than to cross the border and attack Israel. Although Arafat says that he no longer supports terrorism, Hamas, a Palestinian-Arab group infamous for its brutal stabbing in Israel, continues to attack with regularity. For security purposes, allotting land to the Palestinian-Arabs on either side of Israel could be potentially devastating, should war occur and Arabs use bases on both pieces of land to mount attacks. In addition many Jews feel a religious and cultural connection with both Gaza and Jericho. In general, Israel's security will be much more tenuous. No one in their right mind—Jew or Arab—would say that Israel is risking nothing by signing



can't peace pg 26

Miss America gets a face lift

by Anita Woo

"There she is, Miss America. There she is, your ideal. . ." The rest of the Miss America theme song continues to express this idea: that she is representative of the perfect American woman; she is beautiful, intelligent, talented, and a perfect role model for women of all ages. But in this generation of Hillary Rodham Clintons, k.d. lang, Janet Reno among others, is Miss America truly ideal? Is she an appropriate role model in an age where feminists are constantly crying out against this kind of display of women?

Already in its 73rd year, the Miss America Pageant continues to be an American institution. Whether out of

the move away from sequins and slits cut to the thigh. Three of the contestants even chose to wear dress pants instead. Even the reigning Miss America does not wear her crown during appearances, but rather keeps it with her as a trophy of her achievement.

Being a contestant in one of these pageants takes much more than just beauty, poise and grace. It requires years and years of training, competition, rejection and dedication. Most of these women compete for years at local levels before they actually qualify for the statewide competition alone. When I saw the live telecast last weekend, the hard work of all the young women was quite evident. I was very impressed by the talents and skills of

the contestants. Miss South Carolina's performance of Gershwin's Summertime was absolutely mesmerizing. Her ability to combine sweetness and strength in her voice while making it look effortless at the same time gave me chills. It is no wonder why she was crowned Miss

Being a contestant in one of these pageants takes much more than beauty, poise, and grace.

America later that evening.

Many people often forget that Miss America is a scholarship program. Each year, the pageant awards a total of \$18,000,000 to women across the country. Miss America herself is awarded \$35,000 from the pageant alone but also receives more than \$100,000 from making public appearances during her "reign" (referred to in the new and improved pageant as her "year of service"). It is during this time that she promotes her chosen platform which in the past has ranged from cultural awareness to literacy programs and help for the elderly. Last year's Miss America Leanza Cornett was able to use her title to address AIDS awareness in arenas where many AIDS activists had been denied entrance. This year Kimberly Clarice Aiken plans to implement programs to help solve the increasing problem of homelessness.

Still, I admit the Miss America Pageant is not without its faults. Regis Philbin and Kathie Lee Gifford's serenade to the winner was a bit corny and very off key. (Regis should stick to what he can do best, whatever that is). Also, I thought it was inappropriate when they used Vanessa Williams' "Save the Best for Last" as part of the accompaniment to the evening gown competition. (

con't Miss pg 24

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applications and information are now available in the Education Office, 336 Milbank. Applications for juniors are due Monday, October 4. Education Program faculty have office hours Tuesday 2-4p.m., Wed. & Thurs. 2-5 p.m. If you have any questions, please call x42117 or x47072.

Interested in a career in environmental and public health? You are invited to a panel co-sponsored by the Office of Career Services and the Dean of Studies Office on Wednesday, October 13, at 7:00 p.m. in Sulzberger Parlor.

PRE-LAW STUDENTS are invited to the Tulane Law School Conference, which will be held on September 30, 4-6 p.m. in the Ella Weed Room (2nd floor of Milbank).

CAREER SERVICES INFORMATION

Class of '94: please return the surveys to Career Services ASAP. Seniors considering employment next year should attend a required orientation session. Sessions are scheduled for Oct. 7,8,9,11 at 4:30 and Oct. 12 at 5:30 in Career Services.

Come to the Graduate School Fair and meet representatives from the Arts and Sciences, Journalism, Architecture, Communications, Public Health, Education, International Affairs, and Divinity Schools. The fair will take place on Thurs., Oct. 14, 1-3:30 p.m. in Ferris Booth Hall. There will be a panel of Barnard professors speaking about graduate school and academic careers on Monday, Oct. 11, 7 p.m. in Sulzberger Parlor.

COME TO THE WRITING ROOM for assistance with writing. Professional writers and peer tutors are on hand to help you with any problems you may have. The staff is trained to help writers in all disciplines. Beginning Sept. 20, conference hours will be Sunday - Thursday, with limited hours the first week. Sign-up sheets are posted on the Writing Room door outside 121 Reid Hall. For more information, call x48941.

A STUDY SKILLS MINI-COURSE taught by Dean Webster and sponsored by First-Year Focus will be given in October. The four-week course will focus on note-taking, time-management and study strategies. Watch this space for details!

COPING WITH LOSS GROUP meets Fridays, 11:30 a.m.-12:30 p.m., in 108 Milbank, beginning September 30th. Call the Dean of Studies office, x42024, or Health Services, x42091, if you have experienced the loss of a loved one and wish to participate.

FROM THE LIBRARY Demonstration sessions for CLIO (the Library's online catalog system), CLIO Plus (an enhanced version of CLIO offering access to a variety of online/electronic services in addition to the online catalog) and NEXUS (a full-text database of newspapers, magazines and newsletters) have been scheduled each week from 9/27 - 10/22. Check postings in Wollman Library for the exact times or call x43953. Also remember that throughout

the year, students may schedule individual consultation sessions with a reference librarian for assistance in writing a research paper or thesis. Please stop by or call (x43953) the Reference Desk on the 2nd floor of Lehman or contact Karen Dobrusky, Reference Librarian to make an appointment.

from Miss pg 23

Remember in 1984, Miss Williams was forced to give up her title because she posed nude for Penthouse). It would also be nice if the contestants didn't sound so rehearsed in the interview portion. I would suggest an impromptu speech on an issue completely unrelated to their platform, but somehow connected to current affairs. These are just a few suggestions that are unlikely to change anything in the near future because unlike in 1921 when the pageant was entertainment for Atlantic City tourists, now it is a Hollywood style production for television viewers with the likes of Donald Trump and Marla Maples as its key supporters. But after all, what would a pageant be without all of the pageantry?

The Miss America Scholarship Pageant has made many substantial changes over the years, and thus has earned my respect as a legitimate and worthy production. It may not exactly represent the ideal woman, for today there is no such thing, but it does represent a type of woman who should be commended and awarded for her accomplishments. In my opinion, The Miss America Pageant does not demean women in any way, but rather it is a celebration of women; it lauds them as beauties and as scholars.

Anita Woo is a Barnard College Senior and Business Manager of the Bulletin.

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Though ACT-UP maintains that the Clinton administration is typified by the same "murderous inaction" of the previous one, it does draw differences between Clinton's and Bush's postures and have modified their strategy accordingly. Interestingly, some members describe Clinton as a "tougher enemy" because he isn't as easily defineable as George Bush. Clinton poses a greater challenge as he avoids flat-out proclamations which clearly establish him as a foe of AIDS activists, unlike his predecessor. The President's words and rhetoric seem sensitive and sympathetic — although, his policies, many critics claim, do not rise to the same lofty levels. Andy Stettner (CC '95) a member of ACT UP explains that, "Yes, maybe abstractly Clinton supports the issue." Amy, a local AIDS activist, explains that, "Clinton is different from Bush. We can change him. He's more accessible and willing to participate in a dialogue when it's foisted upon him." Thus, ACT-UP has chosen a slightly different approach towards Clinton which involves more "dogging", and confrontation, as opposed to the large-scale demonstrations and picketing used during the Bush presidency. These tactics have already proven successful with Bill Clinton, as activists have approached the President under the gaze of news cameras and bombarded him with questions and demands. The President was forced to respond, although most members aren't sure whether it was the result of genuine sympathy or simply a cold political decision to avoid some unflattering sound-bites.

These days ACT-UP is looking for more than politically correct lip-service. It wants to see results. The first of its demands calls for a revamping of the current approach to research towards a new plan which would approximate ACT-UP's McClintock Project. Named after the research geneticist, Barbara McClintock, who bucked the then-prevailing orthodoxy to make great strides in DNA research, this new research project will stress the importance of divergent hypotheses and concentrate all research in a single location. President Clinton has dubbed this strategy a "Manhattan Project for AIDS," referring to the intensive crash program to design the Atom bomb. This revised research project will receive only public funding and all primary research staff and administrators would be financially compensated only by the project and are not to have any conflicts of interest with private organizations. ACT-UP believes that these are all steps that will help to overcome several chronic problems in AIDS research. A centralized approach will have the best minds in the field all in one place, finally working together,

thereby reducing the rivalries and selfish competition that seem to characterize current trends in AIDS research. ACT-UP holds that since the project would be entirely financed with public money, short term focus and profit-driven motives would be replaced by the broader considerations of long term public health.

Along this vein, ACT-UP recommends that the government pursue a comprehensive national campaign aimed at prevention. Activists advise the Clinton administration to step up action in education, redouble efforts in condom distribution, and work with state governments to ensure nationwide legalization of needles. At the same time, it maintains that a focus on prevention should not be misinterpreted as a statement on the futility of finding a cure. Prevention efforts must not be misguided and used against treatment programs.

The third staple of ACT-UP's policy recommendations involves funding and calls not for a simple increase in monies, but requires that they are targeted to those people who are in dire need financial help. BC Craig, a member of ACT UP, stresses that no funding should be diverted from other health programs, setting up a perilous competition between persons with AIDS, heart disease patients, and cancer victims. The goal, he stated, "is to improve health care overall." Though Clinton's signing of a reauthorization bill for the National Institute of Health last May increased AIDS funding by 18%, Craig is not willing to give credit where she believes none is due. She affirms that Clinton really had no part in designing the bill and only added his signature, thereby raising AIDS research funding a mere 18%, a figure which falls far short of the recommend increase of 60%. And once the Jesse Helms ammendment to the bill is added, which includes a ban on permanent immigration by foreigners infected with the AIDS is considered, Craig has difficulty finding any consolation in Clinton's recent legislation.

The last of ACT-UP's demands of President Clinton is that he take a leading public stance to end discrimination against all HIV positive persons. One ACT-UP member explains that he "looked towards Clinton for a symbolic and vocal dedication to a commitment on universal human rights," especially after presidents like Ronald Reagan "who made people comfortable with their prejudices." At the moment he states, "we're seeing a replay of the last twelve years."

Nicole Halu is a Bulletin Features Editor and a Senior at Barnard

from Israel pg 20

Palestinian state with East Jerusalem as its capital. Such contradictions existing before the plan even takes effect destines it to failure. They will inevitably lead to future conflicts.

Many people wonder which representatives of the Palestinian people (if not the PLO) can Israel negotiate with. Before this plan, the PLO was close to extinction, with relatively little power. It is not the only Palestinian representative. It is not the PLO or nothing. One possibility includes negotiating directly with Jordan. Peace can be achieved and compromises can be reached, yes even with land. But peace is not reached by negotiating with known terrorists.

Once again, I truly do hope that I am wrong about all of this and that this time next year we can all laugh about how stupid I was, but I just don't see how that is possible. Peace.

Evan Serpick is a sophomore at the School of General Studies and the Jewish Theological Seminary.

from Arab pg 21

1987, there was pressure for the force to disband for fear of being coopted by the Israeli army during the intifada. All the members did resign, indicative of the enormous reconstruction of a society under occupation that the intifada actually was (it was a lot more than just throwing stones). Now all of that is threatened with dissolution, cooptation. The possible price of living under "limited autonomy" is living under a South African-like bantustan formulation, little tracts of land cynically granted meager rights and enormously dependant on the oppressor's (not so innocent) graces.

And yet, somehow and somewhere, despite all of the backdoor whispers, hidden talks, and public smiles, despite the fact that the Palestinians themselves were not consulted in any serious way before the PLO leadership took this step, despite the fact that the agreement has been falsely represented as two sides making equivalent (at best) gestures (at worst, the magnanimity of Israel is extolled,) despite all of this I cannot and will not leave my interlocutors with the overriding sense of despair that these words may suggest. If all the euphoria in the last few days shows anything constructive, I think it shows that there is an awful lot of genuine good will among many people towards a just and peaceful settlement of the Palestinian issue. Clearly, the status quo will no longer hold. Yet, the challenge for all those who care in any way

about this issue now lies in accepting the reality that this deal is now done, and yet at the same time resisting the kind of cynical cooptation of the Palestinians that it portends. This isn't a wedding. There isn't much yet to celebrate. There is clearly too much attention paid to the couple on view and not enough on what went into making all the pomp and circumstance that we witnessed; but the desire for peace has been rekindled. And as long as we are willing to fill our glasses with real visions of justice to all people and not be satisfied with false autonomy, then I'll drink to that.

Moustafa Bayoumi is a graduate student in the department of English and Comparative Literature and a member of the Arab Association.

from peace pg 22

this agreement.

I understand that the Palistinian-Arabs have also risked much in the signing of the accord. The joke around my family's dinner table this past weekend was that none of us ever thought that in our Rosh Hashanna prayers, we would include a quick prayer for the long life of Yasir Arafat. But we did. In the end, everyone just wants peace.

As I look back over the events of the past week and think of Alex, I think that he would have been proud. Scared, yes, but also comfortable with both sides' sacrifices. He, like millions of others throughout the world, would remember Prime Minister Rabin's speech with tears in his eyes: "We are destined to live on the same soil in the same land. We, the soldiers who have returned from battle stained with blood; we who have seen our relatives and friends killed before our eyes; we who have attended their funerals and can not look in the eyes of their parents; we who have come from a land where parents bury their children; we who have fought against you the Palestinians—we say to you today, in a loud and clear voice: ENOUGH OF BLOOD AND TEARS. ENOUGH."

Shira Stutman is a Columbia College Junior and the Israel Action Coordinator of the Jewish Students Unions.

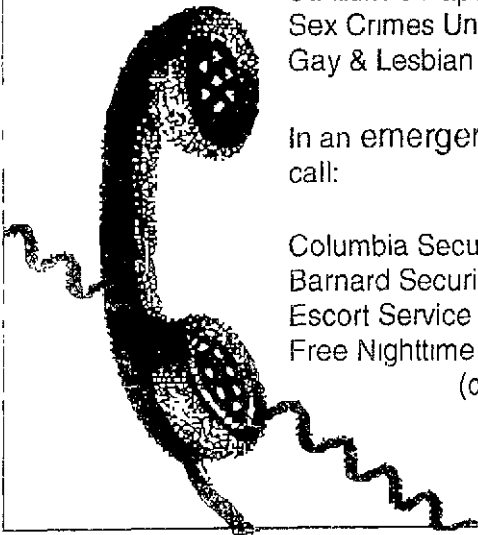
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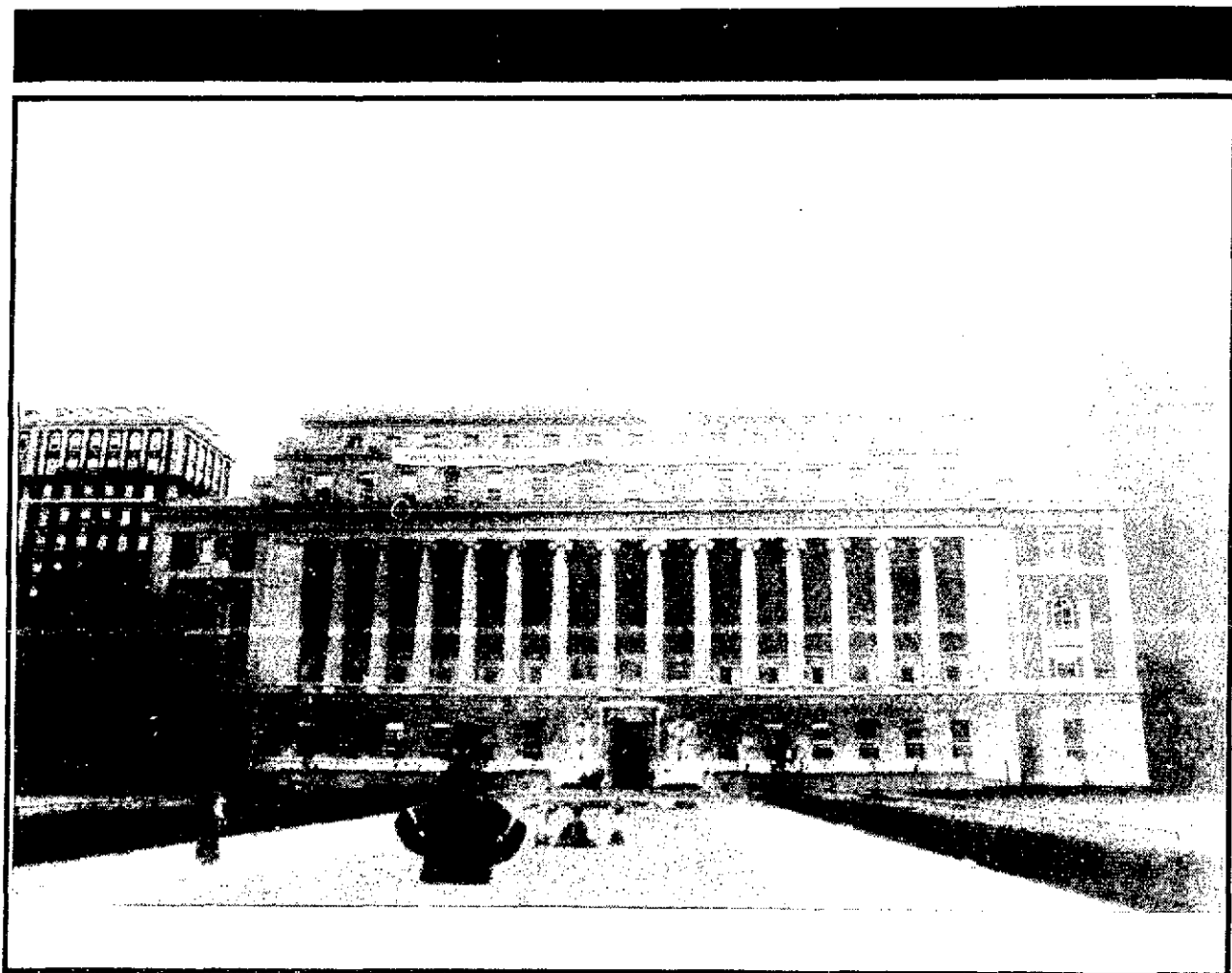
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