

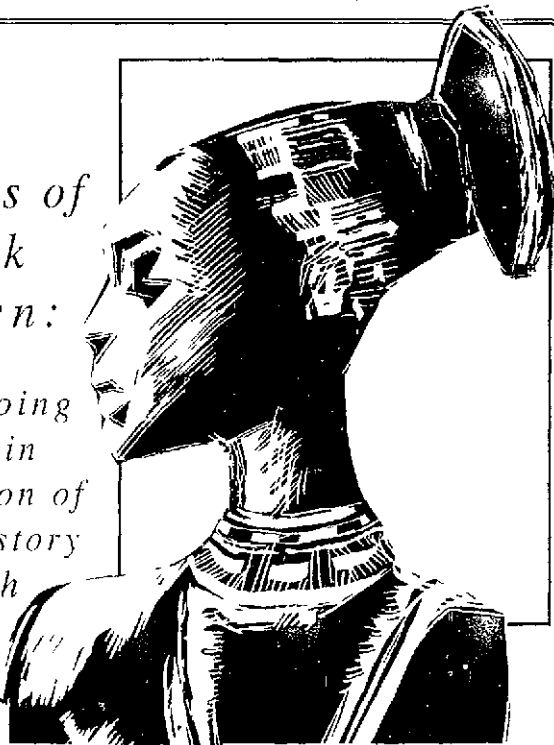


BARNARD BULLETIN

VOLUME CI NUMBER 11 FEBRUARY 8, 1994

Profiles of Black Women:

*An on-going
series in
celebration of
Black History
Month*



Inside

SGA update

The Barnard-UFM connection

Ancestors rock McIntosh

BEAR ESSENTIALS

REMINDERS FROM THE REGISTRAR:

If you put Columbia music lessons on your program and are unable to take them, you must file a drop slip.

You are billed for the number of points on the program filed January 28. There is no refund for dropped courses.

KEEP THESE IMPORTANT ACADEMIC DEADLINES IN MIND
The last day to drop a course (for deletion from transcript) or to elect the Pass/D/Fail option is Thursday, March 24.

FIRST-YEAR STUDY SKILLS WORKSHOPS: If you need help with note taking, time management, test taking and paper writing, this course is for you! Four consecutive Fridays:

February 11, 18, 25 and March 4, 12-1:30 in room 227 Milbank. To sign up, call Dean Webster at x42024.

TUTORING INFORMATION

If you would like tutoring or are interested in serving as a tutor for Barnard students, please see Dean Webster in 105 Milbank.

PREMEDS APPLYING TO MEDICAL SCHOOL FOR '95: There will be an important meeting with Dean Rowland about the application process on Tuesday, February 15, 12 noon to 1 p.m. in the Ella Weed Room (2nd floor Milbank Hall). If you cannot attend at noon, come at 1:00 p.m. for a summary.

JUNIORS who are interested in applying to Barnard's 5 year joint degree program with the Columbia School of International and Public Affairs should speak with Dean Runsdorf (x42024) prior to March 1.

THE WOODROW WILSON PROGRAM IN PUBLIC POLICY AND INTERNATIONAL AFFAIRS FOR MINORITY JUNIORS will offer intensive summer programs at a number of institutions, including Berkeley, Michigan and Princeton, for minority students with public service career goals who will be seniors in 1994-95. Full support for the cost of the program (room, board, transportation to and from the home college) and a \$1,000 stipend will be provided. The application deadline is Friday, March 14. For further information, counsel, and the application, see one of the following people by Tuesday, March 1: Professor Caraley, 409 Lehman; Professor Pious, 401 Lehman, Ms. Cuevas, 5 Milbank; Dean Schneider, 105 Milbank.

FINANCIAL AID APPLICATIONS for the 1994-95 academic year are now available in the Financial Aid Office (14 Milbank). All current financial aid recipients must re-apply for financial aid. The deadline for submitting completed forms is Monday, April 15.

ROOM SELECTION FOR 1994-95: Attention all first year, sophomore, and junior students in housing! Please read the guide to room selection and residence halls packet that you will be receiving in your mailbox soon. All housing procedures for 1994-95 begin AFTER Spring Break. If you have any questions, see your RA, GA, AD or call the Housing Office at x43040.

SENIOR CLIPBOARD The deadline for ordering caps and gowns is Friday, February 25. Seniors who took incompletes in Fall 1993 should

be sure to submit all outstanding work by March 25 if they hope to graduate in May. After submitting the work, they should fill out a "Work Completed" form at the Registrar's Office.

The **COPING WITH LOSS GROUP** will meet every Friday, 11:30 a.m. to 12:30 p.m., in 108 Milbank. Call the Office of the Dean of Studies x42024 or Health Services x42091 if you have experienced the loss of a loved one and wish to participate.

NEXIS and **CLIO PLUS** demonstrations for interested faculty and students will take place in the Library at 4 p.m. on the following dates: Tues 2/8, Wed 2/9, Tue 2/15, Wed 2/16, Tue 2/22, Wed 2/23. Meet on the second floor at the Reference Desk. Please contact the Reference Desk if none of these times are convenient: phone x43953; email refdesks@barnard.columbia.edu

BARNARD BULLETIN

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

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Celebration of Black History Month

In celebration of Black History Month, there will be profiles of various African American women in the Women's Issues Section of the Bulletin throughout February. What exactly does "Black" refer to? It is essentially an unspecified adjective and as such could describe any dark skinned person in the world. We often use the term to refer to the variety of people of African descent that live not only in countries in Africa, but in the United States, the Caribbean, Haiti, the West Indies, etc. In our rush to categorize, we often fail to really explore these other cultures. If we are celebrating Black History month, and not just African American history, then these other cultures need to be recognized.

Just as we simplify cultures, we narrow our scope of African American history as well. In speaking to some public school teachers in New York, all of them said that they were celebrating the month by discussing prominent figures in African American history. History becomes a list of names (names that are predominately male) that begins with slavery and ends with the Civil Rights Movement. African American history becomes the knowledge of figures such as Malcolm X and Dr. King.

We forget that these individuals themselves are products of a culture, a certain belief system, that has its own history. We forget that for every Nat Turner rebellion, there were twenty others, that for every Harriet Tubman, there were thousands of enslaved women who had to learn to live under the yoke of slavery on a daily basis, that for every Billie Holiday, there were hundreds of artists rejected or exploited because of their color or gender.

Furthermore, this history is not separate from "American" history at large. We are aware of the impact European culture had on people of African descent but we are not quite as aware of the impact of African values on white America, or that various African cultures had on each other when they were first brought to the Americas. This interaction has shaped not only the present-day African American culture but popular American culture as well.

Unfortunately, due to time and space considerations, we too will be limited to discussing a few individuals but, hopefully, they will be seen not as separate entities but as people who were shaped by their surrounding cultures and in turn had an impact upon society. There are too many women of African descent to cover in a few issues but an attempt will be made until the time arrives when we do not need to set aside merely a month to acknowledge the rich culture of our own brothers and sisters.

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.

Columbia professor receives award

by Janna Kohen

Robert G. O'Meally, Professor of English and Comparative Literature at Columbia University, has recently been named this year's Zora Neale Hurston Professor. Columbia University President, George Rupp announced Professor O'Meally's appointment to the Hurston professorship by the Columbia Trustees.

The author of *Lady Day: Many faces of the Lady* (1991) and *The Craft of Ellison* (1980), Professor O'Meally is a leading authority on Ralph Ellison. Some of his other accomplishments include acting as editor of volumes of essays on Ellison's *Invisible Man*, Sterling A. Brown, and African American Culture. He served as co-editor with Genevieve Fabre of the University of Paris of a volume of essays entitled, *History and Memory in African American Culture*. O'Meally has also written numerous scholarly articles on Brown, Ellison and other important figures in African American culture. *The Washington Post*, *The New Republic* and *The New York Times Book Review* frequently use his book reviews, and he has delivered more than 40 invited lectures and papers throughout the United States, France, India and The Netherlands. He has also received fellowships from the National Research Council and the John Simon Guggenheim Foundation. Since 1983, he has

been a consultant on African American literature and culture to National Public Radio.

Not only a literary scholar, Professor O'Meally has also made documentary films about Billie Holiday and Duke Ellington. Finally, he is a member of the advisory board of Howard University Press and the board of the Duke Ellington Society.

Professor O'Meally graduated with honors from Stanford University and has a master's degree and a Ph.D. from Harvard University. He was assistant professor of English at Howard University, taught and served as director of the center of African American studies at Wesleyan University, and has been a visiting professor at both Yale University and the Ecole Normale Supérieure in Paris.

The Zora Neale Hurston Award, created by the Trustees in 1988, is named after the famous novelist and folklorist who is a prominent figure of African American literature. Zora Neale Hurston, once a student at both Barnard College and Columbia College, played a strong role in the Harlem Renaissance of the 1920's.

Janna Kohen is a Barnard College first year.

Weather causes leaks in Hewitt

by Jackie Donnelly

When Dining Services employees came into Hewitt Dining Hall at 7:00 AM on Friday, January 28, they found that a large leak had sprung in the ceiling of the main service area. The leak was caused by a large amount of water from melted snow and from rain which saturated the surrounding ground in the Quad area and finally leaked through the ceiling of the underground cafeteria.

Suzanne Gold, Director of Facilities Services, was alerted and immediately began dealing with the problem by recruiting help from many different individuals and services at Barnard. Director of Dining Services, Stan Hynowski, commented that Facilities did an excellent job (Gold) was on top of the problem. Facilities and ARA (Dining Services) were most concerned with student safety. Students were re-routed through the service area and mats were put down to decrease the dangers of wet and slippery floors. Facilities used pumps to push the water back out of the building, a difficult task when

dealing with ground already saturated by the unusual amount of precipitation.

Major repairs to correct the problem would involve digging up the Quad, and therefore probably will not occur again. The main cause of the problem was the weather which has been unusually wet.

Both Facilities Services and Dining Services are optimistic that another leak of this magnitude will not occur again. The main cause of the problem was the weather which has been unusually wet. When commenting on the quick reaction time and efficiency during the problem, Hynowski commented, "We (Dining Services) don't close. There is no reason to."

Two smaller leaks have occurred this year in Hewitt, one owing to a student in one of the above dorms leaving the shower running.

Jackie Donnelly is a Barnard College first-year and a Bulletin News editor.

Barnard SGA undergoes changes

by Jackie Donnelly

Several members of the Barnard Student Government Association have recently resigned. Maria Toy, head of Tri Partite Committee is in charge of reviewing applications and finding replacements for the resigning members.

Ronak Kordstani, BC 96, has been named to the position of Student Government Association Officer of the Board following the resignation of Jenny Lin from the position at the first council meeting of the semester on January 24. Although details are unknown, Lin reportedly resigned for personal reasons.

After Lin's resignation, SGA appointed Kordstani following a review of her qualifications. Previously, Kordstani served as the First-Year president and is

currently also serving as Winterfest coordinator.

The Committee also appointed Eurydice Kelley, BC 96, to the position of Senator to fill the space left by Susanna Yee. Kelley is a member of the Debate Team and has previous experience working for SGA. SGA President, Wanda Cole, BC 94, comments optimistically, "I'm sorry to see Jenny go, she was really great. Also Susanna Yee, but it's good to have new blood and fresh ideas."

Most recently on February 2, Sara Newman, Representative to the Engineering Student Council, also resigned. Arrangements to find someone to take that position will soon be underway.

Jackie Donnelly is a Barnard College first-year.

Jewish holidays should be acknowledged by the University

from HOLIDAY, pg. 19

students. First of all, they miss classes. Unless someone is taking lectures for them, they have really missed those classes and must attempt to catch up. By the end of the holidays that amounts to ten days' worth of classes. Although tests are not supposed to be scheduled on holidays, everyone eventually does have to work it out with some teacher who has scheduled a test on a Jewish holiday. Then, there is all the homework. Although they are not penalized for missing the classes, students are still required to hand in all homework and papers on time. After each of the holidays, there is the scramble to get to all that work which accumulated while they were out and which they could not do anything about during the course of the holiday. And then there are labs which have to be rescheduled, not always at the most convenient times. I've seen students scrambling to make up their missed work for a full six weeks after the holidays are over.

In this context, I would like to make a point by discussing the Election Day weekend. Instead of being closed just for Election Day, the University Calendar recognizes an Election Day weekend. The original reason for closing school was to enable students to get out and

vote. Somehow, students could not attend to this patriotic duty which usually takes no more than an hour without the whole day off. Now they can have a whole weekend to prepare themselves to handle this matter. However, a large number of students (i.e. observant Jews), who cannot treat a regular school day the way others think they should, are endlessly penalized.

In closing, I wish to highlight a particularly difficult problem that will arise from scheduling next year. Rosh Hashonah will fall right after Labor Day. All observant Jewish students will be absent from classes right at the beginning of the term which is most crucial to setting up their schedule for the rest of the semester. It seems to me that with people of good will, these problems should be and can be resolved.

Sara Jastroskin is the mother of a Barnard College Sophomore.

Barnard students and UFM: A love-hate relationship

by Emily Burg

Countless trips to UFM during my past two years at Barnard have led me to this conclusion: Russian peasants, after waiting in line for several hours in the bitter cold, probably have a better chance of getting bread and toilet paper than we do on any given day that we sojourn down Broadway to UFM. Perhaps the managers of UFM are trying to keep us intellectually stimulated by forcing us to call upon our quantitative reasoning skills to determine the statistical probability of what foods they are going to have in stock on which days of the week.

Many a time I have come to UFM in desperate need of Snackwells Devil's Food Cookie Cakes, only to find the shelves ransacked and barren. So, I turn to the person next to me, assuming that he is a UFM employee, not because he is wearing a distinctive uniform or name tag, but because he is slapping price tags with outrageously high numbers and no decimal points onto leaky half-gallons of skim milk. When I ask him where in the narrow, hallowed halls of this fine marketplace I might find this staple of my diet, he utters a statement that bears close resemblance to "Come back tomorrow." So I do. But again, I leave the store empty-handed.

Returning several days later, only because my supply of plastic forks and knives has dwindled, I discover, in Aisle One, an abundance of Snackwells Devil's Food Cookie Cakes. Feeling lucky, I decide to see if my Familia Muesli is in stock. I make the hairpin left turn into the frozen foods aisle, because that's where the cereal is, carefully removing my knapsack to prevent any unnecessary collisions with fellow shoppers or indistinguishable employees. Much to my chagrin, but not to my surprise, UFM is out of Familia Muesli. This, actually, is to my advantage—because who can reach the cereal without a pair of really high platform shoes or the assistance of yet

another curly employee?

I am not the only Barnard student who has these feelings about our beloved UFM. When I ran into Barnard Susan Harris, BC '94, standing, among the panhandlers, outside of UFM, she said: "One thing I hate about UFM is how you wait ten minutes for your coffee while everyone in front of you is ordering a triple decker sandwich. You walk across campus, get to class late, sit down to enjoy

"One thing I hate about UFM is how you wait ten minutes for your coffee while everyone in front of you is ordering a triple decker sandwich."

your coffee, as you listen to the lecture, only to discover that they left out the sugar."

After crashing into Deelza Benno, BC '96, and spilling the contents of my basket into hers, she said: "UFM sucks because this is the third time I've come here to try and buy Grape Nuts. I was so excited to see them on the shelf today that I almost didn't notice that the 16 and 24 oz. boxes were both marked four dollars and nineteen cents."

So why do we continue to patronize UFM? Because, as I was told by my orientation sponsor, it is an institution vital to our existence as students here at Barnard. Besides, who wants to schlep seven blocks to D'Agostinos or Skans when you can roll out of bed, walk half a block, and get all your grocery needs... if it's the right day of the week.

Emily Burg is a Barnard College sophomore



Portrait of an African American Woman:

Josephine Baker: A lesson in Black History

by Arisha Upadhyaya

Josephine Baker was the first woman of African descent to become an international star, mainly as a dancer. Hers is a classic success story. She was raised in poverty in St. Louis. Married to her first husband at 14, she was ready to settle down. But she did not want to become like her mother, and more than anything she wanted to be free of men, the reason, she believed, for the downfall of women in her family. From being a dressing girl on a Broadway show, she became a principal dancer in "Shuffle Along"

France was a colonist empire and Josephine invoked images of the native savage, the scent of papayas and bananas, the steaming jungle

Her dancing consisted mostly of the repertoire she had learned on the street and the brief relation she had had with a traveling band. She became quasi-famous on stage by not conforming to the chorus line girl routine, but by instead breaking out into her own style, complete with lots of butt wiggling and eye crossing. She received enough notoriety to be offered a job in France, the country she was later to adopt as her own.

She accepted the offer out of personal ambitious reasons, but also because the situation in America offered her little other choice. Tensions engendered abroad because of the war were directed against minorities, as is commonly the case. She was a young black female dancer in the 1920s, a period in which lynching was still common. The women's movement was just getting into full force with the passage of the 19th Amendment as was the phenomenon of showing legs in figures such as flappers. People were still getting used to the dances of Isadora Duncan and Ruth St. Denis, but for a black woman to show elements of her black culture was unprecedented. As much as the West tried to separate African dance from classical Western dance, eventually they met just as prevailing social elements merged. The African style of

segmented motion, moving isolated body parts to different rhythms, music with heavy percussion, and grounded feet mixed with the Western notion of straight lines, of elevation of instability. Dances emerged such as the Charleston, the Lindy Hop, the Twist, jazz, and tap dancing. But these were considered street dances and characteristically Negro. The white world only took them up after a fad erupted and schools were built where these dance types could be legitimized as art forms. African-American artists were faced with the dilemma of either becoming too white or submitting to African stereotypes. So, off Josephine went to Europe.

If she faced racism in America, then she faced exotism in France. There, at least, she was treated as a positive figure rather than a negative one, though being treated as a person was still far into the future. The dance created for her was titled "Danse Sauvage" (Savage Dance). She had to overcome her modesty to learn to dance topless, which was common enough in France but not in her hometown. Costumes were "authentic" African costumes consisting of feathers worn around the hips. Make-up enhanced the lips and darkened the face. The title reflects how African dancing was viewed by much of the Western world. Her shimmying, gyrating, and animal-like gestures fed the stereotype of Africans as subhuman, primitive, sexual beings.

She became an instant success not because everyone liked her but because either they hated or loved her. She fed society's imagination about Africa. France was a colonist empire and Josephine invoked images of the native savage, the scent of papayas and bananas, the steaming jungle. Josephine understood what was being done but she also wanted to dance as she chose regardless of how it was viewed. She danced like an animal because she picked her movements from animals in the zoo, from rag dolls she owned and from street dancers. She crossed her eyes because that was an instinctive trait.

She danced in Paris, most famous music hall, the Folies Bergere, a refuge whose popularity was becoming a rapidly spreading phenomenon as people searched to

escape from the war. It was in the Follies that she made her debut wearing a skirt of bananas, her most remembered costume. By 1926, when she was twenty, there were already Josephine Baker dolls and posters, and a Baker haircut. She also had her own nightclub of which she was the star. Chez Josephine. She was asked to do films (which proved unsuccessful) and recorded music for Columbia Artists.

In the 1930s, racism was at its height throughout Europe, just as she decided to tour. On her first tour, she was boycotted in many places. On one occasion, a bomb was thrown into one of her shows in Amsterdam. Nonetheless, her tour was a success. She was a cultural symbol now, not as an African, but as a foreigner, as a non-Aryan. But she had been spoiled by France, and the hostility she felt compelled her to write a book, *My Blood in Your Veins*, attacking the idea of a "pure-blooded race."

In the 1940s, she served de Gaulle by working for the French resistance, helping Jews out of France during the Occupation, and spreading anti-Nazi propaganda. In the 1950s, she toured America as a symbol of European cosmopolitanism and sophistication. She had always considered herself French, but in America she was just another black, asked to use the servants' entrance, to stay in cheap hotels, and to endure all other forms of discrimination. Both blacks and whites considered her a phony, but this did not stop her catapult to success. (In the late 1950s, she made \$8000 a week, a sum that even people

She had always considered herself French, but in America she was just another black, asked to use the servants' entrance, to stay in cheap hotels, and to endure all other forms of discrimination applied to her.

today rarely make.) She realized that whether she considered herself an artist or French or wealthy, the fact that she was black in America forced her to become a political figure. She refused to dance for segregated audiences. She was engaged in the Civil Rights Movement in the 1960s, making a speech at the March on Washington. Racism so shocked her that she formed the

Rainbow Tribe Family, adopting 12 children from different ethnic backgrounds. She tried to prove a point by being a

She was a cultural symbol, not as an African, but as a foreigner, as a non-Aryan.

mother to children of all colors and religions. She danced until she was 70 and only death took her off the stage.

Why begin profiles on African-American women with her? Katherine Dunham and Judith Jameson, after all, are far more respected as artists and as dancers. Baker was neither a saint nor a politician, and many of her motives were purely selfish. She did not have a huge impact on the art or social world. She was a good businesswoman, playing on people's ignorance and prejudice, but never yielding in their expectations. But somehow, the rules that applied to most people of African descent and to women did not apply to her. Not all African American women are like Sojourner Truth and Maya Angelou or like Aunt Jemima. In between the images lies a human being. To succeed as an artist or entertainer or businesswoman, she had to first overcome obstacles of race and color. This is her true success. This is why Josephine Baker has become historically significant: because despite faults and in spite of obstacles, she insisted on being herself at a time when Africans were still depicted in shows and posters as a mixture of human and monkey. She broke all the rules and crossed all the lines that had been drawn for her.

Amisha Upadhyaya is a Barnard junior and a Bulletin Women's Issues editor

History is filled with different women who have accomplished amazing things. Write about a woman you admire for the *Barnard Bulletin's* "Portrait of a Woman" series

If interested, contact Amisha at ext. 4-2119.

Daughters of Africa: History through poetry

If voices of women have been unheard throughout history because they were considered inferior to men, then the voices of women of African descent were completely silenced, for Africans were not even labelled humans. These women were for the most part, excluded from the women's movement throughout the centuries. Yet, in every day life, they had to show their strength. It was only natural to assert their womanhood and their heritage. From the cracks of history, these voices come seeping through. From different time periods, from different countries, the voices are insistent and strong, remembering their forgotten mothers and sisters.

Song for Dance of Young Girls

We mould a pot as our mothers did.
The pot, where is the pot?
The pot, it is here.
We mould the pot as our mothers did.

First, the base of the pot.
Strip by strip, and layer by layer.
Supple fingers moulding the clay..
Long fingers moulding the clay.
Layer by layer and strip by strip.
We build up the pot of our mother

We build up the pot of our mother.
Strip by strip and layer by layer.
Its belly swells like the paunch of a hyena,
Of a hyena which has eaten a whole sheep.
Its belly swells like a mother of twins
It is a beautiful pot, the pot of our mother,
It swells like a mother of twins

Traditional song from Didanga, Uganda

AIN'T I A WOMAN?

That man over there say
a woman needs to be helped into carriages
and lifted over ditches
and to have the best place everywhere
Nobody ever helped me into carriages
or over mud puddles
or gives me a best place. . .

And ain't I a woman?
Look at me
Look at my arm!
I have plowed and planted
and gathered into barns
and no man could head me. . .

And ain't I am woman?
I could work as much
and eat as much as a man—
when I could work as much
and eat as much as a man—
when I could get to it—
and bear the lash as well
and ain't I a woman?
I have born 13 children
and seen most all sold into slavery
and when I cried out a mother's grief
none but Jesus heard me . . .
and ain't I a woman?

that little man in black there say
a woman can't have as much rights as a man
cause Christ wasn't a woman
Where did your Christ come from?
From God and a woman!
Man had nothing to do with him!
If the first woman God ever made
was strong enough to turn the world
upside down, all alone
together women ought to be able to turn it
rightside up again

Soujourner Truth, 1797-1883 (USA)

Tell Me

So tell me what you have to give I have
strong limbs
to make a lap of love
a brow to gaze at in the quiet times half
light and
lips for kissing
I'm well fixed for all love's traffic

And further I've an ear open around the
clock you know,
like those phone numbers that you call at
anytime
And such soft eyes that smile and ferret
out the truth
Extraordinary

eyes, and gentle—you can see
yourself It's strong and warm and dark
this womb I've got
and fertile you can be a child and play in
there
and if you fail and hurt yourself, it's easy

to be mended I know it sounds a little
much
but that's the way it seems to me
So tell me, brother

what have you to give?

Pamela Mordecai (Jamaica)

Africa

Thus she had lain
sugar can sweet
deserts her hair
golden her feet
mountains her breasts
two Niles her tears
Thus she has lain
Black through the years

Over the white seas
rime white and cold
brigands ungentled
riddle hold
took her young daughters
sold her strong sons
churched her with Jesus
bled her with guns
Thus she has lain

Now she is rising
remember her pain
remember the losses
her screams loud and vain
remember her riches
her history slain
now she is striding
although she had lain

Maya Angelou 1975 (USA)

This Week: On Women

WOW cafe presents Winterfest '94

Thurs Sat Jan 6-Feb 12 1994

59 East 4th St

460-8067

Feb. 3 5 *This Girl I Knew one woman show* by Marcia Wilke

Feb. 3 12 *The Medusa Project* by Lisa Marie Bronson
Feb 10 12 *Susanna (and the Elders)* staged poetry by V Mitchell

Schomburg, Center for Research

Sun Feb 6 at 3pm

491 2040

Panel of some of the authors featured reading their own or
one of their favorite works

Claud Brown *Manchild in the Promised Land*

Charlene Huntergault (MacNeil/Lehrer Hour) *In My Place*

Jill Nelson Columbia Univ professor *Volunteer Slave*

Susan Taylor ed *Essence In the Spirit*

Shadowlands: Facing the fear

by Rana Bonnice

Shadowlands is not a typical weepy movie. It speaks the truth by confronting a universal fear—being hurt. Anthony Hopkins (recently in *The Remains of the Day*) plays C.S. Lewis (author of *The Narnia Chronicles*) otherwise called Jack by his friends (he never liked the name Clyde) in this adaptation of his love affair with American writer Joy Gresham (*Letter to A Comrade* published when she was 23), played by Debra Winger.



(soon to be in *A Dangerous Woman*). Living a routine life of bachelorhood with his older brother, Lewis teaches English at Oxford University, specializing in medieval allegorical love poetry. Ironically enough, he rests his emotional commitment for almost his entire life. While Lewis understands that suffering is a vital part of the human experience, he has not found the courage to take emotional risks. Hopkins notes that, from Humbert Leclier to Jack Lewis to the butler in *Remains of the Day*, I seem to play men who are imprisoned within themselves.

Renowned director Richard Attenborough (of *Chinua* and *Jurassic Park* fame) explains that the story is concerned with people in an environment of constraint where they have to confront love and loss and

death. Of course, it is a Columbia University graduate (Gresham) who eventually convinces Lewis to dare to accept that to experience the heights of happiness he must be vulnerable to pain. Winger's character, although wounded by a failed marriage to an alcoholic, never loses her zest for life and never gives in, recognizing that life is too short to live it with restraint and limitations. Remarkably though, Gresham leaves Lewis when she realizes he is so walled off that his "friends" barely know him and that he surrounds himself only with those that pose no threat (especially his readers, she notes). Unexpectedly in love with her however, Lewis is finally forced to realize that so much pain exists because there is so much love. He realizes that the happiness now is part of the pain later. Hopkins suggests that all human beings want certainty, but our lives are inherently uncertain. I think what *Shadowlands* is symbolically saying is that we live in a twilight world and our evolutionary process is to search for the spiritual light. That was Lewis' quest, and I believe, is everyone's quest in life.

Just as Hopkins' character may be similar to the others he has played recently, so his performance is equally remarkable. While Lewis could be seen as just any man afraid to let down his guard, Hopkins' sensitive performance successfully exposes the depth of the writer's character. Lewis is not a passive receiver of Gresham's insight, but consciously pursues her arguments. As New Yorkers, we have little difficulty noticing Winger's pseudo-Brooklyn accent, but her performance as the lively Gresham is extraordinary. She is not the fitting beauty who dutifully opens the eyes of her man, but a great intellectual who refuses to accept anything but the truth. While their love affair seems somewhat sudden and awkward, we witness two adults falling intensely in love with all the sensational to it: inducing music and love scenes. Especially charming is the performance of nine-year-old Joseph Mazello as C.Gresham's son, who serves as a young parallel to Lewis' own nature. In the end, the two learn to accept the ultimate loss, hence the ultimate pain of understanding that the answer is not to close off the world, but to be stronger in the face of it.

by Rana Bonnice, Barnard College

Glorious Madness: New film explores Allen Ginsberg

by Kim Casey

'I saw the best minds of my generation destroyed by madness, starving hysterical naked'

—*A Ginsberg Howl*

'A naked lunch is natural to us, we eat reality sandwiches. But allegories are so much lettuce. Don't hide the madness.'

—*A Ginsberg On Burroughs Work*

Although the latter quote is addressed to fellow beatnik William S. Burroughs, Allen Ginsberg could just as easily have been describing the role he himself has been playing for over 40 years. As his more famous poem *Howl* demonstrates, Ginsberg has carved his niche as an American literary dissident not only through his unflinching scrutiny of the terror and the ecstasy of the human experience, but also by his willingness to expose the overlap between the two. Yet this is only part of what has endeared Ginsberg to so many. As one might suspect, to fully understand this complex individual would be an impossible if pointless task. However, for those that wish to gain a bit more insight into this contemporary icon, there is a new documentary which offers a fresh perspective on Ginsberg.

The Life and Times of Allen Ginsberg provide Ginsberg followers with an intensely personal retrospective of the poet. Directed by Vernon, probably the early years of Ginsberg's life depicting a young boy profoundly distraught by his mother's mental and physical deterioration. Instead of being intimidated by the tragedy, Ginsberg gained a great deal of emotional strength from it, charting his ability to turn a life of grief into work.

The film traces Ginsberg's life from his childhood at UC Berkeley where he himself attended, to his time on the campus. He met Jack Kerouac and William S. Burroughs figures. These relationships with other

Generations. Aronson then turns the camera on the 1960's offering interviews with such notables as Yippie co-founder Abbie Hoffman and acid guru Timothy Leary. From there, the film follows Ginsberg as he tries to stay on his own path while those around him rapidly lose touch with the hope and idealism that exploded during that decade.

While Aronson paints an insightful and heartfelt portrait of Ginsberg, he often fails to provide a substantial view of the ever changing culture surrounding the poet. This lack of context may seem insignificant in a documentary which has a function that is primarily biographical. Yet since Ginsberg's poetry is so topical and often voices the sentiments and concerns of a particular generation, this kind of oversight prevents the audience from obtaining a more complete understanding of the events that inspired him.

Despite this important shortcoming, *The Life and Times of Allen Ginsberg* is worth viewing for those who have been inspired by the more subtle poetry of this man whose insight has not only turned us back on ourselves, but has also helped to make progress that

we can all see today. *The Life and Times of Allen Ginsberg* is currently showing at many local video stores.

Kim Casey is a writer and editor in Los Angeles. She can be reached at kimcasey@earthlink.net.



Allen Ginsberg and William Burroughs from *The Life and Times Allen Ginsberg*

Pizmon sings from the heart

by Chiu-Huey Hsia

Making people who live hundreds of miles away happy is a cause worth singing about. Pizmon, a Jewish a cappella group, held a benefit concert on Saturday, January 29 at 8 p.m. The performance's proceeds will help fund Pizmon's trip to sing and teach in Eastern European Jewish communities.

What does Pizmon stand for? It's a Hebrew word meaning "the chorus or refrain of a song." Seven years ago, a group of Barnard, Columbia, and Jewish Theological Seminary students got together and sang at nursing homes. Two years later, the gathering became an a cappella group. Today, Pizmon is comprised of 18 members, both undergraduate and graduate students from Barnard, Columbia, and JTS.

The idea of traveling to Eastern Jewish communities was conceived three years ago. Pizmon toured places that were once flourishing sites before World War II and today are remnants of the Holocaust. Touring Poland, Hungary and Austria, the members of Pizmon sing popular and traditional Hebrew songs and pay tribute to the European Jewish culture that was nearly extinguished during the second World War.

Last year, Pizmon's benefit concert and fund-raising helped them spend 12 days of spring break in Poland,

Budapest, and Prague. During their tour, they performed at synagogues, nursing homes, high schools and Jewish organizations. Their concerts in Hebrew and Yiddish, the native tongue of older generation Jews, appealed to varied audiences ranging from 70 to 300 people. Among the audiences were Holocaust survivors and Eastern European Jews who were rediscovering their roots. Pizmon also taught Eastern European Jewish teenagers how to organize meetings and clubs, concepts American students take for granted.

Although Pizmon is not paid for their on and off campus performances, they receive contributions from synagogues, Jewish groups, and day schools. Pizmon is also supported by the Student Government Association, Columbia Jewish Office, and JTS' Office of Student Life. These contributions along with their recent benefit concert have enabled Pizmon to plan another trip to Eastern European Jewish communities. The tour's tentative schedule is from March 10 to March 21 and included on the itinerary are trips to Poland, Budapest, and Vilna or Prague.

Chiu-Huey Hsia is a Barnard College Sophomore and a Bulletin Arts Editor.

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The Ancestors rock

by Chiu-Huey Hsia.

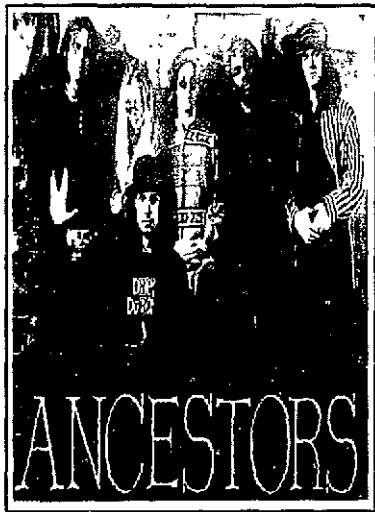
A pulsing combination of hip alternative rock, heavy metal, classical elements and practically any music genre the Ancestors performed at the Melitush Student Center on Friday, January 28 at 8 p.m. at a fundraiser for the Barnard radio station, WBAR. The Ancestors' performance was mesmerizing. Psychedelic lights and video clippings accompanied the band as the lead singer Joe Longo reached out to the audience with his penetrating eyes. The audience was caught in a time warp with music reminiscent of seventies rock. People cheered and nodded their heads to the deep bass.

Longo sang two songs which I found to be especially profound. He dedicated his song "5d Barrett" (founding member of Pink Floyd). The song's pendulum rhythm along with the moody acoustics gave the song a sensitive tone. "I don't know what you were thinking/As hell (the hell) had you been drinking/ Well I punched a hole in the bottom of hell/ Light shot up through it and I said oh well/ there goes the neighborhood. I could relate to what he crooned. "I don't want your job/ I don't want the things you own, you've got nothing to rub/ I just need to feel something that's real."

The band's members are Joe Longo on vocals and rhythm guitar described by Guitar magazine as "one of the most charismatic talents to emerge from New York's creative community." Sharkey McIwen (guitar) and backing vocals, Alistair Farrant (keyboards), Felicia Lloyd (keyboards and backing vocals), Brian Hardgrove (bass) and Bob Muller, drums and percussion. Although they have been together for only four years, The Ancestors' achievements are already quite impressive. They headlined a Carnegie Hall sold-out concert with the New York City Symphony in May 1991. Their performance received a standing ovation and three curtain calls as well as coverage from Time magazine and MTV News. The band also performed at MTV's "Party in the Park" during spring break at Daytona Beach, Florida. Immediately following their performance they were approached by Eddie Kramer (Jimi Hendrix's producer). Kramer and the band ended up producing a demo tape. He commented, "I was very inspired by their extremely creative songwriting and musician-hip."

The Ancestors not only had American coverage, but also East Asian exposure. In December 1992 they began touring Japan, Korea, and mainland China. They were the first American band to perform in China in over 15 years, according to the Chinese Cultural Department. The band's diverse travel experience adds increasing variety to their songs. Time magazine referred to them as a "heavy metal group" while the New England City and Country mag-

zined them as "alternative rock." What kind of music do they play? Longo, who writes all of the band's songs, replied, "I think a lot of people are comfortable (about) putting labels on things, what we're really about is trying to unite different kinds of music." He continued, "we just write music from our hearts, it's about things we go through in life and we usually start from lyrics, it's a story. There's a mood that accompanies the story and the music naturally evolves from it." With respect to critics who try to label his music, Longo adds that the Ancestors are "not trying so much to write in a particular way so it's hard to



category your music)

The Ancestors are launching their debut album "Lurthers." After the album's release they plan to tour colleges and possibly the far East. When asked if he could play anywhere in the world, Longo replied, "we would prefer to play college campuses, when you play for college kids they're thinking people."

Chiu-Huey Hsia is a senior at Barnard College in New York City. She can be reached at chh10@barnard.edu.

Robert Cray need feel no shame

by Carrie Lieberstein

Shame and Sin, (Mercury Records) is the latest CD release from the Grammy Award winning blues guitarist Robert Cray. Once again, Cray has exhibited his own unique, powerful and creative talents in playing the blues. He is a guitarist and singer who draws from r&b, rock, pop, jazz and gospel with equal insight and authority.

Throughout the CD, Cray experiments with varying rhythms and tempos which not necessarily conform to blues styles, yet the authentic blues music is still evident.



Photo by Jay Blakesberg

The first single, "Some Pain Some Shame," offers a flowing, samba type rhythm. Yet Cray's guitar solo contains a plethora of trills and high pitches associated with the blues. His guitar solo is reminiscent of legendary blues guitarists like Muddy Waters and B.B. King. On another track, "Stay Go," Cray exhibits a country-western influence complete with twangy and whiny rhythms. Cray also experiments with a modern blues sound. On the track "Don't Break This Ring," utilizes unique percussive technique like hand claps, taps and increases the duration and complexity of the notes performed by the bass providing a flow to the

There are many instances in which Cray resorts to playing traditional blues rhythms. The slow and somber track "You're Gonna Need Me," features a traditional 12 bar blues style. The key changes are distinct and noticeable.

Cray's use of wind instruments on *Shame and Sin* is praiseworthy. Virtually every track contains wind instrument accompaniments. On "Leave Well Enough Alone," the wind instruments are not overbearing and usually mimic Cray's lyrical melodies intermittently. The winds harmonize well with the entire rhythm section.

In addition to his musical talents, Cray is also a clever and emotional lyricist. Some of the lyrics are quite satirical and humorous. On the track "1040 Blues," Cray provides tongue and cheek humor about the recessionary '90s.

Every time I see a 1040/ out of my pocket it goes I hate taxes.

'I'm Just Lucky That Way' also contains clever and humorous lyrics.

Cursed out my boss/ Then I got fired/ Then I hit the lottery/ And now I'm retired/

Most of Cray's lyrics are searing and passionate, uniquely capturing the essence of each song. On "Don't Break This Ring," Cray desparately pleads with his significant other.

Away means forever/ Just hold on let's stay together/ No, darling don't break this ring.

Despite some banal repetition on "I'm Just Lucky That Way," *Shame and Sin* is a great CD. Cray is undoubtedly a talented and innovative blues guitarist. His latest offering should be a welcomed by blues fans new and old. *Shame and Sin* is a great way to begin appreciating the musical tradition that started rock and roll.

Carrie Lieberstein is a Barnard College senior and a Bulltown Staff Writer.

Mazzy Star creates a beautiful sound

by Jessica Hodges

Mazzy Star, *So Tonight I Might See* (Capitol Records)

Hope Sandoval and David Roback, better known as Mazzy Star, emerged from the California music scene three years ago, with a romantic mix of blues, country and acoustic folk. Their debut, *She Hangs Brightly*, established a cult following which has eagerly awaited their follow-up.

So Tonight I Might See, released on Capitol Records, proves that Mazzy Star fans will find the wait worthwhile. Their second offering confirms that Sandoval and Roback are solid musicians willing to explore alternative and experimental musical tastes. Their second effort, their first major label offering, is filled with inspired, alluring and addictive tunes. Sandoval's luscious romantic crooning can melt even the most frozen of libidos. Roback's sexy slide guitar aches to be loved.

So Tonight I Might See is a beautiful lullaby that sends the listener off to a vivid dream world of blue and purple acoustic cords surrounded by the kisses of Mazzy's lyrics. The kisses may be painfilled as in "Fade into You" and "Five String Serenade," but Mazzy Star makes the listener crave the dark attention.

The steel guitar, the tambourine, the cello, the haunting voice of Hope Sandoval—these are the things seduction is made of.



photo by
Laura Levin

Jessica Hodges is a Barnard College senior and a Bulletin Music Editor.

Shootyz Groove deserves respect

by Geoff Saavedra

And people said that Rage Against the Machine was the ultimate mixture of rap and metal. Then, Public Enemy, Anthrax, Faith No More, ONYX and Biohazard, but none of these bands have anything on Shootyz Groove. This is the definitive mixture of rap and thrash. They were around before the *Judgment Night* soundtrack.

Respect (Mercury Records), is a live album recorded at RAW, in NYC. If this is how these guys sound live, I can't imagine how they sound on tape. The two vocalists, Sense and Season, trade back and forth like the best of rappers, riding the rhythms laid down by Dose (drums) and Spix (bass). Downy (guitar) brings the ultimate thrash crunch into the picture.

Like many current musicians, Season and Sense tell everyone: Open up your eyes. You gotta legalize with respect to that most popular drug—"ganjamarjuana" (Buddhaful Day). In this song they start off with the almost forgotten Mr. Rogers theme and transform it with their own Buddha phrasing. Buddhaful Day is a whole song devoted to praising marijuana. Shootyz Groove call it their ballad. Now, if this is a ballad, what

they consider fast would probably rank up there with some variations of death metal. This "ballad" doesn't start off with a cheesy acoustic riff or a pretty little guitar line, it's driven by the funky bass and loud drums. The guitar comes in every once in a while to offer a melody line that could hold its own against any hard rock guitar riff.

On "The Craze" we hear premium thrash riffs, that sound a little like Slayer. Season and Sense rap right over them like any scratch and sampled beat that backs up a rap song. Don't be fooled. Shootyz music is all live. They figure if you can play good music, you won't have to steal from anyone else.

Season and Sense, following the lead of rappers like De La Soul, promote self-respect. This is done through songs like Buddha Blessed and Soulbreak. We rap, we rock, we roll, man, we got rhymes! (Soulbreak). In their short life time as a band (about two years), Shootyz Groove have managed to prove the undeniable power of their Craze.

Geoff Saavedra is a Cornell College freshman and a Bulletin Staff Writer.

Swervedriver at Irving Plaza

by Hilary Reiter



photo courtesy of Mercury records

Ear piercing, swirly guitars are the trademark of the British group Swervedriver which recently performed to a packed house at Irving Plaza. The band has also been receiving impressive reviews on their current A&M Records release *Mezzal Head* on which they surpass previously known musical boundaries.

Swervedriver's dizzy, chaotic sound is even better live than it is on CD. Adam Franklin, the dread locked lead vocalist/guitarist has a sincere vocal delivery that is becoming increasingly rare these days. The band's hour long set included a good mixture of tracks from both *Mezzal Head* and their previous album *Raise*. The highlights from the show were "Son of a Mustang Ford" and "Last Train to Satansville" (by far the best song on their latest release). The band's only flaw was that they had a few too many instrumental sections that seemed to drag on endlessly. Unfortunately during these segments the crowd's otherwise wild enthusiasm waned. Nevertheless they ultimately provided an entertaining performance for the hundreds of sweating, moshing alternative kids.

As far as recordings go, *Mezzal Head* is far superior to *Raise* in terms of its musical complexity and the catchiness of its great, noisy pop songs. Swervedriver have clearly succeeded in amassing a loyal alternative following with little assistance from commercial radio and MTV. A countless number of now platinum selling artists began in a similar fashion, slowly working their way up. It shouldn't be long now.

Hilary Reiter is a *Barnard College First Year* and a *Bulletin Music* editor.

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Columbia University must not ignore Jewish holidays

by Sura Jaselsohn

I am the mother of two students attending Columbia University. As such, I have witnessed and empathized with the inconvenience suffered by observant Jewish students who are forced to miss enormous blocks of school due to the holidays of Rosh Hashannah, Yom Kippur and Succot. I have found that school bureaucracies are unable to comprehend this issue.

However, last semester a student wrote a strangely disturbing piece on why it would be detrimental to the rest of the student body to accommodate this large segment of the campus community and I feel that I can not be silent. And incidentally, the tone of the article seemed to indicate that there is some discussion on campus about canceling classes, at least during some of the holidays, and I would like to support that movement.

Let us first understand the parameters of the discussion. Today, the fall college semester sacrosanctly falls between Labor Day and Christmas. Apparently, it is inconceivable both to the administration and to the student body to appear on campus prepared to work before Labor Day. Equally important, Christmas signals the beginning of a lengthy vacation. While this may seem sacred to current students, this situation is relatively recent. When this generation of parents were themselves college students they were also free for the Christmas/New Year's vacation, but returned to campus afterward for finals. Our vacations lasted generally one to two weeks, depending on a student's final schedule.

There is also the argument that a recognition of the religious traditions of observant Jewish students would also somehow be untrue to the separation of Church and State. I would like to point out that Christmas may be a national holiday, but it became so because the foundations of this country are Christian, and Christmas is a Christian holiday. If these students were consistent in their positions, they would be working for the invalidation of Christmas as a national holiday on the grounds that this is a true conflict between Church and State.

Now, I would like to explain why holding classes on these Jewish holidays is such an intolerable burden on observant students. As an aside, I would like to point out that there is an assumption these days that since all of us are human beings with similar needs, all cultures can be understood by comparing them with one's own. All you have to do is simply find the shared characteristics

between one culture and another and everything will become clear.

Judaism is a religion with a written and oral historical tradition that goes back three thousand years. It developed before any of today's major religions and has been able to survive, flower, and transmit itself in a variety of cultural milieus, few of which have ever made any particular effort to accommodate it. But its religious requirements are vastly different from those of most other religions.

In the celebration of Rosh Hashannah and Succot, there is a requirement to attend synagogue services which are fairly lengthy. There is likewise a prohibition of most workday behaviors. There are prohibitions against writing, and using electrical appliances (including a broad range of items from elevators needed to go to class to tape recorders necessary to tape classes where one cannot write). There is a requirement for festive meals to celebrate the holiday. And above all, there is a need to be conscious of the meaning of the holiday being celebrated. On the holy day of Yom Kippur there is an additional requirement of twenty five hours of fasting during which all food and drink is prohibited. It's hard enough to accomplish that in a typical day. These traditions are not a part of every day life. I would hope it is obvious that observant students are not out partying, shopping, going to the movies or writing term papers. They are totally occupied by the holidays and are prohibited from doing anything else. Although this type of behavior probably does not resonate with most present day students, I am sure they are all familiar with Colonial American Sunday or Sabbath practices which also forbade frivolous activities.

Now let me clarify how all this affects the observant
 con't HOLIDAY pg 6

I would hope it is obvious that observant students are not out partying, shopping, going to the movies, or writing term papers.

Barnard "Greeks" deserve recognition

by Susan Connelly

I have recently been elected president of an organization within a system that does not exist. The system contains around one hundred Barnard women but you will not read about it in any Barnard catalog. Its members work at the student bookstore, act as resident advisors and are elected presidents of their classes but you will not hear about it from any Barnard administrator. And even though

out simply because of their school. As Barnard women who gain from and contribute to the Greek system we are asking for the right to choose. Although we are strong and active members and supporters of the Barnard community our choice and our right to choose are not respected by our school. Because Barnard does not recognize the Greek system Barnard Greeks receive none of

the

Although Barnard Greeks compose the majority of the female participants in the Greek system, in the future we will be limited to only 40% of any sorority, causing many Barnard students to be left out simply because of their school.

its members sit next to you in class and eat lunch with you in McIntosh, you will never hear about it from McAc or SGA, however, if you open your eyes and take a look around you you will see that the Greek system is alive and well and living at Barnard College.

The very mention of the Greek system has traditionally sent people running for cover and has divided Barnard students. In the past the issue has been black and white there were those who supported the Greek system and there were those who did not.

The solution was made simple. Barnard did not recognize the Greek system. Those who chose to join a sorority or a co-ed fraternity could do so but had to resign themselves to living life at Barnard as a part of an officially nonexistent organization. Those who did not support the system continued to observe its existence as their friends, roommates, acquaintances and classmates chose to join the Greek system.

The result of this compromise is that Barnard Greeks are caught in the middle. Although Barnard students currently lead several Greek organizations as well as Philhellenic organization regulating sororities, Barnard students may lose the ability to hold offices in the fraternity system. In the future we cannot participate on an equal footing with Columbia students. Although Barnard Greeks compose the majority of the female participants in the Greek system, in the future we will be limited to only 40% of any sorority causing many Barnard students to be left

privileges or support that organizations receive. Currently, those students who choose to live in their co-ed fraternity houses risk losing that option. This hurts both individuals and their organizations greatly. It is essential to protect the right to choose.

Before we can ask to be treated as equals, Barnard needs to support us as individuals. In the past when when the issue of sororities and fraternities arose the debaters usually hit a stalemate because they could not compromise. But things have changed.

What the Barnard Greeks are asking is to continue to be able to participate in the Greek system. It is a simple solution for a problem that is affecting many of Barnard women. It will really cost nothing. Things will continue on mainly as they have been at Barnard. Those who wish to participate will be able to and those who wish not to will not be affected.

A message needs to be sent to Columbia and to fellow Barnard students that says that Barnard supports Barnard Greeks. We chose Barnard because it is a diverse community. Help keep it that way by supporting our differences. We can no longer close our eyes and pretend that the Greek system does not exist. Instead let us protect future generations of Barnard women and make a compromise to preserve the unity of our school.

Susan Connelly is a Barnard junior.

The Heart of the Matter...

by Amy Leavey

Celebrities need to act responsibly

Michael Jackson. The name triggers tons of images for even the mildest pop culturally aware American. This pop star is associated with everything from a fantasy estate to flamboyant family members to a multi million dollar out of court settlement. When I think of Michael Jackson, however, I don't think of Pepsi commercials or Super Bowl Half-time shows. I think of Josh Glasser.

Josh Glasser was in my fifth grade class. He absolutely without a doubt, faithfully worshipped and idolized Michael Jackson. In fact it was Josh who introduced me to Michael's world of break dancing and music videos which my over-protective parents frowned upon. Josh came to school every day in a red leather coat with tons of zippers on it, a replica of the jacket Michael wore in his "Beat It" video. He sat in class wearing a sequined glove on his hand, refusing to take it off. Josh spent his lunch and recess singing Michael Jackson songs and doing the moonwalk across the playground. And that essay we had to write about our hero? I wrote about my grandfather but Josh (you guessed it) wrote about Michael Jackson. Josh's admiration of the "gloved one" sparked a fifth grade trend. You just were not cool unless you knew every lyric to "Billy Jean" and every dance step in "Thriller."

Looking back at those elementary school years I can't help wondering how my memories would be different if Michael had been accused of sexually molesting a thirteen year old boy in 1984 and not 1994. Would Josh and company still be as devoted to this superstar? Would they go home and ask their parents the meaning of words and terminology not common in the ten-year-old vocabulary? And what about the fifth grader today, what effect is all of this news having on him/her? Childhood is a special time filled with dreams, fantasies and innocence. A child should not have to be asking these types of questions about the characters in his/her fantasy world.

Michael Jackson is only one star in a pool of thousands who children admire and emulate. My brother used to and still does admire basketball player Magic Johnson. Aside from admiring Magic's basketball skills, he admires Magic's reputation as a "lady's man." It was Magic's

irresponsible behavior as a "lady's man" which caused him to be infected with a deadly virus. My sister is no better, her idols however consist of the emaciated, plastic breasted models which fill her magazines. Are these "role models" any less damaging?

When a person becomes a celebrity especially music and sports figures, he/she is taking on a moral responsibility to act as a role model for the millions of youth that look up to them. No I'm sure Michael and Magic didn't ask to be role models but they did ask to be rich and famous and popular. Who made them rich by buying their CDs, T-shirts, and tickets? The same children who admire imitate, and idolize them.

When a person becomes a celebrity, he/she is taking on a moral responsibility to act as a model for the millions of youth that look up to them.

Charles Barkley has stated that he is not a role model and that parents are children's only role models. Surprise SIR! You are a role model whether you like it or not. I'm not debating that parents and teachers are not instrumental in producing a solid, law abiding person. But my mom does not endorse the shoes that half the high schoolers in the country wear and my 5th grade teacher, Mrs. Grand, surely does not record CDs which thousands of kids know by heart.

I don't know if Michael Jackson is guilty or innocent, and frankly I don't care. I do care however, about the millions of children who watch and hear these stories about their idols on television and the radio. I do care about their impressionable minds and hearts. It is vital that celebrities realize their impact on the youth of this country and act responsibly in light of it.

Amy Lea is a Barnard College Sophomore and a Bulletin Commentator.



Barnard College presents a celebration of women in the arts

Winterfest 1994

A calendar of events

Monday, February 7

8:00 p.m.

Lower Level McIntosh

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WOMEN IN MUSIC

Keynote concert by alumna Suzanne Vega. Reception immediately following in Upper Level McIntosh. Co-sponsored by CAO and Mac Ac

Tuesday, February 8

Opening reception

5:30 p.m.

Jean Plmer Room

WOMEN IN THE VISUAL ARTS

Student Gallery opening featuring photography, drawing, painting, and sculpture by Barnard women,

Tuesday, February 8

8:00p.m. to 10:0p.m.

Quad Care

WOMINE IN LITERATURE

"Poetry & Pastries" poetry readings by student authors. Audience participation encouraged -- bring a poem and get up to read! Free pastries, coffee and tea co-sponsored by the Barnard Literary Society.

Wednesday, February 9

6:00 p.m.

Lower Level McIntosh

Free

STUDENTS IN PERFORMANCE

University performers gringing humor and song for dinner. Featuring the talent of the Métrotones, Cal-a-tonics, Bacchante, and Notes & Keys. Free buffet.

Thursday, February 10

12 noon

Sulzberger Parlor

WOMEN IN DANCE

Student Talia Halkin, recipient of a Winter Grant, will conduct a seminar entitled "Dancing Your Own Dance. Creative Movement and its Function in Therapy and the Performing Arts" Wear comfortable clothes - audience members will have the opportunity to participate in imaginative movement exercises. Free luncheon.

Thursday, February 10

6:00 p.m. to 9:00 p.m.

Sulzberger Parlor

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Pizmon and Kalaniyot*

Barnard-Columbia
Rape Crisis Center

located in 501 Butler

854-HELP

call for referrals,
counseling, and
questions

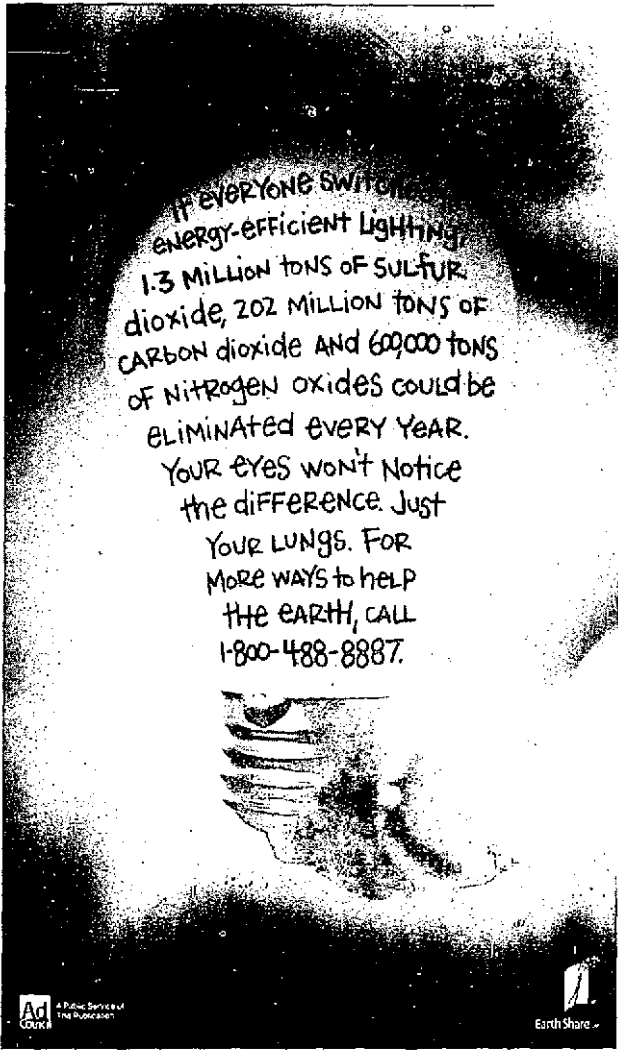
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