



# BARNARD BULLETIN

VOLUME CI NUMBER 14 MARCH 29, 1994

## "From Strength to Strength"



Judith Shapiro: Barnard's Sixth President

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- Theater Department  
Revamped
- Centennial Scholars
- Heaney Delivers  
Gildersleeve Lecture
- Ecofeminism

# BEAR ESSENTIALS

## ACADEMIC HONESTY

It is dishonest to submit the same paper for two different courses unless the two instructors approve the dual submission. It is also dishonest (as well as illegal) to forge your adviser's signature on your program or on any form that requires her/his signature. Any questions? Call Honor Board Chair Lina Frost (x34343) or Dean Blank (x42024).

## PROGRAM PLANNING MEETINGS

First year students and first-semester sophomores are expected to attend at least one of two program planning meetings given on Tuesday, April 5, 5:30 p.m. and Thursday, April 7, 12 noon. Both meetings will be held in Room 304, Barnard Hall. You will be receiving a notice in your mailboxes shortly regarding these important meetings. Remember that attendance is mandatory at at least one of the meetings. (You will be asked to sign-in.) If you have any questions, please call the Dean of Studies Office, x42024.

## MEETINGS FOR PROSPECTIVE MAJORS/MINORS

Students should check the Bulletin Boards at the Registrar's Office and the Dean of Studies Office daily for updated information. **EDUCATION** Monday, March 28, 12 noon - 1:30 p.m., 336 Milbank. **ART HISTORY** Wednesday, March 30, 6 p.m., Sulzberger Tower. **HISTORY** Wednesday, March 30, 5 p.m., 416B Lehman. **ITALIAN** Wednesday, March 30, 4 p.m. - 5:30 p.m., 320 Milbank. **PSYCHOLOGY** Thursday, March 31, 12 noon, 415 Milbank. **AMERICAN STUDIES** Monday, April 4, 5 p.m., Ella Weed Room (2nd floor Milbank). **ANTHROPOLOGY** Tuesday, April 5, 5 p.m., 325 Milbank. **ENGLISH** Thursday April 5, 1:10 p.m., Sulzberger Parlor (3rd floor Barnard). **CHEMISTRY** Thursday, April 7, 12 noon - 2 p.m., The Deanery (1st floor, Hewitt). **ECONOMICS** Thursday, April 7, 12 noon - 1 p.m., 422 Lehman. **ENVIRONMENTAL SCIENCE** Thursday April 7 12 noon 313 Milbank. **FRENCH** Thursday April 7 3 p.m. - 5 p.m. 306 Milbank. **GERMAN** Thursday April 7 12:30 p.m. 320 Milbank. **POLITICAL SCIENCE** Tuesday April 12 12:15 p.m. 421 Lehman. **URBAN AFFAIRS** Tuesday April 12 12:15 p.m. 421 Lehman. In addition, students interested in **ANCIENT STUDIES**, **CLASSICS** or **LINGUISTICS** should schedule individual appointments with the department chairs.

**ATTENTION SOPHOMORES** Do not forget to schedule an appointment with your adviser any time

before March 31 to discuss your choice of major and complete audit forms. You will be expected to declare your major and file your choice with the Registrar by Friday, April 15. It is important to have completed the audit prior to that deadline.

Students who plan to go on Study Leave for the fall semester 1994 or for the 1994-95 academic year must file a Notice of Study Leave form with Dean Runsdorf (105 Milbank) by April 15, 1994. If you have any questions, you may contact Dean Runsdorf at x42024.

**STUDYING ABROAD NEXT YEAR?** You are invited to a pre-departure orientation meeting on Tuesday, April 5 6:30 p.m., 302 Barnard Hall. Come and speak with Barnard students who have studied abroad, meet fellow students who may be in your program, obtain information about housing, financial aid, academic matters, etc. Refreshments will be served. For further information call Dean Runsdorf, x42024.

## SENIOR CLIPBOARD

Be sure to check your mailboxes for a letter containing important information about Commencement. If you did not receive the letter, please see Dean Schneider or Lillian Appel, 105 Milbank. Qualified seniors whose research for senior essays requires expense that they cannot completely cover may apply to obtain a small grant from the Ford Foundation. Interested seniors may submit a proposal to the Committee on Honors (in care of the Dean of Studies). The proposal should describe your research, explain why funding is needed and offer a detailed estimate of expenses. A letter of support from your essay sponsor is also required.

**ATTENTION STUDENTS OF COLOR** Join the Big Sister/Little Sister Program! If you are a junior or senior you may be a big sister to a first-year or sophomore, providing guidance, support, and advice on classes, campus life, etc. If you are a first year or sophomore, become a little sister and have an extra shoulder to lean on. Alumnæ of Color Mentoring Program. The HEOP Office has a list of over 200 alumnæ who are willing to provide students with information on attending graduate school or establishing careers in a variety of different fields. This service is available for HEOP as well as non-HEOP students. For more information on

either of the above programs go to the HEOP Office 5 Milbank Hall or call x43583.

**PRE LAW STUDENTS** The pre law advisor Dean cont d BEAR pg 29

# BARNARD BULLETIN

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# Editorial : Welcome!

## Welcome!

With the resignation of Ellen Fatter, Barnard lost a wonderful leader whose legacy will endure for years. Judith Shapiro will become Barnard's sixth president in July, and her imminent arrival renews Barnard's dedication to excellence in women's education. Barnard is fortunate to have such a formidable woman as its leader. Professor Shapiro's commitment to academic achievement will undoubtedly strengthen the college.

Over the past week, the Bulletin has spoken to dozens of Barnard students, asking them what they expected of their new president. One issue sprang up again and again, and it is fitting that it be emphasized.

Many students are discouraged by the lack of community at Barnard. They hope that creating an atmosphere conducive to cooperation and interaction will be a priority for the president. To further this goal, the Bulletin urges Professor Shapiro to really become a part of the community that she will soon lead. Meet with the students on a regular basis, through town meetings or perhaps even office hours. A strong relationship with the student body will also provide you with information that can come from no other source. It is important to show Barnard women that their voices matter in this environment, so they can feel confident about expressing themselves in the world beyond the gates.

You are our president, Professor Shapiro, and we expect to see you often. We share your enthusiasm and commitment to Barnard, and we want to help you fulfill your mission here. With arms outstretched, we welcome you to our school.

### 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.

## New theater chair triggers student sovereignty debate

by Marganda Jorge

The Barnard Theater department is in turmoil. On Wednesday, March 23, in Milbank Hall the Dean of Faculty, Robert McCaughey met with a number of concerned, and later openly angry, students to discuss the recent changes in the department.

The long search for a department Chair and Director of Minor Latham Playhouse, to replace Paul Berman who left the position two years ago, is apparently over. The Search Committee, comprised of seven professors from varying departments and areas of the faculty, have offered Denny Partridge the position, which she accepted just a few weeks ago. According to McCaughey, the Committee selected Partridge on the basis of academic and professional qualifications and on the fact that she "offered a quite different vision of a theater department at a woman's college."

Originally, Ron Jenkins, a professor at Emerson, was under consideration for department Chair, but his request for a tenured position complicated the decision. There was also some sentiment among members of the community that a woman would be a preferable alternative. Partridge reportedly identified greatly with the program here and has numerous ideas for improving it. She, for instance, intends to promote a greater exploitation of New York. She also seeks to better integrate the department into the rest of the academic community, increase performances in world theater, initiate an introductory course in theater (not just acting), and a revision and restating of the theater history sequence.

All of these changes have not, and presumably will not in the future, come without a price. Right now many students involved with the department are openly hostile to the idea of restructuring the department because it entails a change in staff with which they cannot reconcile themselves. Gregor Paslawsky and Neal Ann Stephens, two Adjunct Associate professors much loved by members of the theater community who were present, will not be finishing their contracts as Barnard faculty members. According to McCaughey, "important differences in acting approaches between these two instructors and Partridge have compelled the Administration to buyout their contracts and re-staff their positions rather than allowing

them to finish. This decision was made without student involvement or opinion which many students found upsetting since they had been under the impression that their input would be of value in the decision. Likewise, as Bernadette Clemens, one student who participated on the Student Search Committee last year pointed out, this year students were not consulted about the choice of a department Chair. McCaughey responded that, although he acknowledged the mistake in not including students, students are important. However, in his own words, his job "as I see it is to see that the best theater program can accommodate the most students." He was reluctant to commit the Administration to any possibility of concession (in terms of reinstating Paslawsky and Stephens), stating

**Right now, many students involved with the department are openly hostile to the idea of restructuring the department because it entails a change in staff with which they cannot reconcile themselves.**

that "I'm not ready to say that that's negotiable."

The Administration's stance was and remains anathema to most students present. Many stepped forth with powerful and articulate protestations about Paslawsky's and Stephens' importance in the theater community here. Vanessa Richards, who circulated a petition on their behalf asserted that her main objection to the departmental changes was their dismissal. Many others agreed. Tessa Derfner, head of Student Theater at Barnard, spoke feelingly about the "unique quality" of these two instructors. Although she is not a theater major, she stated unequivocally that "I've never met two other professors who've demonstrated such amazing dedication." Thus she feels and the close relationships which Theater faculty inevitably develop with students are being disregarded by the Administration. As a consequence much resentment and animosity have been sparked, both against the changes and the administration.

Other students agreed and raised the point that many of  
 cont'd THEATER pg 7

# TAP cuts ignite opposition

by Celeste Guzman

Mario Cuomo, the Governor of New York state, has proposed a \$23 million reduction in the Tuition Assistance Program as of February 1, 1994. This reduction of funds will affect students attending independent colleges and universities as well as the institutions themselves.

As stated by James C. Ross, the Interim President of the Commission on Independent Colleges and

York residents who border on middle class classification could receive less financial aid, according to Ross about \$475. This also affects those students living within the 15 mile radius of Barnard. Due to the cuts these women will not receive financial aid for housing and will be forced to pay fully for their housing or commute every day. Many students cannot afford either; this could eventually change the makeup of Barnard. As Wanda Cole, President of the

Student Government Association of Barnard said, "Students living within the 15 mile radius will not receive money for housing. This will change the makeup of Barnard, not allowing many New York residents to attend due to financial reasons. This will greatly affect the class of '98." Cole and other student government officers and representatives ran the letter writing drive to rally support against the cuts. Cole added that the SGA plans to lobby against the cuts at Albany after Spring Break "to make an impact on the decision as an independent school as well as to show we care about higher education".

*Celeste Guzman is a Barnard first-year.*

First and foremost, Barnard will be forced to allocate more of her limited funds toward financial aid, taking away monies from certain programs that are at risk of folding because of financial reasons.

Universities, the government has cut direct assistance, often called Bundy Aid, to independent colleges and universities by 68% in the last four years, so now the full amount constitutes only 30% of full funding. The TAP cuts add to the scarcity of funds. Originally, the TAP grants covered 60% of average tuition, now they only constitute 25% as a result of the cuts that have been in effect for the past three years. James C. Ross and the Commission are seeking an end to the cuts as well as an additional \$17 million for the Higher Education Opportunity Program so as to lessen the burden on independent institutions to use their limited funds solely for financial aid. "Independent colleges have been forced to divert huge sums into financial aid. Now at \$1 billion, it is more than four times the funds available through TAP".

Michael Fearmen, the General Counselor here at Barnard has organized a letter writing drive through the Student Government Association to protest the cuts the Governor has proposed. These cuts would affect Barnard as well as other independent institutions in two significant ways. First and foremost, Barnard will be forced to allocate more of her limited funds toward financial aid, taking away monies from certain programs that are at risk of folding because of financial reasons. Second, many New

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## Barnard dance department shows off at the ACDFA

by *Bulletin* staff writer

While the rest of Barnard took it easy over Spring Break, four dancers and two staff members of the Dance Department were representing Barnard at the American College Dance Festival Association (ACDFA) festival in Albuquerque, New Mexico. From 8:30 am on March 10 until noon, March 13, there were technique classes, lectures, demonstrations, panel discussions, and non-stop performances which these students and staff attended.

Barnard College has been a member of the ACDFA for many years, but as Janet Soares, the department head and one of the staff attending the festival explained, this was the first year in a while that there has been a big deal made of the festival. Soares believes that the ACDFA has really grown and is now a very highly respected association that Barnard College will hopefully continue to become more involved in.

The main highlights of the festival were the nightly performances. These are an opportunity for the 31 attending colleges groups to see what is going on in other departments. Barnard showed a piece called *My Father's Face*. It was choreographed by Francine Landes and is performed by Kiera Goetz and Paul Scolieri, two majors in the department. This festival in New Mexico is only one

of many regional festivals that the ACDFA holds these all over the country, and dancers that are chosen at the regional festivals have a chance to perform at a national festival later this year.

Other highlights of the festival included the panel discussions. Janet Soares was asked to sit on a panel discussing the renowned choreographer, Martha Graham. Rhonda Robinson, the other attending staff member, sat on

From 8:30 A.M. on March 10 until noon, March 13, there were technique classes, lectures, demonstrations, panel discussions, and non-stop performances which these students and staff attended.

a panel dealing with the technical aspects of dance production.

All were very excited about this festival. As Janet Soares said, "We really pushed [the festival] this time. It was very worthwhile."

## Theater restructuring attracts attention

from *THEATER*, pg. 5

they are relying on these instructors for continued support and inspiration in the context of the rapport which now exists between the professors and students. More pragmatically, many are depending on recommendations and continuity in their studies. One student spoke about her thesis and the uncertainty which these changes are engendering in that area. "It's making all of us reconsider what we are going to do next year," she argued. Some students are even considering transferring from Barnard.

Restructuring of the department has unearthed many

issues. The most prominent in the minds of many is that of student sovereignty and participation in decision-making. The debate may continue for a while to come.

*Margarida Jorge is a Barnard junior and a Bulletin editor-in-chief.*

# Shapiro to become Barnard's next president

by Claire Brinberg

"In choosing Professor Shapiro, we go from strength to strength."

—Patricia Green, Chair of the Barnard College Board of Trustees

Before a packed audience of students, faculty and administrators, Chair of the Board of Trustees Patricia Green introduced the woman who will soon become Barnard's sixth president, Judith Shapiro, currently the provost of Bryn Mawr College. The March 21st



announcement marked the culmination of over eight months of interviews and deliberations which began with the July 1993 resignation of former president Ellen Futter who had held the post since 1980. The search ended on March 14th when Shapiro was approved by a unanimous vote of the Board of Trustees.

Chosen from a pool of over 250 applicants, Shapiro enthusiastically accepted the position in a speech at an all college meeting hastily convened on Monday afternoon. She said that in these exciting and challenging pre-millennial times, she is happy to be a part of the extended family of institutions that have been at the heart of higher education.

For Shapiro, moving to Morningside Heights will be a homecoming. A graduate of the New York City public school system, she began her academic career in Queens. In 1963, she graduated magna cum laude from Brandeis University, receiving a Bachelor of Arts in History. Graduate School brought her to Morningside Heights where she earned a doctorate in anthropology from Columbia University, working alongside noted anthropologist and Barnard alum Margaret Mead. From 1970-1975, Shapiro served as an assistant professor of anthropology at the University of Chicago.

Shapiro has extensive experience in the field of higher education, having held several positions at Bryn Mawr College in Pennsylvania. She became part of the faculty in

1975, serving as an assistant professor of anthropology. She was promoted to the rank of associate professor in 1978 and became a full professor seven years later. Over the course of her impressive tenure at the college, Shapiro served as Chair of the Anthropology department, acting dean of the

college, acting president and provost.

"I hope that President Shapiro will attempt to strengthen the already strong women's education Barnard provides and help Barnard students prepare for the Twenty First Century." —Amy Leavay, BC '96

When she assumes her new title in July, Shapiro will move from one women's college to another, while remaining in what she describes as "the very center of women's education." She sees this transition as a move from one intelligent, engaged, confident and interesting student body to another. Shapiro asserts that colleges such as Barnard and Bryn Mawr enable women to "do what they want in an environment free from gender noise" and provide a full range of options, leaving students free to develop their strengths.

While at Bryn Mawr, Shapiro created a number of innovative interdisciplinary programs that garnered praise from her colleagues. She also played a key role in recruiting and hiring an accomplished faculty. She praised Barnard's highly structured, rigorous curriculum and said that she would focus her attention on strengthening departments in which women have not been adequately

represented in the past. She notes that at Barnard, "women should have a full array of fields to select from."

"Her presence as Barnard's president will enhance all of undergraduate education in the Columbia community." — George Rupp, President of Columbia University

Barnard and Bryn Mawr are among the five remaining "sister" schools of the Ivy League, a collection of liberal arts colleges with a commitment to women's education.

Both colleges are connected to co-educational institutions—Bryn Mawr connected with nearby Haverford College, and Barnard affiliated with Columbia University. Shapiro intends to strengthen Barnard's ties with Columbia. She notes that by "working across institutional boundaries," Bryn Mawr has formed a "close partnership with Haverford." Shapiro noted that Barnard has a great advantage in being a small liberal arts college so close to a major research institution like Columbia. She adds that the Barnard-Columbia affiliation is mutually beneficial since "women's colleges have important contributions to make to women and to the relationship between women and men."

Shapiro feels that Barnard's most important contribution to higher education is represented in each year's graduating class. "We are producing the faculty of tomorrow," she said. In this vein, Shapiro argues that the road to a diverse faculty begins at the college application stage, and the Barnard should make an effort to "recruit the diverse next faculty" by encouraging programs that "induce students to join academia." She added that she plans to explore various means to increase the percentage of faculty of color at Barnard.

"I hope that she'll provide a stronger sense of community to Barnard." —

—Melissa Gallin, BC '96

Shapiro intends to realize this goal, promising to meet with students and faculty on a regular basis. In her speech to the all-college meeting, Shapiro asserted that she "looks forward to joining the faculty in a close partnership to improve academic planning." She hopes to hold "informal, casual meetings" with "all kinds of student groups" in an effort to bring Barnard students closer together. Through initiating discussion sessions with the Student Government Association and tapping into the vast pool of alumni, Shapiro seeks to generate ideas and information from the "entire student diaspora." She also hopes to resume teaching at some point.

"I hope that she maintains the same standard of

diversity at Barnard and creates an environment where different groups can come together."

—Hana Choe, BC '96

As part of an effort to promote a greater sense of community at Barnard, Shapiro stressed the importance of building an atmosphere where students and faculty are encouraged to discuss a wide range of topical issues. When asked how she would respond if a student group were to invite a controversial speaker such as Khalid Mohamnad, Shapiro said that she "would not forbid" the group's sponsorship of the lecture. She would seek to engage various student groups in "a lot of conversation," and make a point of meeting with the organization that had invited the speaker to get a feel for what he means to the group. Finally, were a situation to arise on campus where a segment of the community feels that they have been insulted or demeaned, Shapiro would try to "mobilize outrage from all sectors" so that attacking one group would incur the outrage of the entire community.

"I think that increasing the endowment should be the president's top priority." —Dinah Luck, BC '96

When she assumes her new position in July, Shapiro will take the helm of an institution that she notes has been "deeply cared for in the past." Indeed, Shapiro's predecessor, Ellen Futter, who resigned in July of 1993 to become President of the American Museum of Natural History, was widely praised for improving Barnard's curriculum and reputation. Futter is credited with increasing the college's endowment, and over the course of her thirteen year tenure as president, the number of applicants rose dramatically. She also oversaw the construction of Sulzberger Hall, making Barnard a fully residential college. Over the course of her tenure at Bryn Mawr (where as provost, she is responsible for programmatic and budgetary issues), Shapiro has been credited with similar accomplishments. Shapiro's colleagues praised her for guiding Bryn Mawr through rough financial waters. The college, which has an enrollment of 1100 undergraduate and 600 graduate students has an endowment of \$214 million. Barnard, in which 2200 women are currently enrolled, has an endowment of \$70 million. A larger endowment could increase the amount of financial aid Barnard is able to extend to students, allowing the student body to include women from diverse socio-economic backgrounds. Chair of the Board of Trustees Patricia Green, voiced her confidence in Shapiro's ability to "make the most of limited resources."

cont'd SHAPIRO, pg. 29

## Study revealing efficacy of condoms calls attention to issue of AIDS

by Rana Bonnice

Two studies conducted by the Mariposa Foundation, a non-profit research organization in Topanga CA, revealed that in terms of viral leakage not all condoms are alike in offering the same degree of protection against diseases caused by several Sexually Transmitted Disease (STD) agents and the AIDS virus, including HIV. This may not sound surprising, but Mariposa's studies are actually

correlating simulating instrument. The virus was placed in the condom in an approximately six inch suspension, then after testing examined for leakage in a virus free culture medium.

Those brands ranked in the top five in terms of affording the greatest protection against STD and HIV were Mentor\*, Ramses\*, Non Lube\*, Ramses Sensitol\*, Gold Circle Coin and Gold Circle, and Sheik Elite\*. Subsequent to this study, Mentor was bought out and replaced so now is no longer sold. Of the brands tested, those reporting highest leakage rate and the lowest levels of protection against STD and HIV were: Contracept Plus ranked 31, Trojan Ribbed ranked 30, Trojan NaturaLube Ribbed ranked 29, Lifestyles Nuda ranked 28, Lifestyles Contour ranked 27, and Tahiti ranked 26. The lower ranking brands were tested against two top-ranking brands which documented the differences.

While the studies show that not all brands of condoms are alike or offer the same degree of protection, the Centers for Disease Control, in their Aug. 6, 1993 "Morbidity and Mortality Report" reinforced that latex condoms are highly effective for preventing HIV infection and other STDs when used consistently and correctly. In fact, Mariposa wanted to stress that the study was not intended to dissuade the public from using condoms, but instead to generate awareness of the lack of quality control. Frances Larose, Public Relations Chair for the Mariposa Foundation, emphasized that "the fact that these 31 brands differ so much demonstrates that it would definitely be worthwhile for government agents to conduct test that could eventually lead to a measure of quality control."

However, stigmatized attitudes toward a disease can constrain medical progress. There are some illnesses that carry with them a certain moral devaluation, a stigma. Stigmatized illnesses are usually diseases that in some fashion are connected to deviant behavior, either they are deemed to produce it, as with epilepsy, or they are produced by it, as in the case of VD and AIDS. As Allen Brandt points out in his book *No Magic Bullet: A Social History of Venereal Disease in the US Since 1880*, the negative

In fact, Mariposa wanted to stress that the study was not intended to dissuade the public from using condoms, but instead to generate awareness of the lack of quality control.

the first in quite a long time to be conducted regarding condom efficacy. The first study, funded by the National Institutes of Health (NIH) and conducted jointly by USC, UCLA Medical Centers, and Mariposa, tested 31 brands of condoms for the greatest protection against STDs and HIV. The second study, funded by the NIH and the American Foundation for AIDS Research (AmFAR), conducted as a follow-up and control, confirmed results that suggest a pattern in which leakage of HIV occurs in some brands of latex condoms, but not in others.

The studies evaluated viral transport across condom membranes to establish the relative risk of sexually contracting HIV infection. Given today's STD and AIDS crisis, it is essential that government agencies and research organizations study the effectiveness of condoms in preventing the spread of infection. holds the Mariposa Foundation. The goal of the studies were to evaluate viral leakage more fully through testing a sufficiently large number of replicate condoms to confirm or discount the earlier reported leakage of virus occurring in some latex brands. The condoms were tested for viral leakage after strained under physiological stresses by a

social meanings attached to VD actually obstructed medical efforts. He notes that research funding was

so me w h a t limited because the issue was thought to be best dealt with behaviorally. Among many VD researchers the discovery of penicillin was treated with ambivalence, since they were afraid a cure of syphilis would promote promiscuity. Brandt points out that, "Venereal

disease, the palpable evidence of unrestrained sexuality, became a symbol for social disorder and moral decay—a metaphor of evil."

Sexually Transmitted Diseases are by nature stigmatized. They are deemed to be the fault of the victims and as problems that would not occur had people behaved better. Also, AIDS, with its connection to IV drug use, multiple sex encounters, and former label as the "gay disease" touches deep Puritanical concerns and revives alarms of promiscuity and the existing moral fear of homosexuals. "The connection of AIDS to 'sexual irresponsibility' has been made repeatedly", notes Peter Conrad, professor of Sociology at Brandeis University, in his article in *Social Interaction*, titled "The Social Meaning of AIDS." The social image of AIDS affects medical care and scientific research, diverting attention from real public health concerns. Conrad goes on to note that while medical scientists have recently gained a great deal of knowledge about AIDS, the stigma AIDS presents has limited public funding for AIDS research. With the exception of hemophiliacs (who made up less than two percent of the cases), AIDS' image in the public eye was intimately connected with marginal populations. It was a disease of "those deviants," considered by some as deserved punishment for their activities.

One of the most striking aspects about the social

reaction to AIDS is how fear and stigmatization have led to resistance to information about AIDS. Conrad's

article compiles intellectual opinions that contend that low knowledge of AIDS is correlated with high perceived susceptibility. Conrad explains that "it appears that rather than low knowledge creating fear, the social meaning of AIDS creates resistance and barriers to taking in accurate information

about AIDS". Federal funding for research and prevention of AIDS only emerged when it threatened blood transfusions and blood products so that public consciousness was aroused. But as exhibited by Mariposa's pioneer study, funding for concrete prevention

cont'd AIDS, pg. 26

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# "Strikes" for peace: Panel tackles Bosnian dilemmas

by Nicole Hafa

Teach in The word conjures up images of he-dyed students crowded into back rooms filled with the tones of Buffalo Springfield and all there is to learn about the injustice of the Vietnam War. It reminds one of the steadfast solidarity that often typified the anti war opposition. It recalls the peace movement of the sixties.

Today in the wake of the Cold War when mutual nuclear destruction does not figure so prominently into the discourse of possible armed conflict the sides for and

organized in order to help students gain a better understanding of the conflict. The speeches given at the meeting only underscored the necessity that people be as educated and informed as possible before they instinctively rally to support any program of action on the issue.

Both Rieff and Denitch focused on the popular touchy feely and sentimental responses to the plight of Bosnians and warned the audience to avoid such reflexive emotionalism as much as possible.

Don't confuse symbolic and practical actions. Rieff in one. It's clear that after nearly two years of war in Bosnia Herzegovina, described in reams of newsprint and depicted in floods of horrific photographs. Americans, as much as they try, can no longer ignore the devastation in the former Yugoslavia. The Sarajevo mortar attack was probably the most striking wake-up call for those who tried to comfort themselves with the prospect of convenient isolationism. Jolted from their long standing indifference

Undoubtedly, anyone with a shred of conscience that is aware of the carnage in Bosnia wants peace; however, the question that confronts us now is how to secure that end.

against intervention are no longer so clearly drawn. In 1994 after 22 months of genocide in the former Yugoslavia continues largely ignored — in any practical sense — by the great powers, frustrated even outraged activists and concerned groups are rent by divisions. Today the idea of any monolithic peace movement is a rather curious notion. Undoubtedly anyone with a shred of conscience that is aware of the carnage in Bosnia wants peace, however the question that confronts us now is how to secure that end. Is a non interventionist option still viable or must we Strike for Peace?

David Rieff concentrated on this dilemma in his talk at Columbia's teach in on Bosnia on February 15th. People in the peace movement have never had to think hard or long about war because the peace movement's principle focus has been opposing military intervention, war making capacities and the like. Now the peace movement is thinking about the uncomfortable proposition of suggesting a war. The Harper's writer was joined in a panel by Bogdan Denitch, a CUNY professor, Julie Mertius, a member of Helsinki Watch, and Naomi Capelli, a freelance journalist. With regard to the immensely complicated situation in Bosnia, a teach in was

many Americans quickly realized that something must be done. In fact many who had hitherto opposed US intervention began to call for the air strikes long considered taboo. Rieff, who is in favor of air strikes directed much of his speech to precisely this group. If you're for air strikes, I think you should understand that what we're asking for is not police work. It's not rounding up a few suspects. It's not putting a few people in jail, a few bad people, but war. War is a real thing. It's not a detail. It will kill a great many innocent people. That's the effect of what you're calling for.

Still, though Rieff and Denitch support US (or NATO or UN) military intervention, their support does not stem from any unconditional faith in US foreign policy or NATO and UN designs. Denitch explains that thus far the US response has been typified by a scandalous lack of decision, indicating the administration for its slipshod stance on the Security Council arms embargo on Bosnia Herzegovina. You cannot take the position that the cities are not going to be defended by the international community and we won't let them defend themselves. You have to decide what to do. The arms blockade on Bosnia is probably one of the few US policies

that has been roundly criticized by most of those who associate themselves with any sort of peace activism. With the exception of pacifists, almost all groups, whether for or against armed intervention, hold that the embargo is in clear violation of the fundamental right of self-defense and demand that it be lifted.

Considering the negligent and callous character of the West's actions—or inaction—to date, Denitch brought to light perhaps the crux of students or Americans' dilemmas concerning foreign military intervention: What can we do where do we put our faith when only insanity and inefficiency have typified the response of the US, the UN and NATO? What sort of action can those suspicious of US foreign policy like Denitch support? With more Bosnians being raped and killed each day, our quandary is even more complex. Should we look back at failed interventions like Haiti and Somalia and conclude that, as the odds are not in our favor, the US remain uninvolved militarily? Or should we hope against hope that maybe now armed intervention will save lives? Or must we support air strikes and the dispatch of ground troops since the alternative—continued death and destruction—is so bleak that even with poor prospects for success, there is no other moral choice, hoping that by sheer coincidence the interests of Bosnians will match those of the great powers? Denitch's answer is that we cannot conscientiously rest on our ultra-rational analyses and hyper-intellectual calculations and conclude that armed intervention is not worth the risk. He urges that we cannot wait until the structure of the international system is transformed and more democratic until the US is a spotless moral agent; before we should support inter-governmental decision making. This choice would leave us utterly, option-less, quiescent and impassive, he suggests.

Further, though Denitch is in favor of military intervention, he believes that as it stands NATO has a *qui pro quo* on intervention with partition in its plans—a policy that he is firmly against. A settlement forcing on Bosnians an ethnic ghetto which is unviable is unacceptable. It is unacceptable to intervene for a partition, the CUNY professor asserts. Still many who are opposed to intervention see partition—ethnic apartheid

—as the almost certain end of Western intervention since public and US congressional support will only be strong enough for a 'get in and get out' type of intervention. They hold that a speed—perhaps largely symbolic—US intervention will aim only narrowly and will stop short of achieving any long-term viable solution which means securing a multi-ethnic state. They, with Rieff and Denitch, all believe that in the long run a multi-ethnic multi-cultural Bosnia is the only way to avoid more death and misery in an ongoing war.

However, some, including Vanni Capelli, contend that at this point partition is unavoidable. He stated that the idea of a multi-ethnic Bosnia is a very nice dream but I see no evidence of it ever existing as a psychological reality. Unfortunately I see partition as the only option that remains.

Julie Mertus of Helsinki Watch, speaking about the War Crimes Tribunal brought to light yet another

Faced with such a situation, where great power policy has been marred by compromising positions and self-interested deal-making, while more innocent people die at the hands of ethnic cleansing each day, many Americans have been gripped by cynicism and a feeling of utter powerlessness.

dimension of the cynical geopolitics which typify the West's response to the Bosnian conflict. Not necessarily representing Helsinki Watch views, she began her talk by asking how many in the audience have been following the tribunal and expressed surprise that anyone was actually aware of recent developments. The reason she was struck was that its been Western policy to keep quiet on the prosecution of war crimes. 'They don't really want you to follow it,' she said. Every step of the way they [the UN Security Council] are using delay tactics: delay, delay, delay. Since its primary goal is to end the conflict as quickly as possible in order to bring warring factions to the bargaining table, it doesn't help to remind leaders that they are being indicted for war crimes. Mertus states that it is in Security Council plans to postpone prosecution until you lose interest in it. Mertus is not too optimistic.

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# Centennial Scholars Program enriches community

by Cathi Martarella

The Centennial Scholars Program, which was founded in 1989, provides outstanding Barnard students with the opportunity to pursue independent projects with the assistance of mentors and the Program Directors Leslie Lessinger and Helene Foley. While approximately half of the students who comprise the program are invited to participate at the time of their admission to Barnard, the other Scholars are chosen on the basis of their first-year academic performance.

Although all of the students are not selected at the same time, they are all required to take a seminar class entitled, *Working With Ideas*. During this seminar, which features weekly guest lecturers, the Scholars are exposed to a wide variety of ideas to consider in preparation for their independent projects. The current syllabus focuses on social categories and moral issues: race and gender, cooperation and conflict in history, politics and economics, the politics of drama and the drama of politics, style in thought and representation, and doing science—observation, experiment and theory. In addition to the seminar requirements, the students gather several times during the semester for working dinners where they discuss essays, potential project ideas, and present groups projects. At the end of the course, most students have decided on a specific topic for their projects.

These topics do not have to be related to the student's

major. She is free to pursue any interest in whatever area. The scholar is provided \$2500 to spend on research and materials. The possibilities for diversity in project topics are thus fairly open.

Once the student has chosen a subject, she must select a mentor from the Columbia community. In addition to regular meetings with her mentor, the student must also take about three courses with her mentor. Together, the two plan the project proposal, budget and symposium



photo courtesy: Barnard Public Relations

presentation.

Last year's projects focused on a myriad of topics from the poetry of e. e. cummings to computer animation. Some of those in between included Ilana Blum's *'Child of My Soul'*—a presentation composed of readings from her memoirs and fictional selections which reflected the immense power of language; Esther Fried's research project on Israel, *Hope and Despair: The Miracles and Difficulties of the Recent Immigrant Wave Facing Israel*; Yona Friedman's project called *'The She Cage'*—a meditation on language and identity which was covered in a touch book; and Camara Diaz Holloway's film script about the life and times of Cleopatra called *'Snow Jobs: The Images of African American Woman in Popular Culture'*. Some of this year's presentations thus far have included

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# Seamus Heaney continues Gildersleeve tradition

by Marganda Jorge

On Wednesday March 9 the Gildersleeve Lecture Series established to enrich academic life at Barnard by facilitating the visits of distinguished scholars to our community sponsored a poetry reading by the highly acclaimed Northern Irish poet Seamus Heaney. The Series is named for Virginia Gildersleeve who was Dean of Barnard from 1911 until 1947 and had a great role in shaping the college as an institution. Since 1957 it has brought an admirable list of speakers to Barnard among them Claude Lévi-Strauss, Nadine Gordimer and Umberto Eco.

Heaney was born in 1939 in Castledawson, Ireland and grew up in Derry. He is a graduate of St. Joseph's College and Queens University and has gained great notoriety for his poems, essays and critical works and received honorary degrees as well as the Somerset Maugham Award, the Irish Academy of Letters Award, the E.M. Forster Award and the Lannon Foundation Award. Currently he is the Boylston Professor of Rhetoric and Oratory at Harvard University and the Professor of Poetry at Oxford University.

The wet landscapes of Derry appear often in his poems. Much of his work, including his most famous *Death of a Naturalist*, harkens back to his childhood and memories of the land and his family. Some of his other works include *Door into the Dark*, *Wintering Out*, *The Haw Lantern* and many more. His poetry is distinctively Irish, infused with religious overtones suggestive of his Roman Catholic upbringing and images of potatoes. Simple details of quotidian life are transformed in his lyric verse, which includes diverse images of farm life, playing with his brother on the sofa and what he called "the ancient and as far as I know dying, art of folding sheets."

As he read his work in Barnard's James Room, he joked and talked almost familiarly with the audience. He modestly kidded about the comparisons of his work to Station Island, to Dante's *Inferno*, claiming that the mention of Dante is like a nuclear deterrent in any discussion of poetry. He went on to discuss briefly the mythical and oral tradition embodied in his poems. He suggested the deep infusion of oral legend and lore in Ireland and mentioned his study of it through extensive reading, adding jokingly that's the way oral tradition is going now. He also spoke about the historical events

such as World War II that influenced his writing, the haunting of my innocent childhood by the terrible events in Europe. His poems are personal, often dark, sometimes stark and deeply, though not always ostensibly political. One of his selections was a poem entitled *Keeping Going*, which was inspired by an IRA shooting.

*By critic Harold Bloom, Heaney is gratefully hailed as the innovator who has changed contemporary English poetry, "turning it back to a greater rhetorical richness after the thinning out of tradition by Philip Larkin."*

and which Heaney believes is about a child's sense of dread, a childhood mixed with adult distresses. The duality of writing and on a grander scale of living pervades Heaney's verse. It is what he calls "the sin of writing, the pleasure of dealing with pain."

Many critics, including Harold Bloom, have argued that Seamus Heaney is worthy of comparison to William Butler Yeats. By Bloom, he is gratefully hailed as the innovator who has changed contemporary English poetry, turning it back to a greater rhetorical richness after the thinning out of tradition by Philip Larkin and his followers. By others, he is similarly appreciated and looked to as the holder of great promise. One critic, John Wilson Foster, wrote of Heaney: "If Heaney becomes the best Irish poet of his generation, it will be because he has remained true to as great an Irishness in diction, setting, and theme as he has already achieved, while taking the emotional risks of his great antecedent, Yeats, and his contemporary, Thomas Kinsella."

Marganda Jorge is a Barnard tutor and a Bulletin editor-in-chief.

# The poetry of Seamus Heaney

## *Digging*

Between my finger and my thumb  
The squat pen rests; snug as a gun.

Under my window, a clean rasping sound  
When the spade sinks into gravelly ground.  
My father, digging. I look down

Till his straining rump among the flowerbeds  
Bends low, comes up twenty years away  
Stooping in rhythm through potato drills  
Where he was digging.

The coarse boot nestled on the lug, the shaft  
Against the inside knee was levered firmly.  
He rooted out tall tops, buried the bright edge deep  
To scatter new potatoes that we picked  
Loving their cool hardness in our hands

By God, the old man could handle a spade  
Just like his old man.

My grandfather cut more turf in a day  
Than any other man on Toner's bog  
Once I carried him milk in a bottle  
Corked sloppily with paper. He straightened up  
To drink it, then fell to right away  
Nicking and slicing neatly, heaving sods  
Over his shoulder, going down and down  
For the good turf. Digging.

The cold smell of potato mould, the squelch and slap  
Of soggy peat, the cut cuts of an edge  
Through living roots awaken in my head  
But I've no spade to follow men like them.

Between my finger and my thumb  
The squat pen rests.  
I'll dig with it.

## *Death of a Naturalist*

All year the flax dam festered in the heart  
Of the townland; green and heavy headed  
Flax had rotted there, weighted down by huge sods.  
Daily it sweltered in the punishing sun.  
Bubbles garged delicately, bluebottles  
Wove a strong gauze of sound around the smell.  
There were dragon-flies, spotted butterflies,  
But best of all was the warm thick slobber  
Of frogspawn that grew like clotted water  
In the shade of the banks. Here, every spring  
I would fill jam-potfuls of jellied  
specks to range on window-sills at home,  
On shelves at school, and wait and watch until  
The fattening dots burst into nimble-  
Swimming tadpoles. Miss Walls would tell us how  
The daddy frog was called a bullfrog  
And how he croaked and how the mammy frog  
Laid hundreds of little eggs and this was  
Frogspawn. You could tell the weather by frogs too  
For they were yellow in the sun and brown  
In rain.

Then one hot day when fields were rank  
With cowdung in the grass the angry frogs  
Invaded the flax-dam; I ducked through hedges  
To a coarse croaking that I had not heard  
Before. The air was thick with a bass chorus.  
Right down the dam gross-bellied frogs were cocked  
On sods; their loose necks pulsed like sails. Some  
hopped:

The slap and plop were obscene threats. Some sat  
Poised like mud grenades, their blunt heads farting.  
I sickened, turned, and ran. The great slime kings  
Were gathered there for vengeance and I knew  
That if I dipped my hand the spawn would clutch it.



## Portrait of a Woman:

### Rigoberta Menchu: A Feminist in Guatemala

by Margerida Jorge

For Rigoberta Menchú, a fundamental faith in the human capacity to sacrifice and overcome extreme adversity informs any element of feminism which we may find in her life. As a young, Quiché peasant in Guatemala, she survived a childhood fraught with the dangers of poverty, malnutrition and disease to become a catechist and, later, a leader among her people. Her experiences are recorded in an amazing account of her life, entitled (in translation) *I, Rigoberta Menchú: An Indian Woman in Guatemala*.

In many ways this title very much reflects her character: she is very rooted in her traditions and embraces her culture wholeheartedly. She is the quintessential Quiché woman, her identity deeply rooted in her personal and national history. She is a representative of a culture which she embraces fully "what has happened to me has happened to many other people: My story is the story of all poor Guatemalans. My personal experience is the reality of a whole people." In Spanish, the book's title, *Me Llamo Rigoberta Menchú Y Así Me Nació la Conciencia*, is even more revealing. It translates as: *My Name is Rigoberta Menchú and Thus Was My Consciousness Born*. The hardship of extreme poverty, her experiences working on plantations from the age of five, and the communal values of her village community and indigenous religion shaped Menchú's consciousness. As she watched her fellow peasants struggle through the endless toils of coffee-picking, and breaking virgin soil to produce enough maize just to survive, her attitude gradually changed from one of embittered acceptance of her plight to an awakening realization of the systemic genocide and discrimination constantly inflicted by the racist power elite that governs her nation.

Like many of her fellow poor Guatemalan Indians she watched her siblings die, while their oppressors denied her mother even enough time for a burial. She struggled to pick 70 pounds of coffee for 35 cents a day.

Meanwhile, her culture taught her to endure. At the mature age of 10, she became an "adult" expected to

officially accept the responsibilities of community, work, and all the difficulties of life. Only later did she realize that she had been denied a childhood, as are all her fellow peasants, who are forced to make that sacrifice and accept early on the seriousness of a precarious existence in order to survive. In her own words, she says "I started thinking about my childhood, and I came to the conclusion that I hadn't had a childhood at all. I was never a child. I hadn't been to school, I hadn't had enough food to grow properly, I had nothing." Similarly, only later did she grow conscious that the responsibility for the tragedy and misery all around her lay with a system of government which perpetuates decimation of the Indian population and disregard for indigenous culture and tradition. Although her infant brother was not actively murdered by the ladinos (those of mixed blood, anyone who rejects the Indian heritage of Guatemala), he was deprived the means of survival (fair wages for his parents to buy food and medicine) by a society that devalues Indians as human beings and reduces them to expendable work animals. In this way, and through these experiences Rigoberta acquired an awareness of her living conditions that transcended the personal sphere.

The nature of her political actions is strongly classist and strongly tinged with the communalistic values and cultural pride which so shaped her. "We didn't have the notion of enemy in our culture, until those people arrived to exploit us, oppress us and discriminate against us. In our community we are all equal. We all have to help one another and share the little we have between us. There is not superior and inferior," Menchú argues. Although women, naturally, have a different social position than men, their role in the class and cultural struggle is not less than men's. It is simply specifically their own. Their common oppression as Indians served as an equalizer, because it forced everyone to participate in survival, which, in the end, amounts to the greatest resistance. Menchú's view on the place of women in the revolution strongly reflects the influence which her

cont'd MENCHU, next page.

mother, a leader of the community and active participant in the struggle for class and racial equality, had on her life: "My mother used to say that through her life, through her living testimony, she tried to tell women that they too had to participate. . . Women must join the struggle in their own way. My mother's words told them that any evolution, any change, in which women had not participated, would not be a change, and there would be no victory." Her mother was later murdered by the military, but not before she, along with Rigoberta and her father, watched her sixteen year old son brutally tortured and burned alive as an example to political dissenters. Rigoberta's mother died an equally horrible death, tortured and brutally kept suffering until finally being allowed to die. She was not granted a burial, instead, her body was left, guarded, tied to a tree to endure animal scavengers and natural elements.

The larger political struggle has brought to the surface a feminist vision. Guatemalan Indian women are finding a political empowerment and realizing that "it was paternalistic to say there should be an organization for women when in practice women work and are exploited as well." Yet, Menchú sees the separation of men and women into two camps as counterproductive and that real success in this area requires an inclusive approach and open dialogue: "For the time being, though, we think that it would be feeding machismo to set up an organization for women only since it would mean separating women's

work from men's work. Also we've found that when we discuss women's problems, we need the men to be present, so that they can contribute by giving their opinions."

Menchú acknowledges that she has had some difficulty managing as a leader because many men found it difficult to take orders from a woman. Her solution is consistent with her general attitude toward the movement: "It's simply a question of principle. I have my job to do just like any compañero."

And, indeed, she does it well, all the while exuding a vibrancy and commitment to her cause that is clear in her words. Her suffering has been great, but her commitment knows no limitation. With quiet, but unfailing strength, she proudly carries the burdens of an entire people and scarcely feels the weight, despite its pressure on her: "I tried to forget so many things, but at the same time, I had to face up to them as an adult, as a woman with a certain level of consciousness. . . and it's not my grief alone, it's the grief of a whole people."



Margarita Jorge is a *Barnard Junior* and a *Bulletin* co-editor.

## Discussion of Bosnia dilemmas continues

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that once the situation is resolved, the most flagrant violators of international law will be brought to justice.

Faced with such a situation, where great power policy has been marred by compromising positions and self-interested deal-making, while more innocent people die at the hands of ethnic cleansing each day, many Americans have been gripped by cynicism and a feeling of utter powerlessness. The typical reaction to such a frame of reference can take two dangerous forms. One is an agonized emotionalism which urges the U.S. government to "do something," anything, simply to "act" in some fashion. The other is an equally disturbing retreat into apathy, whether it's based on the notion that "Bosnia is Europe's problem, not ours" or frightening nihilism. Both are unsettling prospects and must be avoided if a just resolution to the conflict is to be reached. But between these two poles, there is room for constructive action and,

in the name of peace, it must be used. In the words of a concentration camp survivor, Martin Niemöller, "First they came for the Jews and I did not speak out — because I was not a Jew. Then they came for the Communists and I did not speak out — because I was not a Communist. Then they came for the trade unionists and I did not speak out — because I was not a trade unionist. Then they came for me — and there was no one left to speak for me."

For information on events concerning Bosnia-Herzegovina call:

NY-Sarajevo Hotline: 212-465-2532

Nicole Haber is a senior at Barnard.

# Ecofeminism emerges at Barnard

by Jen Girotti

On March 1st, the Women's Co-op gathered in its office on the first floor of Brooks to learn more about ecofeminism. As part of Women's History month, I had been invited by the Women's Co-op to facilitate a rap session on the branch of feminism which focuses on the relationship between women and nature. I first became interested in the topic when I spent the spring of my sophomore year studying, gardening, and living on a women's center and farm in Grailville, near Cincinnati, Ohio, which was made possible by a Centennial Scholars research stipend. Ecofeminism was one of the courses that was offered at Grailville that spring. I came back to Barnard determined to bring ecofeminism into public discourse on this campus, hence my willingness to lead this rap session.

I began the session by addressing the question, "What is ecofeminism?" The term "ecofeminism" was created by the French writer Françoise d'Eaubonne in 1974 for an essay entitled "Feminism or Death" to describe women's potential for accomplishing an ecological revolution. Ecofeminism is a merging of the women's and the environmental movements in theory and in practice. Eco merging of the women's and the environmental movements in theory and in practice. Eco movements in theory and in practice. Ecofeminist writer and professor at the New School for Social Research, Ynestra King, states in her essay, "Healing the Wounds," that "[b]oth feminism and ecology embody the revolt of nature against human domination. Ecofeminism is a means of social analysis which recognizes the exploitation of the land and the oppressions of women, people of color, the poor, queers (lesbians, gays, bisexuals, transsexuals, etc.) and other groups are linked in the current power structure. In Ecofeminism: Linking Theory and Practice, Janis Birkeland has listed the basic values of ecofeminism: working for social transformation believing in the intrinsic value of nature, having a biocentric worldview, encouraging reciprocity between human and nonhuman nature, ending power over and hierarchy, promoting non-dualistic thinking, considering,

the means to be as important as the goal, believing that the personal is political, and withdrawing from Patriarchal exploitation.

After my introduction, the members of the Women's Coop brought up such questions as, "How can you be an ecofeminist in New York City?" and "What is the relationship between ecofeminism and art?" We also discussed some of the controversies within ecofeminism, for example, the conflict between the ecofeminists who believe that there are inherent differences between women and men, beyond having different reproductive organs,

Ecofeminism is a means of social analysis which recognizes the exploitation of the land and the oppression of women, people of color, the poor, queers (lesbians, gays, bisexuals, transsexuals, etc.)....

and those who argue that additional differences are socially constructed. In addition, since the association of women and nature has been used by Western culture to degrade both, why would feminists seek to reinforce that connection?

Not all of our questions were resolved last night, but we all have an opportunity to learn more about ecofeminist theory and practice on March 30th. That night, Ynestra King will be speaking on ecofeminism in the Barnard Center for Research on Women at 7:30 p.m. In addition to the Center, the sponsors include the Barnard-Columbia Earth Coalition, Barnard Students for Choice, the Women's Studies Department and the Women's Co-op, and I hope it stimulates even more discussion on this topic!

*Jen Girotti is a Barnard senior.*

# Schindler's List: its reception in Cracow

by Gabi Porter

On March 2 in Kino Kijow in Cracow Schindler's List premiered in Poland in the city where the film was both shot, and where the events portrayed really happened. Since then it has been impossible to avoid hearing the words Schindler, Spielberg, and Zydowskie (Jewish) in the same sentence all over the city. Choose any cafe, any pub, or any dinner party and you will find people in heated discussion of the film. Much like in America, the movie has had theatres packed since its premier. While Cracovians seem very excited to have their city made the subject of such international scrutiny, they are at the same time concerned that they have been unfairly portrayed or some would say not portrayed at all.

Spielberg used an extensive Polish cast and crew. During the closing credits it was very difficult to pick out

not allowed to forget. Some people don't want to see the film because the memories are too personal and the loci too close. America regards the film as educational to a certain extent. For Cracow the film is a moment of recent history that everyone over the age of 55 remembers personally. It is a forgotten fact that the death camp at Auschwitz was not built for the Jews; it was built for the Polish people. While it is true that Poles were not brought to Auschwitz en masse, the gas chambers were open and operating in 1940, but the first records of Jews being brought there are from 1942.

There are places in this world where death in its cruellest form plays host, whispering ominously, inescapably in your ear, inviting you to look in her eyes and feel horror. Auschwitz or Oswiecim, as it is known in Poland, is one of those places. Located not quite a hundred miles outside of Cracow, Auschwitz is now a museum of death where every school age child from the surrounding area is brought and told to look and remember. Unlike the high school students in the San Francisco area who were thrown out of a movie theatre for laughing during a screening of *Schindler's List*, these students cannot laugh. Fifty percent of student's in Poland would not, could not say that the word Holocaust was unknown to them, nor could twenty percent say they doubted that it ever happened. No, the Polish audience received the film quietly, thoughtfully, like a classroom full of children respectfully learning a lesson. No one cried, no one made a sound.

The history of the Jews in Poland, particularly in Cracow, is one in which over eight centuries there has been much antagonism between two proud peoples, one the guest, the other the host. Ignorance and folklore, politics and economics and religious tradition fueled the rift between Poles and Jews. In the pre-World War II years, Christian parents warned their children to stay away from Kazimierz, the so-called Jewish Town, because they said if a Hasidic Jew caught you, he would drink your blood. Nonetheless, there is a history of being tolerated, if not well liked, guests in Cracow, where they received better treatment relative to the rest of Europe. Jews were often over the centuries banished to their own section of the city, but they were never told to leave altogether.

While Cracovians seem very excited to have had their city made the subject of such international scrutiny, they are at the same time concerned that they have been unfairly portrayed, or some would say not portrayed at all.

the American names from the huge list of Poles. Two names stand out in that list: cinematographers Allan Starski and Ewa Braun, who won Oscars for their efforts. They are the first Poles to win Oscars in a major motion picture category. All of Cracow eagerly awaited the ceremony with fingers and toes crossed for Spielberg.

Cracow is a very small city. Nothing is beyond walking distance in the Centrum, which makes up most of the town. It is also a very old city, much of it is medieval, with a history of warring, invasions, and occupations that spans centuries. The city's most recent historical wound was left by World War II, a scar that didn't heal very cleanly and still bleeds occasionally. Under the Communist regime, after the war was over, a feeling of hatred for the Nazis was actively fostered by the government. It was part of every school's political agenda to teach children in graphic detail of the atrocities committed by the Germans. *Schindler's List* has reminded many of a time that Poland is

In Europe Cracow was a sort of mecca for Jews. Kazimierz, in Cracow, was, and still is, though to a lesser extent, a center of Jewish intellect and culture. In an area that does not even encompass one square mile can be found eight synagogues, only one of which is still in use. The neighborhood retains its atmosphere of being "different" from the rest of the very Catholic city of Cracow, despite Amon Goeth's assurance that the Nazis would change history by removing all traces of the Jews long presence there. Now Kazimierz is crumbling away in poverty stricken ruin, a process that started before the war when wealthier Jews moved to prosperous suburbs of the Jewish quarter, leaving behind the very poor and the orthodox to maintain the ancient monuments. Because the area has been so neglected, a neighborhood of ghosts has peeled away layers of plaster, revealing storefront signs written in Hebrew, as if to say, "We were here!"

Spielberg was welcomed in Cracow with excitement and warmth. Books have already been written about his stay in the city, and the making of the movie. Newspapers indulged in months of Spielberg watching, the local papers were full of articles and pictures of the man himself, and the public avidly followed the progress of the film. His project received all the support and intellectual resources that the city could offer. And still the dominate image of the Polish people in the film was that of co-conspirators with the Nazis, co-killers of the Jews. Polish children are seen happily playing near the marching feet of Nazi soldiers. The little girl who contemptuously shouts, "Goodbye Jews! Goodbye Jews!" is obviously a Polish child. When the women from 'Schindler's List' are awkwardly re-routed to Auschwitz they are greeted with barked orders in Polish, not German: 'Szybko! Szybko! Rozbierajcie!' (Quickly! Quickly! Undress!). There is only one reference to the Poles who helped the Jews escape from the Nazi terror, and it is so obscure as to be non-existent. There was only one non-Jew known to be living in Kazimierz at the time of the Liquidation: a pharmacist whose business was located there. His pharmacy, Apteka pod Orlem (Pharmacy under the Eagles), was the center of the underground movement helping the Jews in Cracow. He appears briefly in the film during scenes of the Liquidation. He is shown attempting to bring a Jewish woman near death into his store. An SS soldier detends the pharmacist for trying to help her and consequently shoots her in the head; he then tells the man

to leave, threatening the same fate if he failed to do so. Who would know the man was a Pole? The scene is almost out of place and out of context. The film makes apparent that the Nazis are the psychopathic killers, but there is barely a whisper of the Polish people who helped the Jews, or even the grief that was felt for them by the Polish at the injustices they experienced.

A generation has grown up in Cracow without the once familiar sight of men in black silk gabardine coats and fur

Because the area has been so neglected, a neighborhood of ghosts has peeled away the layers of plaster, revealing storefront signs written in Hebrew, as if to say, "We were here!"

trimmed hats, without the sometimes heard Hebrew or Yiddish, without Jewish children in the classroom, and also without the open hostility that was exchanged in the past. Today university students in Cracow say they can't imagine the anti-Semitism of past generations. The idea of a pogrom in Cracow after all that has happened, they say, is ridiculous. Everyone I spoke with, though, was well educated and "well brought up," and perhaps I am speaking with the optimism of someone who is not Jewish and does not see what someone who is Jewish might feel, yet perhaps Cracow has learned a lesson in tolerance. Unfortunately it seems that people in Poland who live outside of the shadow of Auschwitz, away from the immediacy of the Liquidation of the Ghetto, still have a way to come. On my way to Warsaw, coming from Cracow, I saw graffiti saying in angry red letters, "Żydzi do pieca" (Jews to the ovens!) and it seemed as if no one had learned anything.

Gabi Porter is a Barnard junior.

## For your rest and recreation: Events coming up

### Art Exhibits

#### Whitney Museum of Art

Symposium, "Photography and the Word, 1964-1994," explores relationship between photography and text with Brenden Gill, writer for *The New Yorker*, Harold Evans Executive Vice President and Publisher for Random House Alice Rose George, photography editor of *Granta*, Ingrid Sisy, Editor-in Chief, *Interview*, Jane Livingston guest curator and Thomas W. Southall, curator of photographs at Amon Carter Museum, Fort Worth, Texas Admission \$8 \$6 for students with ID Call 212-606-0211

#### Exhibits, Open from March 12-April 30, 1994

Changing the Subject, a traveling exhibition of paintings and prints from 1992-94, by Emma Amos Artist talk Saturday, April 16, 5 pm

Little Things, a cumulative, collaborative, traveling exhibition of works by 76 emerging artists from Budapest Chicago, Memphis and New York

Hearts Desire-My Liquid Rice, a window installation by Arlan Huang, presented in conjunction with an exhibition at Chinatown History Museum at 70 Mulberry Street

Lif's Tape, an audio project in the elevator by Carol Ramer

All exhibits at Art in General, 79 Walker St., Tues-Sat, 12-6 pm Call 212-219-0473

The Drawing Center presents Drawing Towards a Distant Shore Selections from Portugal, curated by Dan Cameron April 12-May 21, The Drawing Center, 35 Wooster St. Call 212-219-2166

and Linda Mark, Piano performing works by Bach Sannan and Doppler, as well as the world premiere of Robert Maggio's Two Quartets St. Bartholomew's Church, 109 East 50th Street, April 6th at 6:30 p.m., Admission is \$5, \$4 for students Call 212-751-1616

The Little Orchestra Society presents Sound Impressions The Spirit Sings Dino Anagnostis, Conductor, Rebecca Copely Soprano Jan Opalach, Bass-Baritone, Harry Huff, Organ The Metropolitan Singers/The Greek Choral Society The program will include 'Danses Sacree et Profane' (Debussy), Third Movement of Symphony No. 3, Op. 36 (Goetz), "Requiem" (Durufle), and Concerto in G Minor for Organ, Strings, and Tuba (Poulenc) March 31, 7:30 pm, at Alice Tully Hall, 65th Street and Broadway Tickets \$18, \$24 \$30 Call 212-721-6500

The NYU Department of Music and Performing Arts Professions Presents Shady Areas From Composition to Performance recent works by Richard Cameron-Wolfe, Edmund Clonck and Dary John Mizelle March 22nd 1994 at 8:00 pm at University Theater, 35 W. 4th St. Suggested Donation \$8, \$4 students

### Dance Performances

La Mama E.T.C. Presents Patricia Cremins (Woyzung Dance Theater Project) in Cassandra Flanagan La Mama E.T.C. 74A East 4th Street April 7-10 at 7:30 pm Tickets \$15 Call 212-475-7710

P.S. 122 Presents I Love You, There's So Much Trouble In The World a dance by Tere O'Connor March 31st and April 1-2 at 9 pm Performance Space 122, 120 First Avenue (at 9th Street) Ticket price \$8 Call 212-307-7171

Dennis O'Connor Dance Company presents Almost March 29-31 April 2 at 8 pm Ohio Theater 66 Wooster Street Call 212-966-6298

Barnard College Presents original works by student cont'd ARTS, next page

### Musical Performances

Cornerstone Performance Co-op presents The Ambrosia Trio, performing Beethoven Piano Trio in C minor Op. 1 no. 3 and The Cornerstone Choral performing Mozart's Requiem Sunday April 10 1994 at 3:00 p.m. Cornerstone Center, 178 Bennet Avenue (at 189th Street) Admission \$7 and \$4 for seniors and students Call 212-923-5757

Great Music in the Chapel Presents Bart Feller Flute

# Fishbone excites the Academy

by Jacqueline Klug

Fishbone played to a packed house on Saturday, February 26th at the Academy. The band is known for their energetic performances, and they certainly lived up to their reputation that night. Fishbone plays an eclectic mix of styles and sounds - everything from explosive guitar songs to ska and reggae influenced tunes.

The show started in pure rock star style with flashy lights and a huge Fishbone mural that descended from behind the stage. The band came on and started to chant "Coffee, Doughnuts, Cigarettes!" and suddenly exploded into song, much like the lyrics suggest. Fishbone's aggressive stage antics excited the teenage fans into a huge pit; it looked like a sea of flying bodies, heads and feet, with some people probably never surfacing until the end of the show.

Their next tunes showed the incredible range of their musicianship. Saxophones, trumpets, trombones and a huge assortment of percussion instruments that I cannot even name completed their unique style of music. I especially liked the Fishbone-style reggae they incorporated into their performance - they definitely should play more of that in their shows.

Fishbone varied their styles of music nicely, jazzy horn tunes quickly became riveting rock songs. These music changes, coupled with their amazing stage antics made the Fishbone show a true spectacle.

One particular highlight of the show was the song "Black Flower" off their latest album, *Give A Monkey A Bram*. This melodic guitar song features powerful lyrics such as "... Raped by mankind again/Like the auction blocks of castrated dreams..." Hearing it live added to its power.

The concert concluded with "Swim," another track from their new release. This song, heavy with bass and guitar sounds, really electrified the audience, and left them chanting "Fishbone Swim!" When Fishbone swims back to New York again, be sure to see them! They are quite a catch!

*Jacqueline Klug is a Barnard College first-year.*

## Keeping you posted: upcoming events

from ARTS, previous page.

as well as a quartet by Craig Patterson, member of the Mark Morris Dance Group. April 7, at 5:30 pm, April 8&9, at 7:30 pm, April 14, at 5:30 and April 15&16 at 7:30 pm, Minor Latham Playhouse. Tickets: \$5, \$3 for students. Call 212-854-5638.

Dance Theater Workshop presents *Ambition Bird*, March 31-April 2 at DTW's Bessie Schonberg Theater, 219 West 19th Street. Tickets: \$12 (\$5 Fri, Sat, Sun). Call 212-9224-0077.

### Poetry Readings

Literary evening with Polish poet and Nobel Laureate Czeslaw Milosz featuring a reading, reception and book signing at Barnard Bookforum. Miller Theater, 116th and Broadway. Admission \$8, \$5 for students. Call 212-854-7799.

## The dull and distorted sounds of Stanley Jordan

by Raphael Grunschlag

The centerpiece of this album is a 22 minute interpretation of Maurice Ravel's "Bolero." I find this piece, as well as the others, frustrating. Stanley is a monster player of high orders of magnitude, but the music is poor. On this effort in particular, it is primarily Stanley's brilliance as a guitarist which saves this from complete disaster. The rendition is highly synthesized, with cheesy orchestration and a wannabe hip-hop beat box back beat. Something like "Hooked on Classics." Still, through the elevator-music murkiness, Stanley's glossy jazz arpeggios and hammer-ons/offs shine through. There are a few fun moments, when real instruments get a chance to play, but otherwise it suffers from synth trumpet shouts and an overall inability to reflect much of Ravel's original. At best, this is one of Stanley's bigger attempts to creatively contemporize a complex classic. At worst, this is a model of "how not" to cover pieces which are better left alone.

Much of the rest of the album is reminiscent of Cornucopia 1989. Stanley teams up with some of his favorite players, most notably bassist Yossi Fine. The other cover tunes on the album play more naturally and

appropriately in Jordan's style. Stanley covers Herbie Hancock's "Chameleon" and Jimi Hendrix's "Drifting." Neither is very good because they both come off in the same cheesy elevator music style, with out-of-touch quasi hip-hop drum patterns. These tunes feature excellent musicianship, but they lack rawness and drive, especially in the Hendrix cover.

My favorite track is a Stanley Jordan guitar-only feature entitled "Plato's Blues." The piece is complex, beautiful, and reflects Stanley's technical as well as compositional (at last) prowess. The tune is a jazz-enhanced blues progression, with arpeggiated guitar passages and an emotional melody. Stanley takes an exciting solo with a distorted guitar sound. Here he gets a chance to rip and shred on top, while his acoustic-electric sound supports him from below. Best of all, there is none of the crap found on the previous tracks: no synthesizer, no over-produced glamour slickness, none of the hyper-studio dullness which plagues most of this album.

*Raphael Grunschlag is a Columbia College senior.*

## A shining review of *Machinal*

by Margarida Jorge

Who says that you have to leave campus for an evening of quality cultural entertainment? Not



STAB, Student Theatre at Barnard! Their production of Sophie Treadwell's play "Machinal," last weekend proved to be one the most entertaining and well-done campus performances to date.

The plot details the life of Helen Jones, who's name we do not hear until the play's very end and her experiences as a young woman in early twentieth century industrialized America. As the title suggests, machines, and mechanization, not just of industrial equipment but of human beings, and women especially, is the play's main theme. Sara Parry (CC '96), who plays Brown, does a truly excellent job of conveying the desperation and oppression which the main character experiences as a member of a restricted society that forces her constantly to "submit." Her dramatic portrayal in the final scene, in which her character is on trial for murder, is especially

cont'd MACHINAL, pg 28

# Therapy? is thought-provoking and provocative

by Hilary Reiter

'I'm gonna get drunk/Come round and fuck you up All people are shit!' screams vocalist Andrew James Cairns on 'Knives' the aggressive opening track on Therapy?'s latest A&M Records release entitled *Troublegum*. This is the Irish band's 14-song follow up album to their 1993 EP, *Hats Off to the Insane* and could easily qualify as the best release of 1994 thus far.

The music on *Troublegum* features grinding guitars and a punching, tight rhythm section. The brilliance of the band is their ability to combine hard-driving rhythms with catchy melodies. Therapy? creates a metallic/industrial/punk sound that also possesses a commercial appeal. This is a refreshing, musically ground-breaking album! FOR BEST RESULTS LISTEN TO THIS ALBUM AT A CULT WRENCHING, EAR-PIERCING VOLUME!

The lyrics on *Troublegum* are brutally honest and often contain fierce images of suffering and angst.

Domestic refugees/sunk in the same boat as me /We suffer alone/and these days I don't wanna go home. (from the track 'Stop if You're Killing Me')

Therapy? also describes the isolation that many artists experience—this is a band clearly inspired by painful events and observations as well as both internal and external chaos. They write about the difficulty in adapting to and coping with the world—something that today's youth is sure to relate to. The track 'Unbeliever



photo credit: Steve Gulick

reflects such issues as Cairns melodically sings. Don't belong in this world/or the next one. Feeling awkward, feeling clumsy, hating everything I've done before.

Another prevalent song topic on *Troublegum* is religion, an aspect of the song writing which was most likely influenced by the experiences that the band has had living in Ireland. Tracks such as 'Hellbelly' and 'Lunacy Booth' have several religious references. For example, on 'Hellbelly' there is vivid religious symbolism. 'You're a

sin God? Take a look at those/Gaps in your palms/Gimme those nails

*Troublegum* is a relentlessly powerful album which the listener's doubtful to grow tired of. The music is intricate and the lyrics are both thought-provoking and provocative. Therapy? is a frighteningly sincere band. The group is currently experiencing an enormous amount of success in Europe. With the brilliance of *Troublegum*, Therapy? should finally obtain an equal if not superior magnitude of success in the United States.

Hilary Reiter is a Boston-based writer and a Bulletin Music Editor.

# If not now, then when: our role in preserving Yanomamo culture

by Tara Griffin

I am currently taking Interpretations of Culture, a cultural anthropology course. I figured that I could breeze through this class; I would only skim the required reading and study minimally for the mid-term and final. Apathy surged steadily through my veins. Then I read Napoleon Chagnon's Yanomamo. Chagnon has spent more than twenty years studying the Yanomamo tribe of Bisoasi-teri located on the border between Brazil and Venezuela. He is currently advocating Yanomamo rights, and rightly so. The Yanomamo are victims of acculturation or, as Chagnon defines it, "the process of change that occurs when one culture impinges on another." The dominant governments and cultures of Brazil and Venezuela are currently exerting extreme pressure on the fourth-world peoples of the Bisoasi-teri to either assimilate into "modern day" South American culture or risk genocide.

During the 1960's, the Yanomamo had very little contact with outsiders except for Chagnon, his assistants and a few missionaries. As Chagnon illustrates in his book, the Yanomamo's greatest fears at this time were snakes and the possibility of warfare with neighboring tribes. As time progressed, however, the Yanomamo witnessed an influx of missionaries, commissioned by the Venezuelan and Brazilian governments, hoping to cure the sick and convert the rest. The two main missions, the Venezuelan and the Salesian, have completely overstepped their bounds. These missions distribute shotguns regularly to the Yanomamo. The missions simply do not seem to understand the ramifications of their "religious visits" to Yanomamoland. By distributing shotguns, missionaries are giving the Yanomamo a fast and efficient way to kill each other. The Venezuelan and Brazilian governments do not need to destroy the Yanomamo; the Yanomamo are doing it themselves.

Not only have the missionaries begun to distribute shotguns to the Yanomamo, but they have exposed almost every tribe to myriad diseases including measles: the cause of a 1968 epidemic that killed close to 30% of the Yanomamo. Missionaries carelessly expose healthy Yanomamo to sick mission employees and, therefore, spread even more disease. Whether they are aware of it or not, the missionaries are engaging in genocide.

The interaction between missionaries, the governments

of Brazil and Venezuela and the Yanomamo is a "catch 22" of sorts. The outsiders are introducing disease to the Yanomamo yet the only hope for Yanomamo survival, preventative vaccinations, lies in the hands of these very outsiders. The Yanomamo have the right to live yet in order to live they must remain in contact with the missions and the governments. Not only will the Yanomamo lose their identity as an isolated people with increased exposure to "modern technology," but they risk exposure to even more fatal diseases. Is this really necessary? Is there anything we can do? I honestly don't know. Chagnon offers the best attempt at a solution to this dilemma: write letters. He is in charge of the

Yanomamo Survival Fund  
P.O. Box 30267  
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Try it, you might be surprised.

*Tara Griffin is a sophomore at Barnard and a Bulletin writer.*

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## The Heart of the Matter...

by Amy Leavay

# The talk show wars come home

I didn't go to Cancun or to Florida. I didn't visit friends in an exotic country. I didn't even get that much school-work done. Instead, I sat for a week in my family-room and became an aficionado of sorts on the '90s version of inexpensive programming: the television talk show. After a week of grueling midterms and assignments, I thought that my mind needed a numbing experience. What, I ask you, is more soothing than a day spent with Regis and Kathie Lee, Jerry, Geraldo, Rolanda, Ricki, Phil, Sally, Montel, and my personal favorite Oprah?

So, I began each morning with a dose of humor and a thought-provoking trivia question offered by Regis and Kathie Lee. Actually, I did not get to have the pleasure of hearing stories about children named after Steinbeck characters or mutilations of Streisand songs accompanied by pseudo-famous male vocalists. Lucky me, Kathie Lee was on vacation!!! I won't be divulging any huge personal secret by admitting that I can't stand Kathie Lee. Regis is one funny guy; his jokes and sarcasm really crack me up, but that orange-haired, shrill-voiced, nasal-sounding sidekick must go.

But luckily, Kathie Lee and her whiny brats were on vacation when I was on break. So every day, I would watch the first fifteen minutes of mindless small talk between Regis and his temporary co-host, check if any of the guests were worth waiting for, and see if I knew the trivia question of the day, before I'd use my television weapon, the remote control, to switch to another station. The daily trivia question is most definitely the most entertaining aspect of the show. Watching housewives struggling to think of the spin-offs from "Happy Days" ("Laverne and Shirley," "Jony loves Chachi," and "Mork and Mindy" for the record) is really quite funny.

Unlike Regis and Kathie Lee, most other talk shows aim to be serious and controversial. Geraldo, one morning, focused on the extremely prevalent and uplifting topic of teenage Satan-worshipping murderers. That will really jump-start your day. Or how about Jerry's guests, the KKK? Can't really get more serious than them. For the life of me, I will never understand why a liberal, Jewish television talk show host would want to spend an hour

and thousands of advertising dollars on a forum for bigots to expound their views to the entire country. But what do I know? I'm just a lowly college columnist, unaware of the ins and outs of the stressful world of television talk shows.

Sally is real good if you want a good cry. No matter how bad your life is, Sally's guests always have it worse. One day Sally had on former Supreme, Mary Wilson. For an

Instead, I sat for a week in my family-room and became an aficionado of sorts on the '90s version of inexpensive programming: the television talk show.

hour she retold her truly heart-wrenching story of her son's death a month earlier in a car accident. The show, ended with Broadway star Ben Vereen coming out and leading the audience in "Happy Birthday." I think I went through a half a box of Puffs for that show.

Without a doubt though, there is one talk show host with whom I always enjoy spending an hour. Oprah. Her theme song, "I'm Every Women," tells it all. When I'm watching Oprah I really feel like she's asking the questions I want answered, and is responding just as I would. She's like my friend. And another thing that I like about Oprah is that unlike other talk shows, her topics are at least somewhat realistic. One day while I was home, Oprah's was trying to figure out how to change your voice. She had real people with annoying voices and she was giving them voice makeovers. I can't tell you the number of times I have heard some voices and absolutely winced. My only complaint about the show is that Kathie Lee wasn't subjected to a makeover.

Please don't think that all I did was sit in front of the boob tube all week. I'll have you know that I went to the movies too. But watching all those talk shows definitely did teach me something. There are just too many of them.

Amy Leavay is a sophomore at Barnard and the Bulletin Commentary editor.

## Community impact of Centennial Scholars Program

from SCHOLARS, pg. 14

Sasha Soreff's auto-biographical dance performance embodying her experiences in Africa and Jen Grotti's project entitled "ecofeminism," which traces the development of her personal political views and life philosophy.

The Centennial Scholars Program is intended to enrich the Barnard community by granting talented women a once-in-a-lifetime opportunity to indulge their creativity and passion for a particular topic in the tradition described

above. Look for fliers advertising the upcoming presentations throughout April.

*Cathi Martarella is a Barnard junior and a Bulletin staff writer.*

## Congratulating the cast and crew of *Machinal*

from MACHINAL, pg. 24

memorable.

Peggy Kaub, Rebecca Piorkowski, Nick Syrett, and Sam Shanks provide some comic relief which emphatic exclamations of "hot dog!" and catchy one liners that had the audience chuckling between intervals of serious considerations about the nature of modern economy and its influence on society, prompted by Parry's scenes with Robert Marko, her character's husband, a role which he played quite well, inspiring in the audience the suitable amount of distaste which his role demanded.

The mechanized walking, the funky music and the stark set all worked well with the actors' skill to convey a sense

of bleak, but often, darkly comic, version of industrialized life and its neglect of individuality. Everyone acted well in this piece, and Tessa Derfner, the director, did an amazing job in pulling the whole thing together. The end-product was polished, dramatic and entertaining, as well as thought provoking. The only regret I have, is that there were so few play dates. Congratulations to the entire cast on a job well done!

*Margarida Jorge is a Barnard sophomore and the Bulletin co-editor*

## Study shows condoms are unreliable in face of AIDS

from AIDS, pg 11

of AIDS is systematically avoided since it entails discussion of sexuality, a taboo in our society. The prevalent information relayed about AIDS serves to alarm without equally voicing measures of prevention

*Rana Boinice is a Barnard junior and a Bulletin staff writer*

from SHAPIRO, pg. 9

programs to "keep Barnard at the forefront of education for women." Working with the Swarthmore and University of Pennsylvania administrations to develop a computerized library catalogue system, Shapiro helped move Bryn Mawr into the computer age. She hopes to further similar technological advances at Barnard.

"Students should have had more of a say since we are most affected by this decision." — Sophie Raven, BC '96.

The presidential search committee, convened shortly after Fultter's resignation was composed of nine members of the Board of Trustees, four faculty representatives, a representative of Columbia and two Barnard seniors: Inessa Onefater and Lena Bretous. A few students complained that the student body was not adequately integrated into the decision-making process. Of the students interviewed for this article, however, the vast majority applauded of the final decision. They were impressed by Shapiro's academic and administrative credentials and confident that she would prove an important asset to the entire Columbia University community.

Many students approved of the way they were informed of the Board of Trustees' decision. The Search Committee ended its deliberations on March 14, and Shapiro was informed of the decision later the same day. The decision was kept secret, as the Board wanted to inform faculty and students at the same time. The Office of Public Relations circulated a phone-mail message on Sunday, March 21,

from BEAR, pg. 2

Christina Kuan Tsu, will hold an important meeting about the application process on Wednesday, April 6, 12 noon - 1 p.m., in the Ella Weed Room, 2nd floor Milbank. If you cannot attend at noon, please come at 1 p.m. for a summary. If you cannot attend at either time, be sure to stop by the Dean of Studies Office (105 Milbank) sometime after the meeting to pick up the materials which were distributed.

**PRE-MED STUDENTS.** In order to assure the timely completion of the Premedical Committee evaluation required by medical schools, your recommendations must be received in the Dean of Studies Office (105 Milbank) by June 15.

**MUSIC INSTRUCTION AT MANHATTAN SCHOOL OF MUSIC**

The application deadline for the May 23-27 auditions is April 15. A student who is not a music major may enroll in as many as 6 courses of music lessons (whether at

asking students and faculty to attend the all-college meeting the next afternoon. In addition, fliers advertising the assembly were posted around Barnard campus.

The meeting was only a part of an extremely hectic day for the new president. At 2:00 pm, the Office of Public Relations released a statement announcing Shapiro's appointment, and for the next two hours she spoke with members of the media before walking to Barnard Hall to address the faculty and student body. Following the meeting, Shapiro met with professors and students at a reception in Upper Level McIntosh. The last stop was a meeting with members of SGA, who voiced their concerns about Barnard, and their ideas to help improve the school. Shapiro said that she will depend on similar conversations to define her mission as president. A vision for the college "develops out of strength to grow and change," she noted. She sees her mission at Barnard as one that must be shared by the entire community, and she hopes to mold it with through "consultation with students and conversations with the faculty."

Acting-president Kathryn Rodgers will continue to serve through the rest of the semester. Shapiro plans to assume her new position in July. Until then, she is meeting with the Barnard faculty and members of the University administration. In a letter to students, Shapiro reiterated her commitment to Barnard and the promise that it represents for women. "Being asked to assume leadership of this college is a gift," she said. "And I am very grateful."

*Claire Brinberg is a Barnard College junior and a Bulletin editor-in-chief*

Manhattan, Juilliard or Columbia), the third and fourth of which must be validated each semester by concurrent enrollment in a course in music literature, music history or music theory. A music major may have unlimited instrumental instruction; a music minor may have 8 courses.

The Coping with Loss Group, which meets every Friday, from 11 a.m. - 12 noon, will now be meeting in the Conference Room in Health Services instead of 108 Milbank. For further information, please call Giselle Harrington, Health Services, x42091.

The Library will offer demonstration sessions for C110 Plus and NEXIS. Students faced with a term paper or involved in writing a senior thesis should make a point of attending these demonstrations. The demonstration sessions for C110 will be held Tuesday, March 29, 4 p.m., Monday, April 4, 11 a.m.; and Tuesday, April 12, 4 p.m. The schedule for NEXIS is Monday, March 28, 11 a.m.; Tuesday, April 5, 4 p.m.; and Monday, April 11, 11 a.m.

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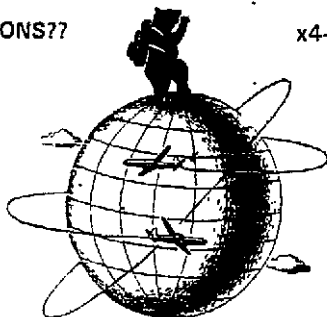
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