

BARNARD BULLETIN

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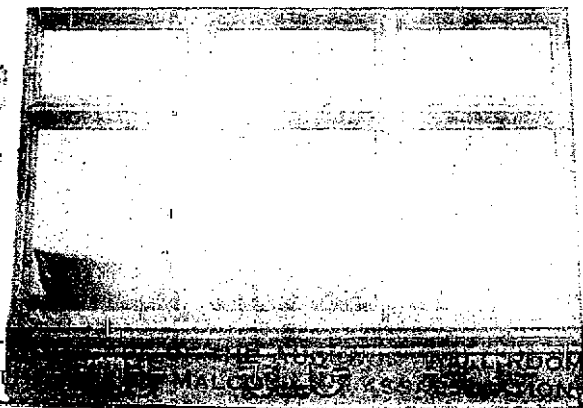


TABLE OF CONTENTS

voices

Local 2110 Strike An example of the U.S. Health Care Dilemma

news

•**Bear Essentials** As always, get the scoop from the Dean of Studies office

Page 4

•**SGA Hosts Students Decline Invitation** Sara Stover reports on an SGA poorly attended by the student body Page 5

•**A College Divided Cannot Stand** The voices of strikers and administration presented along with photos from the strike Page 6

features

•**Work by Susan D. Clarke** Learn more about this talented Harvard senior Page 9

•**A Melody of Gratitude** Yakenia Fiddler shares her thoughts on her church and Black History Month Page 10

•**Reflections on Black History Month** Aimee Sims gives us plenty to think about Page 11

women's issues

•**Groups of Color Listing** Page 13

•**"Women of Color Speak to Us from the Past"** A 1989 article on race relations causes one to wonder whether anything has changed Page 12

arts

•**No Disrespect an Inspiring Read** Sara Biggs finds Sister Souljah's new book troubling and necessary Page 18

•**Colored No More** Aimee Sims reviews *Once Upon a Time When We Were Colored*. Page 14

music

•**Pele Falls Short of Musical Goal** Moushumi Paul is none too enthused about Tori Amos' latest release Page 17

•**Jailhouse Rock** Noemi Hohlender digs Fun Lovin' Criminals Page 18

•**Music Without Words** Rebecca Hanger premieres her classical music column Page 19

•**Shows You Shouldn't Miss** Page 19

commentary

•**Health Care is a Right** Shana Stegel tells us why Page 20

•**The Cultural Plexus of Black Sisterhood** Susan D. Clarke considers what it means to be an African American woman in the 90's Page 23

ON THE COVER

The Audubon Ballroom, the location of Malcolm X's assassination, is currently owned by Columbia University. According to Carolyn Kent, preservationist, the university destroyed the main section of the building, including a large section of the ballroom, in order to build another facility. The remainder of the ballroom will contain artwork dedicated to the memory of the historical black leader. A life size statue of Malcolm X will also be placed near the entrance as a tribute.

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Local 2110 Strike, an Example of the U.S. Health Care Dilemma

I think it's unfortunate that we live in a country that doesn't provide health care to everyone" said actor Anthony Edwards when he accepted his Screen Actor's Guild award for his leading role on ER. Edwards' speech carried the same message as the striking 2110 workers in front of Barnard demanding "health care is a human right!"

Health care is a human right and it is a right denied to some 37 000 000 Americans, one in seven people living in this country, according to the *New York Times*.

Local 2110 workers worry that if they agree now to pay a portion of their premiums they will be asked to pay more in the future. This concern is valid. The *Times* reports that insurance premiums double every seven years and that most employers cushion these costs by forcing employees to contribute more to the costs and also by cutting back on coverage and benefits. The end result of soaring medical costs is that many Americans are paying more money for less health care.

The Barnard administration has no offer of a wage increase that would cover cost of living and rent increases, let alone the additional funds workers would need to pay for insurance premiums. The reality is that many 2110 employees already live from paycheck to paycheck, the money for additional expenses simply is not there.

The strike of these 150 Barnard workers reflects the failure of the United States to provide health care to all citizens. It is time to bring this issue to the forefront of national discussion and debate. Half of the nation's people without health care are under twenty five, and a full third are under the age of eighteen. What benefit to them is the cutting edge research being done at Columbia

and other institutions when they don't have access to the most basic health care? Steps must be taken to stabilize insurance rates and shield employees and employers from astronomical premiums.

With the number of hospitals and the quality of service available in this country, there is no excuse for the fact that millions lack access to physicians and prescription drugs. Many American workers stay in unfulfilling positions and accept lower wages because they fear taking a new job and losing their benefits. Still others who have suffered from major illnesses or a prolonged hospital stay are unable to find a plan that will cover them and are thousands of dollars in debt to hospitals and clinics. In debt and without care they are sometimes unable to seek further treatment and live in fear of getting ill again.

Sadly, neither the union nor the administration has an answer to the health care concerns of Barnard's own workers, let alone those of the entire country. The problem that the school and the union are facing now is one that institutions all across this country are dealing with.

While a compromise will eventually bring a short term solution, the broader solution lies in the form of radical health care reform in this country that the government must oversee. The issue of health care is one that affects all Americans indirectly if not directly.

By supporting the strike and holding classes all Barnard's campus, students and faculty are helping union workers address the broader issues that we will all face to some degree.

Our administration should hear the workers and more importantly this nation's leadership should reform the obligation it has to reform health care and guarantee medical coverage to all citizens.

The strike of these 150 Barnard workers reflects

the failure of the United States to provide health

care to all citizens. It is time to bring this issue to

the forefront of national discussion and debate.

BEAR ESSENTIALS

Attention Sophomores Information Meetings will be held Wednesday March 6 4 to 5 PM and Thursday March 7 12 to 1 PM in 202 Altschul with Dean Taylor. Please plan on attending one of these meetings for important information about advance program filing and declaration of major procedures.

PROGRAM PLANNING MEETINGS are being scheduled for students interested in finding out about departments and departmental majors.

Biology	Fr 3/20 12-10 in 903 Altschul
	Tues 3/26 & Tues 4/2 12 noon
Education	Tues 3/2 4-10 in Sulzburger Parlor
English	Thurs 3/21 4 PM
French	Thurs 3/21 1 PM in 320 Milbank
German	
Music	Mon 3/18 & Thurs 3/21 12 noon in 217 Milbank
Pan African Studies	Mon 3/18 12 noon

Students interested in studying in the Asian & Middle Eastern Cultures department should contact Rachel McDermott (x45416) for North Africa the Near East the Middle East (including Hebrew concentrators) & South Asia Irene Bloom (x42125) for China & Korea and Kufko Ikeda (x42296) for Japan.

ATTENTION PREMEDS Columbia University's college of Physicians and Surgeons will hold its Annual Minorities Recruitment Day Conference on Saturday March 23. More information and registration forms are available from Dean Bourmountain and Jaime Abdo in 105 Milbank.

STUDENTS INTERESTED IN RECEIVING TUTORING tutoring assignments take time to arrange. If you have an upcoming exam and would like to apply for a tutor please file your request with the Dean of Studies office (105 Milbank) well before the date of the exam (i.e. at least 2 weeks). To avoid disappointment and frustration do not wait until the day or two before an upcoming test to request a tutor; we simply cannot accommodate those requests.

APPLY TO BE A WRITING FELLOW The Writing Fellows Program is looking for Barnard Students in all majors who read write and communicate well. If you would like to work with your peers on their writing and will be a sophomore or junior next semester (fall 98) pick up an application in the English Department (417 Barnard) fall or in The Writing Room (121 Reid). Applications are due Friday March 22.

From the Desk of

Joe Bertolino

D E S K

My friend George Brelsford Director of Residence Life at Rowan College of New Jersey recently shared with me the following story:

Just the other evening my six year old son and I were in the car together taking care of a few errands. We had been chatting about his day and the various adventures of a six year old. When out of the blue he looked at me and asked "Daddy, do worms have tonsils?"

Since the anatomy of worms does not take up much of my thinking time I had to reflect back for a second or two before I responded. After this quirk in our conversation we returned to more traditional subjects.

However I couldn't shake the question from my mind. It wasn't that I was overly concerned with the possible tonsil problems that a worm could develop. Instead I was curious to know where the question had come from. We had not been talking worms or tonsils at home.

The longer I thought about my son's question the more I realized my fascination. At some point most of us stop asking questions like whether or not worms have tonsils. I believe it is at this point that we make learning difficult.

Learning becomes a tedious bore instead of the exciting adventure it should be (and once was when we were young).

Neil Postman once said "Children enter school as question marks and leave as periods. College should be a time when periods return to question marks and learning becomes a great adventure once again." During this year the CAO encourages you to maintain your enthusiasm and excitement about the adventure of learning. Becoming involved in college activities can be helpful in accomplishing this goal.

Helen Keller once wrote "Life is a great adventure or nothing at all." Here is to your great Barnard adventure.

Good luck

SGA

Hosts, students decline invitation

by Sara Stover

At 8pm Monday, February 29, Barnard's Student Government Association (SGA) convened at the student lounge of 616 W. 116th Street in an attempt to draw more students to the weekly meetings. Proposals from new clubs were presented by SGA treasurer Michelle Katz. Winter grant recipients shared their results and an amendment to SGA's constitution was approved.

The first proposal of the meeting from Vanessa Richards (B'92) was for the recognition of the Breakfast Club as Political Science society which according to its constitution will accept only declared Political Science majors and minors as voting members. Richards further explained that the group deserved recognition and financial help because the Breakfast Club would initiate conversation between students and faculty about history and current events through weekly meetings, organized events with outside speakers and the master budget proposal. Information in student notebooks is to be the 1996 criteria. Just before SGA's official meeting, the recognition of the Breakfast Club was added to the Political Science Department as majors are able to put room students they want into their apartment with the student's approval.

Vanessa Richards (B'92) spoke at the meeting. She is a Solidarity Network (SSN) member and was introduced by the SSN representative requested at the meeting. SSN speaker Riccardo Marchetti (B'92) spoke at the meeting. He was a speaker at the meeting on February 29

1996. Speakers at the SGA meeting included Vanessa Richards, Michelle Katz, Riccardo Marchetti, and Vanessa Richards.

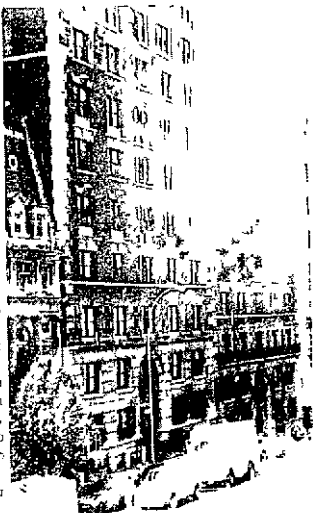
She said that the poster was a great idea. She said that she felt that the SGA was doing a great job. She said that she was very impressed with the students who were present at the meeting. She said that she was very impressed with the students who were present at the meeting. She said that she was very impressed with the students who were present at the meeting.

John Baid, Vice President of the Student Government Association, said that he was very impressed with the students who were present at the meeting. He said that he was very impressed with the students who were present at the meeting. He said that he was very impressed with the students who were present at the meeting.

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The 600 buildings

but ticket prices will not cover all of the expenses. Although this event will take place outside of Barnard if possible, Katz also explained that she would like to organize it at Barnard but that the theater department has a new policy to only let departmental things go on to the school. After questions about these proposals, the SGA agreed to advise

the grant recipients Judy Lyman and David Green proceeded to the meeting as well as by a biology student but she implied that she would be in Columbia and not half from

continued on page 8

COLLEGE DIVIDED CANNOT STAND

On Thursday February 22 Local 2110 began their strike displacing students whose professors didn't want to cross the picket line and making plenty of noise. These following quotes from strikers, their supporters, and from the various statements issued by the administration give voice to the two sides of the debate.

On Duration

*According to Barry Kaufman, Vice President for Administration and Finance, in an official release: "We are hopeful that an agreement can be reached and that the Union will decide to end its strike."

*Striker who prefers to remain anonymous: "We're going to give them hell til the end. Starting tomorrow (Friday, February 23) this is going to be a 24 hour thing."

On who should pay for health care

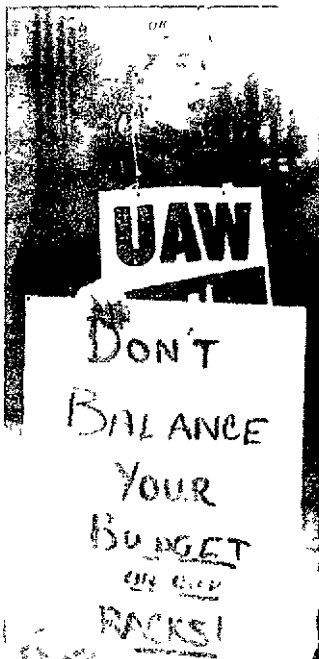
*Statement from Vice President Barry Kaufman: "From our first meeting, the College has asked for a reasonable contribution to health care whether the Union remains in GHU, its current health plan elects to participate in the College's Oxford Plan."

*Union Local 2110 statement: "Barnard proposes to eliminate our union health plan and put all of our members in the administration plan even though our plan costs less. The administration wants to make up the difference in a variety of ways toward the rest of the staff."

*An anonymous striker: "They want to *charge* our health plan and we will pay 10 percent so every year it will be *pay* WELLS here until they charge their *run*s."

On wage increases

*Statement from Vice President Kaufman: "The College proposed across the board wage increases in the first year of 2.5% (1983-1984) and 3.5% (1984-1985)."



Each of these proposals would be a few years of the current level of the College's Oxford Plan.

*An anonymous striker: "They want to charge our health plan and we will pay 10 percent so every year it will be pay WELLS here until they charge their runs."

On student support

*Statement from Vice President Kaufman: "The College proposed across the board wage increases in the first year of 2.5% (1983-1984) and 3.5% (1984-1985)."



Opposite page and below left Members of the UAW picketed outside the Barnard Gates Thursday and Friday with their slogans and carrying signs. *Above right* The strikers asked passing motorists to show their support by honking. *Below left* A Barnard professor joins the strike to show her support. Mrs. Justice joined in also. *Above left* A security guard at Plimpton. In response to the UAW strike, the Barnard stepped up security, requiring all students to show ID to get in.



SGA continued from page 7

Barnard College (BC) Office of Diversity Development (ODD) responded.

"What I wanted to do," Liv began, "was to see if there was a significant correlation between self-esteem and eating disorders."

When revealing her results, Liv concluded that there was a negative correlation between self-esteem levels and eating disorders and that there was "a significant difference between confidence levels at BC and CC." She had noted, however, that "when I came down to eating disorders, Barnard was significantly higher. Barnard students had a higher level of body dissatisfaction but Columbia had higher levels of bulimia." Explanations from the surveyed women as to why they dieted enough were either that they didn't have time to eat or that eating on campus was too expensive. Liv announced that she presented these results to the public. Liv has prepared a SGA paper report and is currently organizing an oral presentation.

Powell also a winter grant recipient explained that she completed her French comic book, although it was unable for viewing because it was still at the printer. To reassure the group, she explained that the book would be available for viewing at a later date. After she concluded, she left for Sunday, March 3 in the Sulzberger Tower to present her report to the Barnard community.

The new commuter representative, Ruchon Sharma '09, also introduced herself at the meeting and before the meeting was called to a close, a new amendment to SGA's constitution was voted on. The proposed amendment introduced a Student Representative to the Board of Trustees, Mary Burman '09. 95 states that Junior Class Marshals will be permanent members to the Senior Commencement Committee. Kelley explained why this amendment was voted on by saying, "we are filling two empty spots for Senior Commencement Committee this week and need to decide on this now." Later she explained how the approved amendment would make the experiences of not only the individual committee members but also of the committee as a whole less unorganized and more fluid.

The purpose of holding SGA's weekly meeting in a dormitory lounge was to encourage more participation and input from the Barnard community. However, as president Kelley remarked, "There was not one student there. We had posters about RA's and RA's left messages." She continued to encourage Columbia students at the time of the meeting to say, "I'm no better about it but I think it's probably better if the most is that it works over there in the Cafe."

Meetings she wishes to continue to be held on Monday from 8pm-10pm in the cafe and the next meetings is scheduled for March 13 in the Sulzberger Tower.

Sara Stover is a Barnard First Year and Bulletin Assistant News Editor.



Reverend Griffin speaks at the Aulabon.

Reverend Griffin Addresses Racism

Dr. Griffin's sermon which is from the Aulabon Chapel in Harlem was scheduled to speak at St. Ann's Chapel on Wednesday, February 4 as part of the series of discussions titled, "Shalom, Community." However, he was called away to an emergency meeting in Richmond, VA. In substitution, Reverend Daniel Griffin, his colleague from the Abyssinian Baptist Church in Harlem, came to speak at the service. He addressed the issue of racism and

"The Bible is referring to Dr. Martin Luther King, Jr. and what he has posed the question of what kind of fight we can win, but the power of the church is on itself. We have to be need a double authority of it. He read an extremely powerful poem written by Jamal Sweat, a sixteen year old student of Dr. Martin Luther King, Jr. High School in Chicago. He said, 'I have a look at my life. In this world, I am not a person, I am a number.'"

Dr. Griffin also spoke about the importance of the church in the community and the need for the church to be a place where people can find hope and strength. He concluded his sermon with a prayer for the community and a call to action for the church to be a place where people can find hope and strength.

Dark-Skinned and Peasy-Headed

by Susan D. Clarke

Light and lighter-skinned
Alpine honey pecan almond and toast
Anything but Charcoal Black
Fair and good hair
I ashloned after the dreams of yesterlife
Mc. Just dark

No questions or quelms
Mc. Black

like burnt molasses
bittersweet

α. crucumbed by slaves in the masters fields
they apologize but its too late
have to get punished for that

Mc. Peasy-headed

I reach my fingers deep into my roots
only to get them tangled into a web of resentment
trick like bur
each nap represents a burden carried
on the back of my ancestors' hard, tight and bent
no good hair like they say
should I give a shit anyway?
relaxed a relief

I too can pass (at least for a month and a half)
maybe. Cooley. Paramanuan or Dominican?
but not Black

Mc. resentful

"Get your happy-headed ass in the house"
Shut your stupid black ass up
Black bitch
Wurds dark and sour like an under-ripe tamarind ball
Far it quick so that the taste'll hurry out your mouth
But it lingers anyway on your tongue
Mixed in your food, your speech
on your breath at d in your bloodstream

Mc. lavng here

in still blackness
hands planted in my thicker of hair
as dense as the bushes my ancestors hid at
away from their masters
I too am trying to hide, unsuccessfully
away from myself



Susan D.
Clarke
A student and a
writer

Susan D. Clarke is a senior at Barnard College. Her major is Pan African Studies with a minor in Anthropology. She is a writer and aspires to be a pediatric cardiovascular surgeon. Susan is twenty-one years old. She was born in Brooklyn, New York but was raised in Jamaica, West Indies and then returned to East Flatbush where her mother and brother currently reside.

Susan interned at VIBE magazine last semester. In November of last year she served as a guest lecturer at the Fashion Institute of Technology for a writing course. Susan is in the process of writing a novel, *Gumbo* (working title) that she intends to publish shortly after graduation.

Susan believes that every African American should possess the ghetto intellect—that is to say a balance of education and ghettoecentrism. "African Americans need to understand that the ghetto is not a neighborhood but a cultural state of mind that is rich and ongoing. Those who have the ability to conceive this notion are the true intellectuals of African American society."

Gumbo

Gumbo is the working title of the ongoing fiction novel Susan intends to publish an abridged version of the novel in a series in the *Barnard Bulletin*. There will be nine chapters to the novel—each devoted to a single character. It will be a semi-universal novel. It will target characters and issues from various ethnicities (African, American, Latino, African, West Indian), sexes (men and women) and ages (8-73). The commonality among all the characters is that they are all presented in the first chapter and they all live on the same block, although they live very different lives. There are more than nine characters in the novel but can you figure out which ones are the main characters? Stay tuned for the novel in upcoming publications of the *Bulletin*.

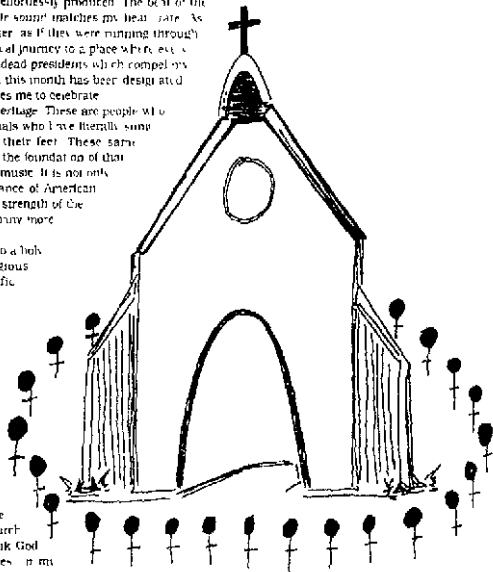
A Melody of Gratitude

by Yakeña Fidella

The colors of my uniform always appear to be a little brighter in February. My voice seems to grow higher and sweeter; harmony is effortlessly produced. The beat of the drums *seem to go deeper and deeper until their sound matches my heartbeat.* As the music is played, my dancing feet move faster, as if they were running through time. The African melodies carry me on a magical journey to a place where everything *belonged to me.* It is not the birthdays of dead presidents which compel my African music to soar. It is the knowledge that this month has been designated to honor my culture and my roots which causes me to celebrate. In February, a *chosen people rejoice in their heritage.* These are people who were uprooted from their rich culture. Individuals who have literally *stood and danced the shackles of bondage from their feet.* These same *despondent but hopeful songs and dances are the foundation of that which we have come to identify as "American" music.* It is not only our music that has contributed to the abundance of American culture, this country was built on the physical strength of the African American. For these reasons, and so many more, thank God that I am an African American!

February for African Americans is similar to a holy month. It is to be venerated like other religious occasions. Extra sacrifices during a specific month *do not signify that a people are less religious at other times during the year.* It simply indicates their willingness to give more of themselves at certain times. A Christian is still a Christian whether or not the day he/she attends service is Easter Sunday. Likewise, African Americans are members of the Negro race 365 and sometimes 366 days a year. Nevertheless, it is in February that we have decided to officially celebrate our heritage. During February, our jubilation is derived from the knowledge of our ancestry and out of gratitude for our existence.

As an International Praise Dancer, the month of February brings great joy to my church because it is the specified time when we thank God for creating such a mighty people as ourselves. In my church we realize that everyday is a day to display gratefulness to God and to rejoice. In February, however, certain songs, dances and ceremonies are prepared by us for the *ritualistic edification of the Black African American.* The copiousness of our culture is expressed through the *voices, the rhythmic and movements of our dancers.* My pastor who is also my mother-in-law, is a *pride in the courage and beauty of my people. I do not become boastful or extremely thankful that my culture is important enough to be recognized through God's grace.* African Americans have become a people who were *not a people of the hand of the free Americans.* Hence, I *thank in February my kinks become a little tighter and I hold my notes a little longer and at a higher pitch.* My praises to God are more as I thank Him for making me who I am, an African American!



Yakeña Fidella is a Barnard First Year

Reflections on Black History Month

by Almee Sims

We can all recite the names of African Americans whose names we have been told to graft into our memory: Rosa Parks, George Washington Carver and Marcus Garvey are well known to all. Black History Month is the time to remember our courageous pioneers. Their strength and heroism remain shining examples of the power that is within us which can still be drawn upon today. However we must go one step further. I feel that Black History Month is a time to be retrospective as well as introspective. Recalling the accomplishments of our heroes is an excellent pursuit in itself, but we have not really completed our task until we combine the power of these memories with that of the living heroes of our present.

This year we have seen one of our men "fall from grace" after having been accused of murdering his estranged wife and her lover, but we have also seen one million of our men come together in an effort to strengthen themselves and their communities. We have been able to go to a movie theater and see our women in "full effect" expressing their love for men and their sisters,

through the words of Terry McMillan's novel *Waiting to Exhale*. Crooning in the background were the soulful sounds of some of our most prominent musicians in the pop world such as **Mary J. Blige** and **Whitney Houston**. We have protested on behalf of political prisoners such as Mumia Abu Jamal and we have watched the nation rally behind one of our most illustrious figures in politics, Colin Powell, both as a war hero and as a potential presidential candidate. It is evident that we've been busy. I recall a scripture that was often quoted to me at the church that I was raised in: "To whom much is given, much is required."

What is required of us? I think that is a question we must each answer individually. I find that meditation is

the best time for me to gain contact with my true essence and determine what needs to be done to both preserve and cultivate it. I believe it is the duty of every African American to strive to be the best we can be, and then to push ourselves a little bit further. Unfortunately where non-African Americans are required to be excellent, we must be extraordinary — just to be noticed. In my private time I have learned that my biggest enemy is often myself. As an African American I must always uplift and support myself, because in many instances I may have to stand alone. I must be careful not to let my pride mutate into unhealthy aggression. My pride in myself must be the kind that displays itself wordlessly but powerfully. I use Rosa Parks and the strength of her silent rebellion as a resource when teaching myself this lesson. I must also be creative, because when I live in a country whose first

I believe it is the duty of every African-American to strive to be the best we can be, and then to push ourselves a little bit further.

priorities are not anywhere on my priority list. I must creatively transcend the obstacles that are bound to arise. I can rely on George Washington Carver's ingenuity, or the talent of **Babyface** as a guide in this area. I must also always put myself and my needs first, not in a way that alienates others or disrespects them in anyway, but in a way that assures that any

encounter with me will be one which can only reflect positively on myself and my community. For this lesson I can refer to the accomplishments of Colin Powell and Marcus Garvey. I can also draw on the spirit that was engendered during the Million Man March. Our people are as powerful today as they were in the past. Now as we close Black History Month let us remember that African Americans are still becoming heroes and there is a new potential leader born every minute.

Almee Sims is a Barnard Sophomore and the Features Editor for the *Barnard Bulletin*.

The *Barnard Bulletin* is seeking a

Managing Editor

Applications are currently available in our office located in 128 Lower Level McIntosh, (next to the Altschul elevators)

You must be brilliant and dedicated, stop by our office today for an application!

Be an integral part of the only weekly publication on campus. *The Barnard Bulletin*.

We are currently in need of a **Women's Issues Editor**.

We need someone informed and passionate, inquire with Melame at X4 2119

"Women of Color" Speak to Us from the Past:

Has Anything Changed?

In 1989 a number of Barnard and Columbia College women who were concerned that issues of women of color were not appropriately recognized within the student groups on campus founded the Women of Color Group. What follows is an article in which four women of color express their concerns about campus and ignorance and problems of community among women of color.

The following article was written by four women who attended the first meeting of the Women of Color Group. Two of the writers are biracial women and two are Asian American women. The ideas in this article are informed by their personal backgrounds and express only the opinions of the authors, not necessarily those of the Women of Color Group or any of the other members of the group.

The four of us, along with about 30 graduate and undergraduate women congregated at the first meeting of the Women of Color Group to articulate the fragmentation we feel in the Columbia University community and in the world at large.

We met because we desire and need a supportive, constructive group that can address our unique concerns as women of color. Most campus women's organizations either largely ignore racism even among themselves, or exist as apolitical social groups. And many of the different organizations of people of color duplicate the sexist hierarchy of the greater society by putting "our" issues above their women members' concerns. We are tired of people telling us that we are overreacting, over-sensitive or selfish. The Women of Color Group is a place where we can meet "overreact" and where we can retreat from the constant feeling of explaining ourselves and not being understood.

While we are in our first years at Columbia we can imagine how much easier our first years would have been enduring Columbia College Core Curriculum. Here in University

housing and in the New York City streets, fraternities and Columbia Bureaucrats, with the support of a group that welcomed and accepted us as we are.

Although this group is initially political and the public desperately needs to hear our voices, our initial focus is to be affirming, our own identities and educating ourselves. Therefore, our first meeting focused on self-definition, discussing both the backgrounds that brought us to the group and our hopes for what the group could become.

In defining ourselves as a group, we are aware of both the similarities and differences in our experiences as women of color. All the groups members face a class conflict because people of color in this country are linked with poverty, yet as students privileged enough to attend a university like Columbia we are all "models" or exceptions to the rule, and in a sense tokens. This leads to resentment and hostility. On the one hand we are advantaged and part of an elite, but on the other hand we are part of a disadvantaged community of people of color. We are at an institution where we can learn to articulate ourselves and theorize about our oppression, but this is meaningless if we can relate to no people. Thus it is important to draw in membership in addition to students, faculty, staff, and women race activists in the University community. We must be their stories too.

However, the umbrella term women of color, including Arab, African American/Black, Asian, Indian, Latino, Native American, and Pacific Islander women, should not obscure our individual differences. Our histories, cultures, traditions, and our attitudes vary. We are not all the same, and we are not all the same within these groups.

Some of us are of mixed race, and some of us are not. Some of us are from the United States, and some of us are from other countries. Some of us are from the same region, and some of us are from different regions. Some of us are from the same ethnic group, and some of us are from different ethnic groups. Some of us are from the same religion, and some of us are from different religions. Some of us are from the same social class, and some of us are from different social classes. Some of us are from the same generation, and some of us are from different generations. Some of us are from the same country, and some of us are from different countries. Some of us are from the same continent, and some of us are from different continents. Some of us are from the same hemisphere, and some of us are from different hemispheres. Some of us are from the same planet, and some of us are from different planets. Some of us are from the same universe, and some of us are from different universes. Some of us are from the same galaxy, and some of us are from different galaxies. Some of us are from the same cluster, and some of us are from different clusters. Some of us are from the same supercluster, and some of us are from different superclusters. Some of us are from the same universe, and some of us are from different universes.

enough to escape society's discrimination, too often we are also not Black enough to escape prejudice within the Black community.

Many people, women of color included, still perceive "women of color" as only African American/Blacks and Latinas, thereby excluding all other women. This is destructive because it denies the reality of racism that these "other" women experience. That there were only two Asian women present at the meeting made it clear that many Asian women do not consider themselves to be women of color. It is crucial for us as Asian American women to challenge the "model minority" myth which stereotypes and divides us as Asians and as people of color.

Despite the many problems inherent in naming ourselves "women of color," we feel relieved to discard the old, negative, stigmatized "minority" label that isolates us into ghettos that obscure our common oppression. Everything that we saw growing up told us to be embarrassed of our parents' native languages, and that to be white and have blond hair and white features is to be right and good and beautiful, while we could only be exotic. Now united as women of color, we need to break the white culture's hegemony by not taking for granted Anglo-Saxon appearances and values as the norm or real.

We hope that the very existence of Women of Color Group will sensitize people, but we know that no white woman or man, despite their good intentions, will ever be able to understand what it means for women of color visibly to carry with them every day their multiple labels of oppression. While we never want to pit our selves against our "other" group, the struggle is time for us now.

Translated and published October 16, 1991. Writers: Haina Chai, Jenna Lee, Heather and Risha Henry were Columbia College juniors and Sharon Rogers is a Columbia College senior at the time the article was written.

Groups at Columbia or Barnard for Women of Color

Five years after the Women of Color Group initiative it seems as if the issues are still not being addressed by the student groups on Barnard or Columbia's campus. What follows is a short list of the student groups active as well as those groups available but currently not active.

Asian Women's Coalition

Columbia College
FBH 4 909

This organization was founded in 1984. Last semester two Barnard transfer students brought new life to the group which had been left with no leadership. A marked lack of interest on the part of students has once again left the Asian Women's Coalition with no leadership. Call the above number if you are interested in reviving this group.

Black Sisters of Barnard and Columbia

Zora Neale Hurston in Brooks Hall
Tuesday 9pm

Over a decade old the Black Sisters of Barnard and Columbia (BSBC) has been a vital part of this community. Throughout those years the BSBC has sponsored conferences entitled Weekends on Black Womanhood. This year the club has focused its energies on a complete renovation of the Zora Neale Hurston center into the beginnings of a resource center for African American women. An opening reception is scheduled for the end of March.

Liga Filipina

FBH 204
Wednesdays 8pm

This group does not deal with issues solely pertaining to women; nevertheless is a highly active and focused group in which women's roles play a key role. Biweekly events are sponsored by this Barnard/Columbia group. Events last semester included a guest speaker on the Philippine revolution and its international affect, a study break with Filipino games and desserts and a Halloween coffeehouse.

Queers of Color

Wednesdays 8pm
303 Earl Hall
Contact Kathy Gomez 3 1231

Less than one year old, this group is both a social and politically focused group. Today you are invited to a free reception sponsored by the Queers of Color in the Schiff room of Earl Hall 5:30-7:30. Refreshments will be served.

Classifieds

Egg Donors

A loving Asian couple is seeking an Asian egg donor to fulfill their dream of becoming parents. If you are interested in becoming a donor and are between the ages of 21 and 31 please call (201)533-5000 ext. 2516. You will be carefully screened both medically and psychologically to ensure your optimum health. After you have completed an egg donor cycle you will be compensated \$3,000.

TEACH ENGLISH IN KOREA

Positions available monthly. BA or B.S. degree required. US\$18,500-\$23,400/yr. Accommodation and round trip airfare provided. Send resume, copy of diploma and copy of passport to: Bok II Corporation, Chun Hdg. 154 19 Samsung Dong, Kang Nam Gu, Seoul, Korea 135 090. TFL 011 82 2 555 JOBS(5627). FAX 011 82 2 552 4FAX(4329).

Meal 3/Carribbean \$189 RT Europe \$169 OW & Domestic Destinations Cheap! IF YOU CAN BEAT THESE PRICES START YOUR OWN DAMN AIRLINE. Air Tech Ltd 212/219 7000 info@aartech.com http://campus.net/acrotech

SPRING BREAK! Only 1 week to live DON'T BLOW IT! Organize group TRAVEL FREE! Florida \$109 Bahamas \$359 Jamaica/Cancun \$399 FREE INFORMATION! Sunsplash 1800 126 7710

OVUM DONOR Make money while making the best gift possible. I apply married couple eager to be parents seeks healthy white female 18-32 yrs old to be ovum donor at well NYC program. \$2,000 compensation provided. Send phone contact information and picture to: Laurie Park West Finance Station, PO Box 20603 NY, NY 10025.

Well Woman

Dear Well Woman,

Recently I have been feeling really sad and lonely. There is no particular reason why I am feeling this way, but I just don't feel very happy lately. I try to talk to my friends but they don't really understand how I am feeling. I am also hesitant to go speak with a therapist because I don't want people to think that I am depressed or something. What can I do?

Just want to talk

Dear Just Want to Talk,

The feelings you are having are definitely normal and talking is a great way to help. It's also understandable that sometimes friends don't really understand as much as they want to help you. But you don't have to feel awkward in seeing a professional. Unlike friends to whom you may feel hesitant telling everything, you are seeing a counselor who is there to listen to whatever you feel like talking about. There are the rapists at health services who are there to listen and will definitely not judge you! Also, the well women peer educators are here to listen if you would like to talk to any of them. You can stop by the Peer Ed office in Hewitt or call 3-4JUB1. We're here to listen.

Colored No.

by Aimee Sims

"North sho is different from down here"
 "Aw sugar you just done said it all"
 Neighbor to stage gbl in Once Upon a Time When We Were Colored

Prior to actually viewing this film my knowledge of its plot had to be gathered purely from its title. *Once Upon a Time When We Were Colored* in keeping with the media's avoid-ance of wholesome newsworthy topics, this movie is virtually unheard of. It is playing at one theater, the Cineplex Odeon Manhattan Twin on Fifty-ninth Street, east of Third Avenue. The one newspaper that I found carrying an advertisement for the movie displayed a single review by Roger Lambert of the Chicago Sun Times. This critic declared that the movie was "POWERFUL! One of the most important films I've seen this year!" Being a firm believer that the best things in life are not easy to find, I arranged to see the film.

The film features a number of noteworthy actors who are quite well known in the African American community. Among those who received top billing for this movie are Al Freeman, Jr. whose last role was in the Spike Lee film *Mulambo*, where he played the honorable Elijah Mohammed, and Phylicia Rashad who is most famous for her role as the quintessential nineties working wife, Clara Huxtable in *The Cosby*

Show. The film was directed by Tim Reid in cooperation with Black Entertainment Television (BET Pictures) and based on a novel by Clifton Paulbert. Tim Reid, a individual better known in the medium of television, is presently the director of a popular television sitcom entitled *Sister to Sister*, which portrays the everyday life of a middle class African American household.

Al Freeman, Jr. borrows from his grandfatherly interpretation of the role of the honorable Elijah Muhammed to create a believable and sincere rendition of Elder, Elder is the grandfather of the main character and a pillar of the southern town in which the film takes place. Elder or "Papa" as his grandson Clifford calls him, and his wife, Ma Pearl, take on the challenge of raising the boy who was born out of wedlock to their young daughter, Biker, who also narrates the film. Elder credits his Papa with having taught him all the things that have made him who he is. Elder is a wise and loving, qualities which are equal for Clifford, a role model of the highest degree. Al Freeman's performance is effortless, and the result is a character who is both complex and admirable, while remaining down to earth.

Phylicia Rashad's character, Ma Punk, takes over the responsibility of raising Clifford when his task proves too difficult for the dying Ma Pearl. Bless, Ms. Rashad performs as Ma Punk's second and then

becomes obvious that the role of mother is one with which she has become quite comfortable. This appears to be Phylicia Rashad's debut on the big screen, all of her past performances having either been made for TV movies or television sitcoms. She handles the transition with relative ease, making her acting on the big screen as enticing as it is on television. Due to the time setting of the movie, and the more subservient position that women then held, Rashad had to tone down the assertive and more strong willed qualities which millions came to admire in Clara Huxtable. Fortunately however, the caliber of Rashad's acting is such that we are not left with a simple housewife devoid of character or personality. Ma Punk is a woman with a solid identity. Her strength constitutes a resource which can be drawn on by all who come in contact with her. Her performance is worthy of the top billing she received.

Clifford is played by a number of different characters as the movie covers his life from birth to young adulthood. Though Clifford is influenced by many of the people who surround him, his own voice is relatively weak by comparison. Clifford grows up in a time when Jim Crow ruled the South. His first English lesson consists of his grandfather teaching him to recognize the letters W and C. This is so that he can distinguish the white colored facilities in the racially divided region. During

the course of his young life. Clifford witnesses his grandfather being harassed by Klansmen and the loss of his uncle's business due to the intimidation and pressure for the white community. Despite all of this, Clifford's responses are surprisingly passive. He never voices his personal opinion about the glaring inequalities he sees. And suspiciously the "big four" role models whom Clifford is encouraged to revere in school (Martin Anderson, George Washington Carver, Jackie Robinson, and Mary McLeod Bethune) established their fame not by bucking the system (like Marcus Garvey or W.E.B. Dubois, perhaps) but by proving that African

It is a unique film in that it discusses a time period which relatively few movies have addressed.

Americans could incorporate themselves into the system just as profitably as whites. Though he is constantly confronted with the idea that going north is an opportunity to leave the systematic racism of the South behind, it is not until the end of the film that Cliff decides to make that journey. And when he does, his reasons are not clear.

Clifford watches his uncle Melvin leave the South, tired of being a second class citizen. Sammy leaves, bloodied, beaten and on the verge of mental collapse. Clifford however is the only character who does not leave the South out of some hatred for his plight as a colored person. In fact, Clifford seems to misplace the

blame he blames during his journey north that the down itself is forcing him to leave—it was too small for his ambitions, yet the only ambition Clifford claims to have during the entirety of the movie is to be an "ice man" like his uncle, and perhaps a preacher too. While passing the plantation where his family will continue to work picking cotton, Clifford comments that the workers' eyes are always focused one step in front of [their] feet. This statement seems condescending and his decision to leave the South shallow. None of the characters who leave for the North are actually going to escape racism, as the audience well knows. Nevertheless, had the director made Clifford's reasons for traveling north clearer, the audience may have had more cause to support his escape. The director is to be lauded, however, for the casting of the movie. The actors who play Clifford are endeared, and talented. It is a well-

come change to see young black men play positive central roles in motion pictures. This serves as a meager compensation for the lack of complexity and depth that usually comprise a good leading role.

Once Upon a Time When We Were Colored spans the years from 1946 to 1962. It is a unique film in that it discusses a time period which relatively few movies have addressed. This was when Blacks were just beginning to get their hands on the wealth which they ought could lead them to the American Dream in the South, that meant continuing to pick cotton, but receiving wages for it this time.

The film is well directed and th-

cinematography sometimes creates the feeling of a home video. This allows a sense of nostalgia to permeate the story, and makes it even more pleasing to view. I enjoyed the film and would have to stand in agreement with Roger Ebert that it is one of the most important films I have seen this year. I believe that it successfully recreated a significant period in the history of African Americans and America.

Unfortunately, the film has not received the attention it deserves, possibly because it would seem to appeal only to African Americans and therefore not merit widespread media attention. Of the approximately thirty people in the audience on the weeknight that I viewed the film, about thirty percent were white. No one walked out of that theater without learning something of value.

Clifford left the South in 1962. The great March on Washington was in 1963. Clifford was poised to enter one of the most volatile periods in America's history. Wherever he chose to live in 1963, he was fated to encounter Americans who were not choosing a passive response to racial injustice any longer. The audience I might say thankfully, is left to ponder whether Clifford would have ended up supporting Malcolm X or Dr. King. One thing however remains certain. It is only as a result of the sacrifices of those who protested, who were imprisoned and who were killed rebelling against inequality in the states that we can say, once upon a time—when we were colored. Otherwise we might be courtards ill.

Aimee Sims is a Barnard sophomore and Bullean Features Editor.

No Disrespect, an Inspiring Read

by Sara Biggs

Sister Souljah's 1991 release from Random House entitled *No Disrespect* is a collection of short narratives with a strong undercurrent connecting them. The book centrally deals with "the African man and woman in America and our ability to relate to and love one another in healthy life giving relationships. She gets at this topic through narratives taken from her own life which resonate with pain and pride.

Souljah centers on painful and self destructive circles within African American life while taking no tone of condemnation. At the root of our confusion is a condition and mentality we all have passed down to us, she tells us in her Introduction and continues to explain what the problem is rooted in. The forbidden topic is still slavery and the behavioral, mental, spiritual and money problems it has created.

Not only do her narratives require an attentive reading but they do describe one. Any one who speaks out with seriousness and love should be listened to attentively and urgently and listening can be difficult especially to a book

like this one. She is talking directly to her readers with no pretensions and that open attitude reserves an equally open receipt on "that can be difficult because she is obviously a proud woman who doesn't swallow her words not at all when she is friendly. Although that can be intimidating in itself, it should be taken in the loving and brave spirit that it is intended. To be told that white Americans have been responsible for the oppression and destruc-

tion of many in this country is something that we shouldn't have a nit pick or get defensive about. If we are still at that point when we aren't doing very well in our job then we need a better life for all of us.

What's really important in this book is that she says that regardless of the current jargon what needs to be most important for African American people is their own community. She portrays that not as selfishness, segregation or hate but as a recognition of the enormous forces aligned against them in this country.

Some of Souljah's most chilling writing is simple and unadorned with an obvious knowledge that the facts speak for themselves. Working in New York City, she befriends a girl named Tusan from one of the New York City Welfare Hotels. After encountering the ugliness of Tusan's home life, Souljah describes her exit as follows: "Like a mantra, I kept thinking 450 families in one building, 3,000 children in one building. Five Welfare Hotels in my immediate area alone.

Welfare Hotels in every borough and every major city. Herded into these urban hell holes, African children were doomed. It was a recipe for the extinction of my people. I was a victim of genocide. I judge that I would do my utmost to resist his fate."

The book shows a great deal of conviction that although there may be nice things that be supported at the expense of the truth. One of the truths is related to her book since she hides nothing. She did



fare system which "benefited thousands of white families who lived in the suburbs and would swear to God they weren't racist and had never done a mean or harmful thing to a black person.

So it's not a feel good book and shouldn't be. It's not a feel good topic. It deals with the conditions of huge numbers of people who are born economically and spiritually crippled into a society designed against them. And as far as privilege is concerned if we have it we tend to want to deny its existence and its pervasiveness. It's an issue of whether or not many of us are perhaps breathing more than our fair share of air and this book addresses that well.

Sister Souljah is an interesting figure and she seems to do a lot of reasons not the least of which is her survival. She speaks that strong and resilient tone that you've heard and are proud with. It is for a reason.

Sara Biggs is a Barnard First Year.

P

ele Fall-Short of Musical Goal

by Moushumi Paul

Tori Amos is sitting in a rocking chair, holding a shotgun on the cover of her newest CD. Thus, everything about the songs it contains *Little Earthquakes* follows up the successes of her last album, *Under the Pink*. *Little Earthquakes*, and unlike the latter, it is not for those of you who are excited about its title to be boys unfortunately, but it actually leaves a lot to be desired musically.

Tori Amos is probably most famous for her remarkable prowess on the piano and her brutally honest lyrics. This album encompasses the best of both: truthfulness but leaves the listener wanting more in terms of music. The subtle, haunting Amos' newest songs reinforce her image of a Catholic Church (which she mentions in *Little Earthquakes*) a disrespect for religion, and shows human nature in a disturbing light.

The first song on the album, *Boy*, is possibly the saddest song I have ever heard, with the exception of *Little Earthquakes*, *Mona Lisa*. The lyrics "She's a Beauty Queen/ always in a bag in the street/ take a look at the night scene/ don't know why she's in my life/ I don't care what it is/ but I'll quit if you do." Bosendorfer and her voice lend to a haunting sound that will listener the chills. This song could have had better lyrics on earth, but the music will leave you afraid of the dark.

Muhammed my friend/ you were the potential of being one of the best. We'll start. It's time to tell the world, we'll start. We'll start back in Bethlehem/ and I'll start when she was crucified/ show me how you drank tea/ by her side. It's a vast sea of Amos listeners know from *Under the Pink*, a stream of conscientious by-products of songs like *Precious Things*. It's a good thing again the accompanying music is so good, it left me with a sense of satisfaction. It's not long and it just didn't do it for me.

Both of these songs start the album with two exceptions. *Boy* has great lyrics and a very good sound, but it is not the best. *Leather* or *Happier Than Ever* becomes song in the album in the pace. The third song on the album is track *Little Amsterdam*. It's about a brown man/ then she'll be

and... save her man, leave you... and praising her talents once

... I love you and I love you... *Little Earthquakes*... But after all Tori Amos is... always allow myself to... So that's what it feels like to... For it actually sounds like... This CD brings to the... This album sounds like the... I completely agree with her... some of you may appreciate... I will stick to *Earthquakes*... I want the arrival of her next

Moushumi Paul is a Board First Year



Tori Amos
Photo by Cor du Palmaro

Jailhouse Rock

FLC breaks musical rules



by Noemi Hollander

Fun Lovin' Criminals have released their self-produced EMI Records debut album entitled *Love Find Yourself* and have taken the campus by storm. The band's promo CD's and tapes have been a hot commodity for some time now and the release of the album looks to bring the FLC fever to new heights in the coming weeks. Although the new album proved impossible to obtain, I was able to get my hands on the much-coveted promotional CD.

I've listened to the album a few days now, and I'm still getting out of my seat to dance. I mean, this band is GOOD. FLC (Hatey, Fast and Steve) was formed in 1993 and has since performed all over the New York area at clubs such as Wetlands and CRGBs. The band's unique style has been well-received by the general listening public. We can say the technology of the 90's with the modern, ital inflections found in early blues

and rock'n'roll," explains liney

Whatever they do, they're definitely doing it right. The lyrics speak of life, New York style sex, to crazy mad cool mix one of styles coming from basic blues/jazz to reggae, ska/punk. Always there's a bit here for the music lover in every track. The album features the songs:

Passive/Aggressive, Blues for Suckers, Can't Get With That (Boyz n' Can), and Once a Thief. One of the most popular, *Can't Get With That*. From the first to the last, you can't beat the appeal of this indie collection. *Passive/Aggressive* is a hard hitting blues song, and *Can't Get With That* is a hard hitting blues funk. The FLC is real.

Can't Get With That is a straight funk. *Passive/Aggressive* is a blues funk. *Blues for Suckers* is a blues funk. *Once a Thief* is a blues funk. *Can't Get With That* is a blues funk. *Passive/Aggressive* is a blues funk. *Blues for Suckers* is a blues funk. *Once a Thief* is a blues funk.

FLC is real. FLC is real. FLC is real.

ska/funk/punk ballad telling the story of a love gone bad. A teasing minute and a half long, the glance back at the furtive relationship hits hard. Ending as quickly as it began, you're left to wonder if the relationship itself was ever really there.

With the senses like a jam session in a smoke-filled New York City apartment, *Can't Get With That* flows into the mind and brings you right into the sometimes political always music of world of the FLC. Some of us were a bit disappointed that *Can't Get With That* was the first single. Some of us were a bit disappointed that *Can't Get With That* was the first single. Some of us were a bit disappointed that *Can't Get With That* was the first single.

Can't Get With That is a blues funk. *Passive/Aggressive* is a blues funk. *Blues for Suckers* is a blues funk. *Once a Thief* is a blues funk. *Can't Get With That* is a blues funk. *Passive/Aggressive* is a blues funk. *Blues for Suckers* is a blues funk. *Once a Thief* is a blues funk.

Noemi Hollander is a *Barnard First Year*.

•Music Without Words•

by Rebecca Hunger

Hindemith is not the most fashionable of composers these days," said Theater Director Mike Russ as he introduced Miller Theater's International Hindemith Festival on Sunday, February 18. Hindemith doesn't have quite the intellectual, esoteric appeal of oh, say Milton Babbitt, whose highly complex twelve-tone compositions befuddle as many as they please. It happens to be one whom they please.

Hindemith, an extremely prolific composer, once wrote of music: "You have to make it as a manufactured product which must be brought into circulation and which has to reach its customer." His music is "Hindemith-friendly" in fact much of it is beautiful.

After Violist Kim Kashkashian gave an excellent performance of the particularly lyrical *Lush Sonata* for viola and piano, a violist I know who was sitting in front of me turned and whispered excitedly: "I want to learn that piece!" Hindemith's music may be a little too modern for stalwart classical buffs who equate the word *atonal* with Strind. It is also too tonal to be considered esoteric. Debussy used to advocate for a society of Musical Extremism ("In one friend I described it as being, too tonal, but not."). The musical vocabulary—bright, friendly cadences and great recognizable chords—is of the classical era, but the grammar—the way the music is put together—is, in many senses, modern. Hindemith's music may yet have public appeal.

In conjunction with music halls in London and Tokyo, Columbia's Miller Theater is celebrating the centennial of Hindemith's birth with a series of four concerts featuring the composer's works for violas, played by well-known performers such as Sammie Knodes of the Juillard Quartet. This is especially appropriate as Hindemith in the 1920's and '30's was well known in his native Germany and in the U.S. as a virtuoso violist. Tickets are available for a reduced student rate in the Miller Theater Box Office.

Rebecca Hunger is a Barnard Sophomore.

Upcoming Events in the International Hindemith Viola Festival

Program 3

Sunday March 3, 1996 3:00 pm
Thomas Riebl on Viola

Program 4

Sunday March 10, 1996 3:00 pm
Samuel Rhodes on Viola

All events are located at the Kathryn Bach Miller Theater 200 Dodge Hall, Columbia University

Shows You Shouldn't Miss...

March 6 - Echobelly (Irving Plaza)

One of the *Bulletin's* "Picks of the Week" faves, Echobelly's strange, distorted tracks and obscure samples are sure to please the aggressive alterna rock crowd. This band doesn't merely play, they BITE into their songs, and their live shows are truly a transcendent experience, building layer after layer of sound into each song they play.

March 16 - Frank Black (Tramps)

This former Pixies frontman was never quite as successful on his own, but the talent is still there. Frank Black writes quirky little tunes that are surprisingly complex yet easy to sing along with. His lyrics are the greatest to shout in a car at high speed, second only to the Violent Femmes (yeah, they're old, but they're good).

March 23 - Dar Williams

(Beacon Theatre)

An intelligent, haunting, thoroughly modern folk singer, Williams represents the cream of the new-folk crop. Appearing with Joan Baez, both women are intensely witty and enjoyable. Hailed by *Entertainment Weekly* as "folk's most original and incisive songwriter," this show should be an enthralling union of the old and the new.

March 28 - Rancid / Rocket From the Crypt (Roseland)

Okay, okay, so you say Rancid's just a bunch of sellouts. Fine. If Rancid's high-octane, Clash-like sound isn't enough for you, Rocket From the Crypt should be right up your alley. A group that earned its punk points while Silverchair were still fetuses, they have densely melodic songs that thrash while they cradle. If you go, ask them to play "Dichidigger."

8-50
hour

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AND UP!!!

BARNARD COLLEGE

Student Phonathon for the Annual Fund

beginning March 18, 1996 for 4 weeks

Volunteering: 6pm-9pm, Mon thru Thurs

2pm-6pm Sundays

A sponsored Columbia University program
call Eddie Peltz to arrange an interview

854-2001

HEALTH CARE IS A RIGHT

by Shana Stegel

The growing health care crisis in the United States seems to have brought us to new lows in providing for the country's non-elite population. Approximately one third of the population is without medical insurance and cuts in Medicaid and Medicare threaten to worsen the problem. Community clinics, health care centers and hospitals are being closed down by the dozens. Those that have won the struggle to stay open—at least in the short run, including New York's Harlem Hospital and Lincoln Hospital—are so severely underfunded and short staffed that they are routinely running out of necessities like blankets and penicillin while patients with pneumonia and gunshot wounds are waiting for days literally in the emergency room before being seen by a doctor (Kozol 1995).

The United States is one of the wealthiest industrial nations in the world, so why is it that the infant mortality rate in large and largely non-white areas more than doubles that in the wealthier areas of the country? Why is it that large and increasing portions of our population are consistently being denied the health care that many of our industrial counterparts view as a basic human right? And why, when health care costs are soaring yet further out of the reach of the majority, is the Institute of Medicine complaining that there is an oversupply of doctors and making attempts to limit the inflow of foreign trained physicians that can enter the country each year (Chicago Tribune 1/24/96)? This would succeed at keeping profits for domestic, untrained doctors, and health care costs for the rest of us artificially high.

Though growing numbers of the population are being cast into the ranks of the uninsured, there is

one thing that does not seem to be the case: the socialists are not doing anything to help the health care crisis. In fact, they are doing everything they can to make it worse.

Take the case of the University of Illinois at Chicago (UIC). The UIC Local 241 workers' union has been fighting for a long time to get the university to pay for the health care of its workers. The university has refused to do so, and the workers have been forced to pay for their own health care. The union has been fighting for a long time to get the university to pay for the health care of its workers. The university has refused to do so, and the workers have been forced to pay for their own health care.

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The UIC Local 241 workers' union has been fighting for a long time to get the university to pay for the health care of its workers. The university has refused to do so, and the workers have been forced to pay for their own health care. The union has been fighting for a long time to get the university to pay for the health care of its workers. The university has refused to do so, and the workers have been forced to pay for their own health care.

been to retain the \$100,000 that would be saved if the members of Local 241 were allowed to keep their current (GH) plan. This is a difficult fight for faculty, students and workers who must head a picket line and who could probably find better uses for the extra \$100,000, such as funding benefits for their works and activities for students.

The members of UIC Local 241 are facing regular university attempts to cut their health care. Though four workers died on the job over the last two years and UIC Local 241 faces the highest rate of injuries of any union on campus, Columbia University is convinced that they are taking advantage of the sick days allowed in the union contract in order to arrive at its conclusion: the University negotiating team tallied all sick days taken, including those that were taken by the workers who are now dead or who have been dismissed. Perhaps the University should first address the issue of replacing those workers who have left or been laid off rather than expiring each work day to do the job of more than one. No wonder injuries are high. What is the purpose of mandating an acceptable amount of sick days if the workers are not allowed to take them all? What is the purpose of blaming workers for being overworked and injured? Whose fault is this anyway? Let's quit figuring out what Emily Davison and the rest of the Columbia University negotiators are thinking and let's see if workers should be getting more sick days (and a raise) or not.

The UIC Local 241 workers are being forced to give up what they have gained through painful struggle. The UIC Local 241 workers are being told to give up what we are to do so what we have gained through past struggles? The UIC Local 241 workers are being told to give up what we are to do so what we have gained through past struggles? The UIC Local 241 workers are being told to give up what we are to do so what we have gained through past struggles?

afford to move in the anti-social direction of further providing work for the rich. And we as a nation must fight in order to create the type of society that we want.

What type of society is that? I believe that that is a society in which people do not die awaiting medical attention (or on the job), nor are they turned away from hospitals and clinics because they do not have insurance or cannot afford to pay. I believe that that is a society where it is not necessary for homeless people to search for their meals in the garbage or for there to be people who are homeless because society's resources are distributed rather than hoarded and held off the market in order to keep prices artificially high. I believe that that would be a society in which the mere thought of cutting the medical benefits and livelihood of anyone so that a minority may further prosper and accumulate wealth at the expense of the majority would be repugnant to the entire population. And I believe that that would be a society in which human beings would learn to appreciate and respect the uniqueness and culture of all other human beings and that the thought of having to fight to learn this would seem ludicrous.

This is not Utopian. This is merely realistic. We as a nation have the resources to change this productively and distributively anti-social environment in which growing numbers struggle to exist and to build a new environment in which we can all live. In fact, there is no reason why this should not be the last and the only barrier to the creation of this society: is our inactivity and passive acceptance of the way things are. If you agree that this is a society worth fighting for, we can begin by showing the workers on strike that we support their struggle and that this is also our struggle as a society.

Shana Siegel is a Barnard Junior and a member of the International Socialist Organization.

The Cultural Plexus of Black Sisterhood

by Susan D. Clarke

It is because of our rich heritage that we Black women—women from all walks of life—can dwell alongside each other today. In a mosaic of cultures, if we take a look in the mirror, we will see that we are crystal clear reflections of our ancestors—women of the past. They carried the burdens of repressive societies tightly bound to their heads in Kente wraps. They superseded cultural boundaries; their universal struggle was for the freedom of women in all facets of life. The women of yesterday are why we beautiful Black women can reappraise our past and give honor to those who fore-saw our destiny.

For many decades, men dominated the public arena. Black women resided in the periphery of social involvement. We used this exclusion as a means of forming a cohesive network among ourselves. Older women embraced the younger women in their bosoms, nurturing them with the pure milk of life.

Black women have always stood strong and proud, unafraid to declare that they are the core of existence and determined to have their voices resound throughout every nation...

until they were able to direct the raw meat of society with unswerving strength. This served as a specialized rite of passage for Black women.

Black women have always stood strong and proud, unafraid to declare that they are the core of existence and determined to have their voices resound throughout every nation. The grounds tremble at their cries and the earth quakes at their command. Black women learned to let the pots simmer unceasingly in the kitchen while they soothed their own lives, in a

both personal and professional matters. The faces and names of these women are engraved in our hearts because they challenged society and are the epitome of what Black women should be. For many of us, these women are a core of grandmothers, mothers and aunts. For others of us they are Harriet Tubmans, our Mahalia Jacksons and our bell hooks. By standing with these women here, the fact that they fought for our liberation is not just a knowing that empowerment is bequeathed to the masses.

We too are these women of power. We take pride in each other as we fight the odds of an all-male society and we are determined to triumph. We always remember the courage of our grandmothers and the strength of our mothers and aunts, but pass forceful and scalding through our own. We are the focus of our common goal: success. Black women stand strong and proud but that when we give to our sisters and community we are giving back ourselves because we all are one.

Susan D. Clarke is a Barnard College Senior.

CORRIE
*The Committee on Race, Religion, Identity, and Ethnicity
invites you to the annual*



March 5, 1996
Lower Level McIntosh
5:00 p.m.

(Students, faculty, administrators and staff are invited to this fun-filled evening.)

Sponsors To Date

Administrative Departments

Admissions, Alumnae Affairs, ARAMARK, Bursar, Career Development, College Activities, Controller's Office, Dean of Studies, Dean of the College, Development, Facilities, Financial Aid, Health Services, HEOP, Library (Barnard), Office of Disability Services, Office Services, Office of the Provost, Personnel, Pre-College Program, President's Office, Public Affairs, Purchasing, Quad Office, Registrar, Residential Life, Student Life, Summer Programs, Vice President for Finance & Administration

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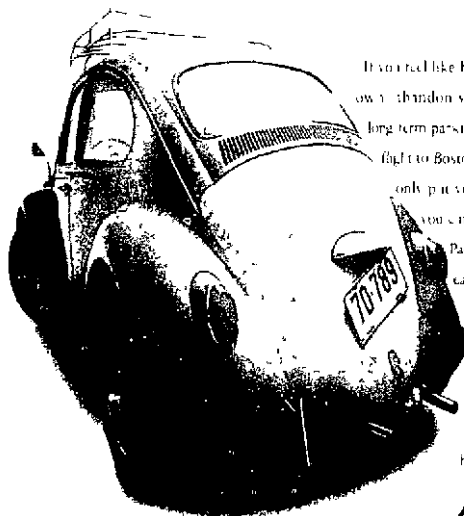
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during the 1996-97 school year including:
Sulzberger Tower, East Campus,
601 West 110th Street, Hogan, Plimpton,
Ruggles, 600, 616 and 620 West 116th Street,
and 47 Claremont.

How: Form groups of 2 to 8 students. Register your group of minimum 50 % Barnard students or 50 % Columbia students.

When: *To live in Barnard halls:*
Tuesday March 19
11am-2pm and 4-7pm
Wednesday March 20
11am-2pm and 4-7pm
Thursday March 21
11am-2pm and 4-7pm

To live in Columbia Halls:
Tuesday March 5
9:30am-4:30pm
Wednesday March 6
9:30am-4:30pm
Thursday March 7
9:30am-4:30pm

Where: James Room

John Jay Hall Lounge

For more information:

Call x43040 or send e-mail to housing@barnard.columbia.edu
or check out the Barnard Housing Bulletin Board on e-mail