The Graduate Student Advocate

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DSC Restructures Student Newspaper

By Jeanne A. Marre
Special to The Advocate

"Congress shall make no law... abridging the freedom of speech or of the press," Article I of the Bill of Rights so proudly proclaims. The Doctoral Students' Council, however, knows no such limitations. On December 19th of last year, the DSC Steering Committee resolved to suspend the student newspaper for the month of January and to dismiss the editors, Victoria Gillen and George McClintock III. Noting *The Advocate* 's, "slow rate of publication" in the resolution sent to the editors as well as to President Proshansky, Dean Moreland and the Graduate School business office, committee members concluded that "the current editorial structure of the newspaper is unworkable." In keeping with the Christmas spirit, the resolution also stated the decision to suspend the newspaper was "in no way an attack on the professionalism" of the editors, who were encouraged "to reapply once the new structure has been established, if they feel that they will be able to work professionally and independently of the DSC within the new structure."

The DSC called emergency meetings of the Media Board during the semester break. Presided by Co-Chair Manjula Giri, representatives Danny Choriki, Dinita Mehta and Michael Glassman (in absentia) devised a new hierarchical structure for the management of the paper. Now, instead of three equal co-editors, there is one editor and three associate editors, who are to be hired by the editor. "It was a decision made by a bunch of people who found themselves in a difficult situation, who were trying to find a way to solve it without sticking their necks out," Mr. Choriki said when asked about the DSC resolution. "They put up a totally transparent smokescreen that anybody who looks at it would see right though, at the price of a precedent which makes its look like the student government can do whatever it wants to with the newspaper. They should have dealt directly with whatever personnel problem there was," Mr. Choriki added resolutely. Manjula Giri was more positive about the Media Board's proposals. "We need the newspaper on a permanent basis," Ms. Giri told *The Advocate*. There were problems in the past, irregularities in the publication schedule and conflicts between the editors. We are proposing a referendum to the Constitution to institutionalize the newspaper, which should solve some of these problems." Ms. Giri

Continued on page 14.

CUNY Audits 1987-1988 Doctoral Students' Council

"Serious Shortcomings" or Gross Mismanagement?

By Al Cofribas

Graduate students make poor managers, apparently. The Office of Internal Audit recently completed the final draft of its Managerial Review of the 1987-1988 Doctoral Students' Organization. Part of a larger review of CUNY college associations, the twenty-page report, that *The Advocate* received from DSC Co-Chair for Business Affairs Megan McCormick, presents a series of "findings" concerning the 1987-1988 DSC's operational procedures. Using the DSC Constitution "as the standard for compliance to the requirements for meetings and quorums" and based on the regulations specified in the 1984 University Fiscal Handbook for the Control and Accountability of Student Activity Fees, the audit was prepared in order to "determine compliance with the Handbook and the exercise of prudent fiscal management." Auditors reviewed the minutes of the general assembly and Steering Committee, the nine-member governing body of the DSC, as well as studied DSC financial statements prepared by an independent accounting firm, and the DSC's ledgers, bank statements and cancelled checks.

Floyd L. Moreland, Dean for Student Affairs and DSC Co-Chair McCormick both reviewed the draft report and sent a response to Mr. Howard Helfgott, Assistant Vice President for Finance at the Graduate School.

Bleak Picture

"Prudent fiscal management procedures," as defined in the report, "ensure fiscal responsibility and provide adequate internal controls." The Summary of Audit Findings presents a rather bleak picture of DSC procedures. Although "the operation was governed by its Constitution," CUNY auditors discovered "several areas that require strengthening," and listed "the more serious shortcomings" of the 1987-1988 DSC:

1) *Student Council meetings were not held as often as required and quorum requirements were not always met.*
2) *Controls over vouchering and supporting documentation were inadequate.*
3) *Stipend payments were not in compliance with Board policy.*
4) *The recordkeeping for student activities was inadequate.*
5) *Financial Disclosure requirements were not met.*
6) *Prior years' surplus' were used to fund the current budget without proper approval.*

No Time for Minutes

If the proper number of DSC meetings were held in 1987-1988, there are no minutes to prove it. The DSC had 75 elected representatives in 1987-1988. Auditors "failed to document the required meetings" for four months months. "Of the five Council meetings held during the fiscal year," they wrote, "the list of attendees was available for only three meetings. The quorum requirement of 19 members was only met at one of the three meetings." The DSC Constitution provides for two quorums, "25% of the representatives except for elections, recall, amendment, and approval where a quorum shall consist of 33 1/3%."

The Steering Committee also neglected to maintain minutes of their meetings. "Only one set of minutes was presented for the fiscal year," auditors also noted that "the names of attendees and the results of referendums [sic] were not mentioned," and recommended that "[t]he minutes of all Steering Committee meetings should be maintained and should indicate the names of all the attendees and Committee members who voted for or against resolutions."

The auditors' recommendation against the DSC practice of voting by secret ballot was not well received by DSC officials, who are otherwise working hard to correct the errors of their predecessors. Co-Chair McCormick stated resolutely in her letter to Mr. Helfgott that the DSC "will not... indicate in any form, who voted for or against any resolution, either in general meetings or in steering. We record the numbers of yeas, nays and abstentions and the attendees for each meeting. There is nothing, either in the DSC Constitution, By-laws nor in the University Fiscal Handbook, which states that votes are anything but private."

Fiscal Mystery

The DSC's primary source of revenue is the student activity fee of $7.50 (plus another eight-five cents for the University Student Senate), collected by the Bursar from all registered students. Interest earned on these fees is another source of DSC income. The Graduate School business office issues checks from the Student Activity Account after receiving check request forms approved by the DSC Co-Chair for Business Affairs.

The 1987-1988 Council's failure to maintain proper records of its activities is just one example of mismanagement. The Council's 1987-1988 fiscal records lack many payment vouchers—receipts for money spent on DSC functions such as program allotments, chartered student organizations and cultural affairs programs. "In order to test the documentation in support of payment requests," the auditors wrote, "we selected a sample of 41 payments. In 23 instances neither copies of the approved check request forms nor the supporting documentation were available at the DSO office."

What may be more significant, however, is the fact that the University Fiscal Handbook circulates a $200 [illegible] for student government discretionary funds, called "miscellaneous budget" categories. "Our review of the DSC Budget," the auditors wrote, "disclosed that the DSC Discretionary Fund ($2,000) and the Steering Committee Discretionary Fund ($850) were in violation of this requirement."

Ironically, the 1987-1988 DSC fiscal summary sheet of April 28, 1988 indicates that of the $2,500 budgeted for the the DSC Discretionary Fund, *no* money was spent. The same document reveals, however, that $828 of the $850 Steering Committee Discretionary Fund were spent. In contrast with the 1987-1988 Council's relatively conservative discretionary spending practices, the 1986-1987 Council was far more liberal with the student activity fee. The DSC fiscal summary sheet of August 21, 1987 indicates that $2,884 of the $3,921 budgeted for the DSC Discretionary Fund were spent, along with $193 of the $1,000 allotted to the Steering Committee Discretionary Fund.

Nonexistent Bylaws

Minutes and budget vouchers are not the only documents missing from the DSC files. Finding No. 4 of the auditors' review

Audit continued on page 14.

Around & About The Center

The Doctoral Students' Council: A Report

Special to The Advocate

The Christmas general meeting of the Doctoral Students' Council was convened December 12, at 4.30 P.M in the Basement Mezzanine 10. Carina Yervasi, Co-Chair for Communications, presided.

First on the agenda was a discussion with Mr. Robert Gilleece, who was to field questions concerning Financial Aid. Mr. Gilleece was not able to attend the meeting, however, due to "imminent snowfall."

The election of a new Steering Committee member was next on the agenda. Megan McCormick, Co-Chair for Business Affairs, nominated Gordon Fendall, DSC representative from the Mathematics Program. Mr. Fendall was elected to the Steering Committee by accalamation.

The representatives were then asked to resolve the problem posed by DSC bylaw I.B.1, which states that the student newspaper, *The Graduate Student Advocate*, "shall be operated by a three-member editorial board with eqt al vote on editorial decisions and equal salary." The bylaw may be repealed by a 2/3 majority vote. *The Advocate* had been produced by two editors since editor Greg Pinney resigned last September. Ms. Yervasi stated that the Media Board had recommended that the editors look through the files of the old applicants and interview a candidate for the vacant editorial position.

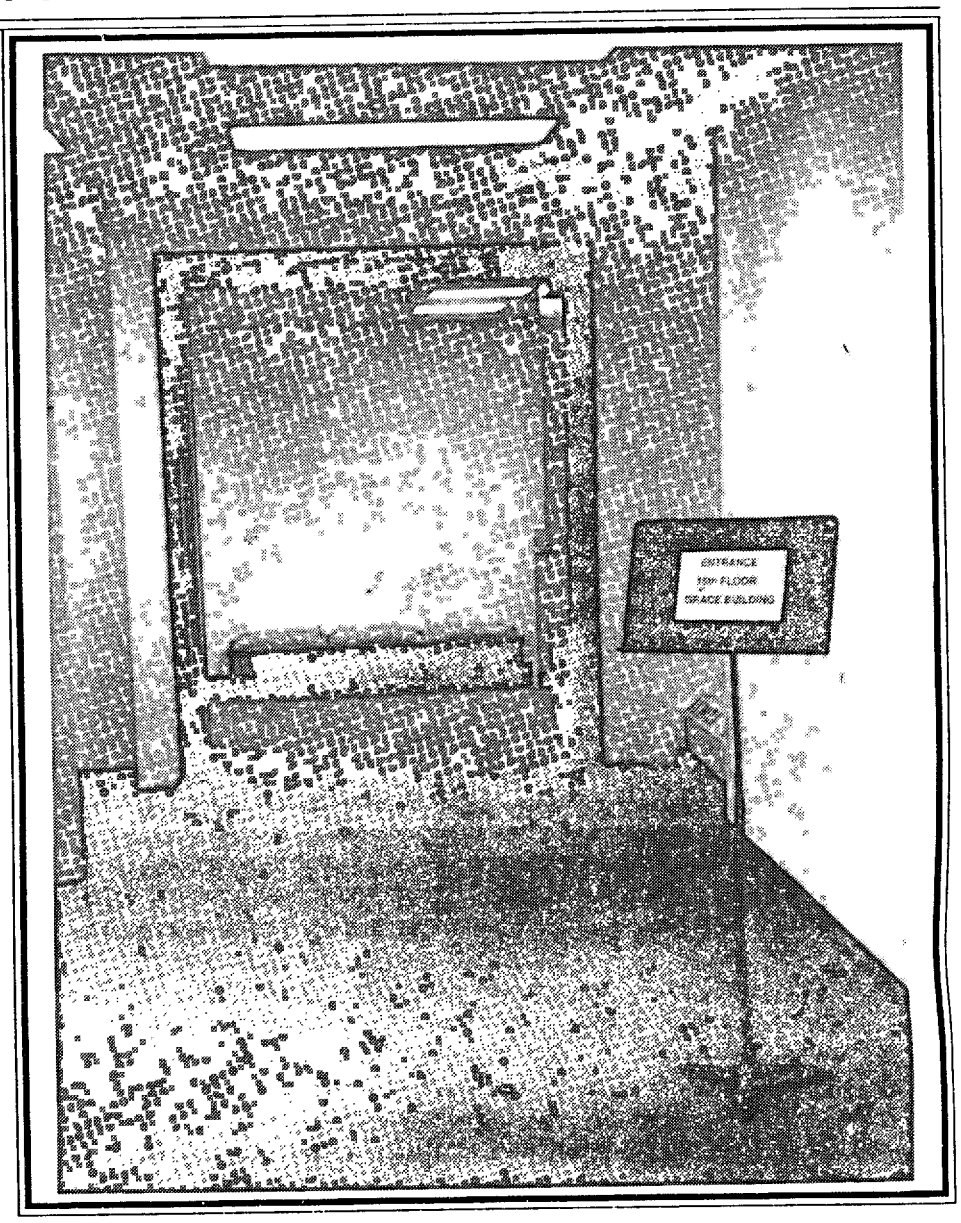
When representatives questioned the advantages and disadvantages of a three-member editorial board, Victoria Gillen, co-editor of *The Advocate*, addressed the body. Ms. Gillen explained that the purpose of the newspaper is to encourage community for students at the Graduate School. Citing the incompatibility of the different vocabularies and terminology used by diverse disciplines, Ms. Gillen declared that ' by taking the jargon out of people's skills," constructive dialogue would be created between students from all disciplines. Ms. Gillen cited the October issue of *The Advocate* as an example of interdisciplinary community. The October *Advocate* contained, she said, "a Sociology supplement on deviance," although the supplement, "Voices from the Edge," was not identified as such. Describing what she called the "structural problem" of a three-member editorial board, Ms. Gillen stated that because three people cannot agree on everything, an editorial triad "fosters paranoia." She cited Greg Pinney's resignation as a case in point. Circumstances caused Mr. Pinney to be absent for two weeks while the first issue was in preparation. When he returned, Ms. Gillen said, he felt "like an outsider." Two people, however, can negotiate a compromise more easily, Ms. Gillen continued. Recalling the accusations of "inflammatory" writing leveled at the editors after they published the Halloween edition's "Trick or Treat" editorial, Ms. Gillen said she opposed such writing, "There were irresponsible editorials. My co-editor wanted to include editorials which I found inflammatory, but they were not litigable." Notwithstanding the editorials, Ms. Gillen assumed responsibility for *The Advocate*, and appealed to the representatives to repeal the by-law. "The two issues—it is my doing. I can't start over again, with a third editor. Ideally, one editor works best," she said, although she did not encourage the representatives to create the position this year, because co-editor George McClintock had "worked very hard." At this point, Mr. McClintock stated that whether he had worked hard or not was not relevant to the discussion. "What is important," Mr. McClintock said, "is that the newspaper's structure work from year to year."

Steering Committee member Cheryl Fish interjected, stating that the bylaw requires three editors, and asked Ms. Gillen if she wished to remain on the editorial board of *The Advocate*. Ms. Gillen replied that she would continue to work for the newspaper if the the bylaw was repealed. Greg Pinney, Steering Committee member and former editor of the student newspaper, suggested that the question is not of two or three editors, but whether more than one managing editor is needed. Mr. Pinney stated that a three-member editorial board had worked last year, and contradicted Ms. Gillen's explanation for his resignation, saying that if people wanted to know why he resigned, they could speak to him later.

Krishnan Gupta of the Business Program said that the newspaper could not be found not at Baruch College. Ms. Yervasi then explained that efforts were being made to get *The Advocate* to colleges offering CUNY graduate programs. Representative Dana Fenton (Sociology) suggested that the salaries allotted to the three-member editorial board be divided among the two current editors, given their increased responsiblities. Representative Barbara Roseman (English) opposed the measure, and proposed that the two-member editorial board continue, without an increase in editors' salaries, until the Media Board makes its recommendations and salaries are determined by the Steering Committee. Finally, a proposal was made to repeal the bylaw. When there were no objections, the by-law was repealed, pending the recommendations of the Media Board and the Steering Committee.

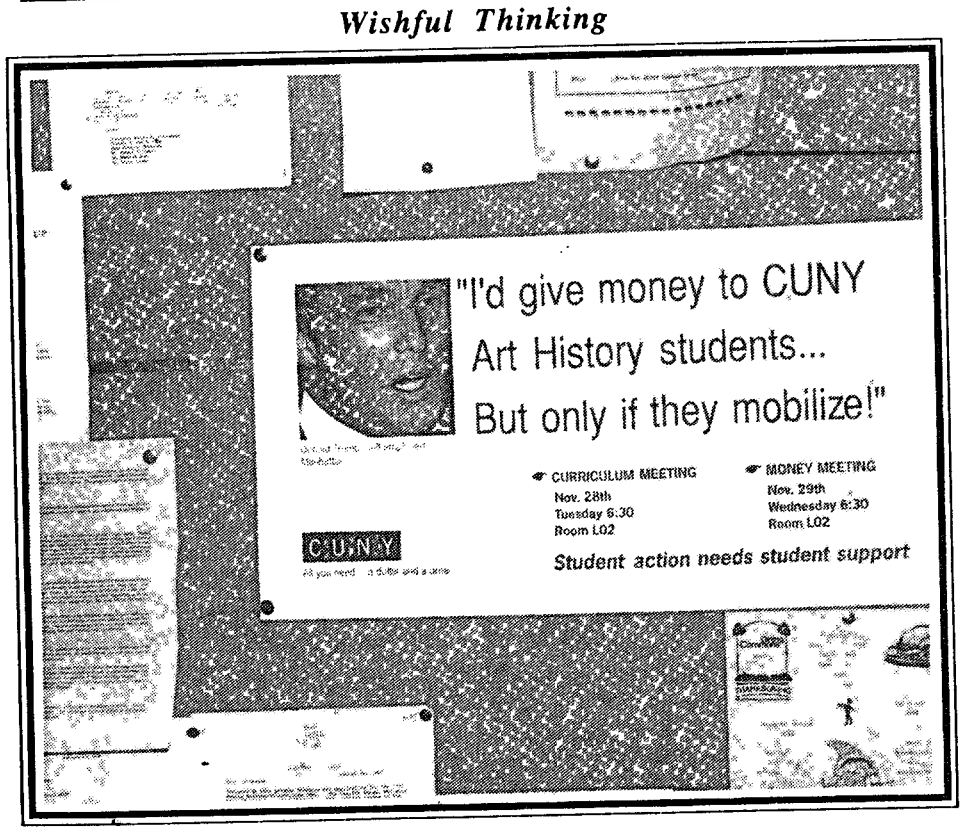
Megan McMormick, Co-Chair for Business Affairs announced that the vending machines will be returned to the Student Center in January, and asked if anyone had questions about the recent audit of the Council's financial affairs. When the representatives expressed no interest, Ms. McCormick said that the audit would be on the February agenda.

Other topics of interest included the necessity to facilitate DSC election procedures with a comprehensive mailing list of all registered graduate students, as well as a survey to determine the need for extended hours in the Mina Rees Library. The meeting was adjourned at 5.30 P.M.



Hallway to Heaven

Wishful Thinking



What's in a name, anyway?

The Doctoral Students' Council is trying to build a Student Center for the Graduate School community. We think that it is time to get rid of the abbreviation "BM." Although this shorter version of Basement Mezzanine has served in the past, we feel the appellation should imply more of a student area rather than a floor-in-the-middle area.

I only mention the scatological significance of this abbreviation to prove the importance of changing it. I'm frankly tired of people looking at me strangely when I repeat: "Office BM-01." In fact, when I became Co-Chair for Communications, I tried to stop myself from using this expression, but then I found that no one knew how to spell Mezzanine. I was forced to say, "You can just write capital B (period) M (period)." So now the DSC has opted for an entirely different nomenclature. We are ready to call that in-between-place the Student Center. For example, I now say: "The next meeting will be held in Student Center Room 10, or in Student Center Office 1." It has a nice ring to it and doesn't create any orthographic hazards.

But what is more important is that this name identifies the milieu and does not merely state the undesirable in-betweenness of "mezzanine": Student Center *means* big chairs, sofas, good lighting for reading, relaxing before class, having a stimulating conversation, reading the newspaper, grabbing some munchies from the vending machine, meeting for a cup of coffee, and ultimately student participation in the Graduate School community. The DSC envisions a welcome place where students can hang-out comfortably. We hope that the Administration will make an effort to recognize our need for this space and its new name.

—Carina Yervasi

Around & About The Center

Dining With Inka

The Croissant Craze

It was just another everyday New York experience. Happens all the time. While crossing Sixth Avenue, I was nearly run over by a van making a right turn on 42nd street. The driver screamed a few obscenities at me, and much to my horror, I screamed some back at him. Normally a peaceful and self-controlled person, I was surprised by the force of my own anger. Desperate to calm my frazzled nerves, I saw my salvation in the "Le Croissant Shop," located on the corner of Sixth Avenue and 42nd street. I went in and had a delicious butter croissant. Now whenever I am angry or depressed, I go to one of the many *croissanteries* that have sprouted up all over Manhattan.

Croissants are everywhere. Walk down any street and you will be bombarded by "The Croissant Shop," the "Paris Croissant", the "Café Croissant" and "La Croissanterie," to mention only a few. In its attempts at "Europeanization" (or more precisely, "Frenchification"), the United States has discovered the croissant. To meet the growing demand for this foreign item, even McDonalds and other fast-food chains have broken the the hamburger code in order to introduce "croissanwiches"—croissants filled with all kinds of cold cuts. To create American versions of the *très français* croissant, these *croissanteries* have gone above and beyond the call of duty. In New York, the infinite variety of croissants make even the most cosmopolitan French person say "Ooo Ja la" in dismay. American entrepreneurs have improved, even perfected, the once exclusively French croissant. In typical bombastic fashion, American croissants are bigger and better: there are Spinach and Cheese croissants, Ham and Cheese croissants, Broccoli and Mushroom croissants, Raspberry croissants, Blueberry croissants and Chocolate croissants.

Although croissants have been part of the French diet for centuries and are relatively inexpensive in France, in the United States, croissants are considered exotic and expensive. If these croissant places are not inexpensive, why are they so popular? Why is there always a crowd of people waiting patiently in line? One of the most obvious reasons is that it is very convenient for today's hot-shot business types, who have just enough time for a quick bite before they return to their wheeling and dealing. The croissant is just the thing for contemporary American urban culture, where "eat-on-the-run" is the motto. Croissants offer a quick and satisfying meal—a bit high in calories, but who cares? The wonderful aroma of croissants and fresh bread rekindles the appetite. After all, you say to yourself, just one croissant. But one leads to another and another *ad infinitum*.

Croissant shops also offer a variety of quiches, as well as delectable sandwiches on fresh, crusty French bread with a choice of meats, cheese, lettuce, tomato, mustard or mayonnaise. Soups are also piping hot and flavorful. The sandwiches tend to be a little on the expensive side (although the mini-sandwich-and-soup special at "Le Croissant Shop" is not a bad deal). For students at the Graduate Center who have no time in their busy schedules to eat, croissant shops offer a welcome break between classes. There is nothing better than a quick croissant and coffee to assuage those hunger pangs before returning to the academic grind.

For me, the croissant is more than just a crescent-shaped edible object. It helps me cope with the hectic pace of New York life. Some people seek therapy, I head for the nearest croissant shop. Maybe it's not the healthiest solution, physically, I mean. But, I say, to hell with a few extra pounds—give me peace of mind any day! A

MLA Memories:
Students Talk Out of School

Edited by Cheryl Fish

The Modern Language Association is billed as the largest academic association in the humanities. The 1989 annual meeting, held last December 27-30, in Washington, D.C., drew approximately 10,000 attendees; 751 panels on literatures and languages were listed in the conference program. Coverage in papers such as The New York Times and The Washington Post tended to focus on what they called the latest "fashionable" or "trend setting" topics without attempting to say why those topics might be important to us today. For example, in the January, 1, 1990 issue of the Times, Richard Bernstein wrote: "the most fashionable trend at the association is to see each different group—ethnic minorities, women and homosexuals in particular—as having its own interests to defend in analyzing works of poetry and literature." Such generalizations fail to analyze or even engage with the complexities related to this "trend," such as canon formation and the silencing of particular voices. So, as an alternative to the mainstream media coverage and its attempts to summarize what we are all about, here are brief, personal, first-hand accounts of what this year's MLA was like for some Graduate School students who attended.

The First Time Sampler

It is easy to become overwhelmed by the convention when it is your first time (and even when it isn't). There are so many sessions on so many interesting topics by so many scholars. How do you know what to do? There is always the feeling that you will miss out on some explosive discussion. I feel I got the most out of my time by going only to those sessions where I was truly able to learn something and even then it was pure luck.

We were expected to participate in the discussions. I realized this and asked a question at the first session I attended. But I have never been so nervous asking a question as I was then and I am very proud that I didn't wimp out. I must admit I did run from one session to another if one of my favorite scholars was speaking.

The last day of the convention was inspiring for me—I went to hear Stuart Curran speak about women writers from the Romantic period and the work of the Women Writers Project. This Project compiles a data base of the location of manuscripts by women and is involved in publishing such manuscripts. They are bringing new writers into the world for us to enjoy and are contributing to changes in the canon.

I think one aspect of the convention that some people miss is the fun! One of the beautiful, sunny days I spent outdoors with my friends. We bought tacky sunglasses and became "tourist monsters." We attacked the Lincoln Memorial, the White House, Vietnam Veterans' Memorial and other famous sights, but of course came back to the Sheraton in time for a session on Cultural Studies. By getting away for a while, we prevented ourselves from coming down with the incurable MLA disease, "session fever." It is advisable to go to the MLA before you have to worry about getting a job or making an impression.

—Caroline Pari

A Job-Hunter's Diary

Dec. 27: I *stand* in the train to Washington; Amtrak has overbooked, just like the airlines. It's very cold in the train; I feel some virus attacking me. At my hotel, I take a hot bath, order soup and tea from room service, and rest. Later, I go to the Sheraton for drinks and advice; I find that all the job-hunters are as nervous as I am, even those who valiantly try to conceal it. On the way out to dinner, I see people who have been standing in line for *hours* to check into this hotel.

Continued on page 10.

International Woman's Day

Manjula Giri, a student in the Sociology Program, was interviewed recently by Dr. Barbara Aziz, an anthropologist at City College who also works as a free-lance journalist. The topic was "Third World Women Look U.S. Feminists." Joining Ms. Giri was Dr. Hema Goonatilake from Sri Lanka University.

Ms. Giri, a former Nepali journalist, is currently DSC Co-Chair for Student Affairs.

The interview will be broadcast March 7, from 9:00 to 9:30 A.M., by WBAI Radio, 99.1 FM. A

Presidential Search Committee Announced

James P. Murphy, Chairman of the Board of Trustees of The City University of New York, has announced the establishment of a ten-member search committee for the presidency of the university's Graduate School and University Center. In accordance with University protocol, the committee will be chaired by Trustee Calvin 0. Pressley and will include Trustees Blanche Bernstein, Maria Josefa Canino, Michael J. Del Giudice, and Thomas Tam and Hunter College President Paul LeClerc.

The Graduate School faculty will be represented by Irving Hochberg of the Speech & Hearing Program, Herbert Saltzstein of the Psychology Program and Carol Tittle of the Educational Psychology Program.

The graduate student body will be represented by Danny Choriki of the Environmental Psychology and Barbara Roseman of the English Program.

An alumnus of The Graduate School will be also be chosen to serve on the search committee. A

DEAR MR. UPDATE

Dear Mr. Update,

I'm shopping for a computer, and I've heard about the new computers designated 386X, 386 and 486. What do these numbers mean? And do I need to know about this?

Numbered Out

Dear N.O.,

IBM personal computers and their clones are based on a variety of Intel chips, namely (from least powerful to the most powerful) the 8088, 8086, 80286, 80386X, 80386 and the 80486. (If you can predict the next number in the series go to the top of the class!) The first three chips in this list were at the heart of the original PC, XT and AT computers respectively; the others are the basis of more recent models. If all you need a computer for is your dissertation, then a lower powered model would be sufficient (but make sure you get a hard disk if you can afford it); however, if you need to do fancier stuff (desktop publishing, music typesetting, heavy duty statistical analysis, computer assisted design, etc.) you will need at least an AT (80286), but preferably a 80386X or better. If future computer needs and developments (as opposed to current deadlines and budgets) are an issue you should be aware that some future software will be designed to run on the higher powered machines only (386X and better). However this is unlikely to be an issue for more mortals like us.

Similar comments can be made about the Macintosh computers. The trusty Mac Plus is based on the Motorola 68000 chip, while the more advanced models (the SE and Mac II) are based on the 68020 and 68030 chips. (Again, the doctorate is yours if you can name the next number in the series!) Like the PC, the model you choose will depend on the computing power you really need. Just remember that word processing doesn't really require a supercomputer!

Dear Mr. Update,

I'm a Mac user who gets anxious whenever the initials PC are uttered. Unfortunately I have to transfer other people's data from the PC to the Mac and have to relearn the commands on the PC side every time I use Maclink in the User Area. Do you have any hints to help me?

Nervous Wreck

Dear N.W.

You should be grateful that control of the program is from the Mac—once you have it set up the PC acts as a slave to the Mac and can be ignored for the most part. However you do need to know enough to get the Maclink program working on the PC initially, and for this two DOS commands should be sufficient. They are: "C:" (which means "change the current drive to C:" the hard disk); and "CD\MACLINK" (which means change the current directory to \MACLINK. (A subdirectory on the PC is the equivalent of a folder on the Mac.) Then all you need do is type "ML" to start the Maclink program on the PC and move over to the Mac. A

Mr. Update welcomes your questions. Write to him care of the Computer Center.

Editorials

Sweeping Generalities

Frightening, isn't it? "With the black and Hispanic children, there appears to be no liking of learning," Arthur J. Katzman, new chairman of the New York City Council's Education Committee, stated in an interview. The 85 year-old politician apologized for his "insensitive" statement after it was denounced as racist. Mr. Katzman defended himself with the rhetorical armour politicians usually wear whenever they express misinformed or irresponsible opinions on the record; his remarks were "taken out of context." Apparently Mr. Katzman was not irrationally blaming the children of poor African- and Latino-American families for the failure of their schools, he was merely comparing today's schoolchildren with those of his generation: "The children of European-born parents brought with them a love and respect for learning. That helped to keep up the character of our schools." [*The New York Times*, 1/6/90] As the son of Russian immigrants, Mr. Katzman knows "what it is to face discrimination and to begin life in poverty," as he said in his recent letter to the *Times*. [2/8/90] Nevertheless, Mr. Katzman's fondness for his parents' European education seems clearly linked to racial prejudice.

Mr. Katzman is not alone. In an essay published two years ago by the student newspaper, an adjunct lecturer from France compared CUNY undergraduates to French university students: *"Working here as a French teacher and as a teacher of English literature, I must say it is quite astonishing to see how little college students know about general areas such as geography, how limited their concept of a foreign language and a foreign culture is, not to mention their general inability to work on their own, used as they are to predigested data (Of course I do not teach in the best American colleges either). ... [The] formative years of schooling... provide French students with much better education, not only in terms of knowledge, but in terms of* attitudes towards knowledge."

Between the lines of the quaint aristocratic chauvinism for which the French are historically famous may be found a far more troubling attitude toward CUNY students. In a world where knowledge is only "data," the writer assumes that students want to learn and take responsibility for their work only at the "best American colleges." Teaching "predigested" knowledge is babysitting. Instead of seeking ways to help CUNY students overcome the failure of New York's primary and secondary school system, the writer implied that their lack of quantifiable knowledge was a sign of intellectual inferiority, as if CUNY students were to blame for scholastic limitations created by years of neglect.

It's a short step from these negative elitist attitudes to overt racism. However, subtle racial prejudice may also be found in less polemical settings. Last March, Paul LeClerc, president of Hunter College, published an article entitled "The French Revolution: What Lessons for American Students" in the New York French language weekly *France-Amérique*. Ostensibly, Mr. LeClerc's article concerned what he called "universal truths which apply just as well in 1989 as they did two hundred years ago." What are these truths? Explaining the economic situation for peasants and the urban poor in revolutionary France, Mr. LeClerc wrote: *"Thus the society which is ready for true revolution is not a society characterized by immense poverty that one seeks to reduce, but a society in which the living conditions for the majority of people seem to improve and suddenly, without warning, deteriorate. In other words, the more people have, the more they want; when society is incapable or refuses to satisfy their ever increasing needs, or when the economy collapses, the result is revolution. According to this hypothesis, such was the case for Blacks in America after 1964...."*

Perhaps Mr. LeClerc believed that by drawing a sweeping analogy between revolutionary France and the civil rights movement in America, he would be demonstrating his awareness of the overwhelming historical inequities still inflicted upon people of African descent in the United States. Perhaps Mr. LeClerc thought his analogy would demonstrate how African-American students might somehow *relate* to the French revolution if they were taught to see themselves as people who only want more because they already have enough, if not plenty.

Then again, Mr. LeClerc's discourse does not appear to be directed at a heterogeneous group of people: *"We all live and teach in a society where the social contract is eroding faster and faster, a society in which... institutions, founded long ago by the elite for the disadvantaged, are in danger."* Let no one deny Mr. LeClerc this undeniable fact. But let us not assume naïvely, as Mr. LeClerc does, that revolutionary France and the social inequities experienced today by millions of people in United States can be reduced to a universal truth about power: *"The French revolution occurred because... Wealth was separated from responsibility; prestige no longer had anything to do with duty. ... That is now what is happening here, and that creates the same kind of dangers."* Nor let us forget that in the United States, education is not a gift from the elite. Education is a fundamental right of the people.

If the nation's public schools have been failing for years, one reason may be that American education is dominated by people who lack the ability to recognize their own historical and cultural biases. As Montaigne (translated by D. Frame) pointed out over four hundred years ago, *"it seems we have no other test of truth and reason than the example and pattern of the opinions and customs of the country we live in."*

Today, that test is no longer accurate.

"The minutes of all Steering Committee meetings should be maintained and should indicate the names of all the attendees and Committee members who voted for or against resolutions." So recommended the CUNY auditors. [See article, page 1.] In response, Co-Chair Megan McCormick stated resolutely that the Doctoral Students' Council "will not... indicate in any form, who voted for or against any resolution, either in general meetings or in steering. ... There is nothing, either in the DSC Constitution, By-laws nor in the University Fiscal Handbook, which states that votes are anything but private."

Perhaps not, but with regard to the Managerial Review, some of the problems that plagued the now infamous Council of 1987-1988 may have been due to the secret ballot. Secret ballots promote deniability and other nasty, undemocratic procedures.

Letters

Whose State of the Arts?

To the Editors:

I am not a CUNY student, and I confess to having no higher education than a GED diploma and what extra education that I have managed to acquire through reading on my own. I came to read your publication through the urging of my Grandmother, who is working on her PhD.

I am fortunate enough to have the honor of having been elected to serve the people of the Township of Thurston, in Steuben County, N.Y., in the capacity of Town Councilman, so I feel justified in saying that I am not out of touch with the feelings of my fellow human beings.

As a politician, I felt a need to respond to Karlton Hester's misguided, in my humble opinion, article about the public funding of certain artists. It is incorrect to refer to the guide lines placed on NEA grants as "Censorship" or "Dictatorship of aesthetics." Anyone may photograph, paint or write what they choose here in America. However, if they choose to do so at the taxpayers' expense, they must accept that the taxpayers' representatives, like Jesse Helms, will expect to have a say in how these funds are distributed. If political interference from those outside the art world is so distasteful, why is the political money not also rejected?

I also personally resent the published comments that seem to imply that there is something wrong with the fact that we have a capitalistic society, as if such a thing were not desirable. I would like to see the honorable Mr Hester attempt to get work critical of the communist government published in mainland China. I assume such an attempt would be futile.

I would also like to know if the phrase "Massive Budget Deficit" has reached your Ivory Tower? There is no extra money to fund *any* artist. To contribute to the deficit by funding "Artwork" which the majority of the human beings who fund it, involuntarily, through the forcible confiscation of their wages and profits—called "Taxation"—and who will continue to fund the interest payments on the debt, is the ultimate in political irresponsibility. Neither Robert Mapplethorpe, nor any other artist, has a "right" to my hard-earned tax dollars. He did not have any "Right" to the tax dollars of our fellow citizens either. It was a gift from our capitalistic government, a gift, like many others, which we can no longer afford.

It is also my humble opinion that to use the term "alleged" when referring to the "blasphemous" and "pornographic" content of Mr. Mapplethorpe's "Art" shows a form of intellectual blindness that I do not understand, but of course, my education is limited. Perhaps urinating on a cross is a sign of respect for Religion where Mr. Mapplethorpe was raised? Somehow I doubt it.

To talk about systematic racism, economic exploitation, and other sensationalized nonsense in connection with this discussion is to descend to the level of the tabloids. Who was it that said that when your argument is faulty, you should attack your opponent personally? Isn't this what is deplored so much in political contests? I do wish that you would stop the name-calling, and stick with the issue, which is—Should art, or garbage passing as art, through a peer review process, be funded by forcibly taking cash from our fellow Americans? I oppose the idea, but even if I didn't, there are *no* surplus funds. None. Government debt is destroying the economic foundation of our nation. Hard choices have to be made. Homeless people have to be sheltered. The sick need medical care. Children need day-care. Prisons must be built and staffed, yet the art community continues to whine about the nerve of the American public wanting to have a say about how their tax money is spent.

Ladies and gentlemen, welcome to the real world, if only for a moment. The Golden Age of the Government Gravy Train is coming to an end. Long live fiscal sanity.

If that makes me "arrogant," "intolerant" and ignorant," to quote Mr. Hester's article, then so be it. I would like to point out, however, that calling people who disagree with you unpleasant names is not usually a sign of an enlightened, superior intelligence or education. It is not a sign of anything desirable to me.

Sincerely,
Susan Betz

It was Andres Serrano, and not Robert Mapplethorpe, who photographed a plastic crucifix submerged in urine.—ed.

The Advocate *welcomes letters. Please include your telephone number for verification. All letters are subject to editing in the interest of clarity and to meet space requirements.*

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The City University of New York
33 West 42nd Street
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Telephone: 212-642-2852

George McClintock III, *Editor*
Christine Hutchins, *Associate Editor*
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Contributors
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Inka
Carol Siri Johnson
Arta D. Lucescu-Boutcher
Lisa Nakamura
Caroline Pari
Mr. Update
Patti White

Letters

Dueling Derridas: Overt Intellectualism!

January 3, 1990
Dear Editors:

I was dismayed to read in your December paper a letter by Gary Paul Gilbert criticizing my review of Jacques Derrida's lecture to which I was not given the opportunity to respond. I feel strongly that failure to allow and encourage writers to answer criticism of their work makes for shabby and boring journalism. I'm sorry to see *The Advocate* taking that route.

I think it would be senseless to respond in depth to Gilbert's letter at this absurdly belated opportunity. Little in his abstruse and rambling letter justifies that sort of attention anyway. In his attempt to argue that articles by Ed Marx and I had "seemed to miss the point" of Derrida's lecture, Gilbert fails to answer specific criticisms of Derrida's lecture that Marx and I made. Instead, he asserts tautologically the "brilliance" of Derrida's invention and the "illuminating" quality of his lecture, claiming that Derrida's talk bore "clearly ... implicit critique[s]" of Bataille, Eagleton, Jameson, Kristeva, and Mark Taylor. Other additions to Gilbert's stewpot of proper names include Foucault, Rodolphe Gasche, Christopher Norris, Sandy Petry and Marx's *The 18th Brumaire*. The irony of this parade of erudition is that, of all these names, only Gasche's was ever mentioned by Derrida during his lecture.

What Derrida did mention at some length was New Historicist and Marxist literary criticism, and this brings up the one point of Gilbert's letter that I would like to answer. Gilbert claims that instead of "showing off" Derrida's panel of respondents "could have asked which New Historicists and which Marxists in particular Derrida is attacking." This is a suggestion of which any Derridean, not to mention any intellectual, should be ashamed. The most glaring problem with Derrida's lecture was that in his off-hand dismissal of two schools of critical thought, Derrida failed himself to discuss or even mention any writer in particular. For years, theorists have been rightfully indignant over the tendency to lump Derrida together with fellow French thinkers like Foucault, Lacan, Lyotard, etc. under the label poststructuralist. Gilbert's suggestion that there is nothing wrong in Derrida doing the same thing to American writers and that it is the responsibility of his audience to discover just who in particular he is talking about is simply insulting.

What to my mind has always made Derrida an exciting figure are the stunning critiques he has made of everyone from Plato to (as Gilbert mentions) Foucault. Derrida's failure to take that approach this past fall led not only to a distressingly familiar and programmatic lecture, but also to a defensive and irresponsible rejection of his critics. Gilbert claims to be "amused" by my argument that Derrida's discussion of American theory "elides difference." Whatever amusement it elicits, I can think of no better way to describe a critique that, in refusing to discuss the claims of individual writers, dismisses groups of thinkers and their premises in general. Mr. Gilbert may "have no problems with Derrida's attacks on 'certain marxists,'" but as far as I'm concerned, the failure to name names and discuss their texts looks much like another version of red baiting. The defense of such an approach smacks of laziness and sycophancy.

Yours truly,
Sean McCann

Mr. McCann was aware of our intention to publish Mr. Gilbert's letter, and encouraged to respond. It is unfortunate that there was no space for a response from Mr. McCann in the December issue of The Advocate*; nevertheless, we wonder why he chose to misrepresent our direction.—ed.*

Happy Disciple

To the Editor:

I was disappointed to read that Gary Gilbert was "absolutely disappointed" at my disappointment over Derrida's lecture. "Very disappointed" I could understand, even "extremely disappointed," but for there to be not a shred of non-disappointment in his response is, I must say, very disappointing. Thus, I feel obligated to respond, if only to once again, in Gilbert's words, "miss the point entirely.'

Most of Mr. Gilbert's attack was directed at Sean McCann for being a "disgruntled disciple," as if this somehow amounted to his being caught with his pants down in some sort of embarassing academic Oedipal crisis. We are instead, presumably, to follow Mr. Gilbert's own example of the happy disciple, who, if he finds himself in disagreement with the father/master, at least stifles his "disgruntled" grunt in the interests of a happy disciplinary life.

The language of Gilbert's defense of Derrida adopts this same "happy disciple" tone: "When Derrida *says he is dealing with* that which is 'outside and before' the subject, object, pro-jection, etc., I *think* he is making a major contribution to critical theory" (my italics). This, ironically, was my response as well: Derrida *said* he was dealing with some interesting philosophical issues. But I cannot go as far as Mr. Gilbert in claiming that what he delivered really was a breakthrough with respect to the subject/object distinction. If there was a philosophical, or even a philological lesson to be drawn from the connection between the jetty and the *-ject*, members of the audience were left to draw it themselves.

A final quibble: Gilbert accuses American literary critics of failing to acknowledge the French sources of their work, namely Derrida and Foucault. Surely, the reverse is more often true: in their haste to get on the post-structuralist bandwagon, the debt owed by too many scholars is merely the debt of a misuse of names. Perhaps if they weren't so busy acknowledging their French debts, they might take the time to actually read some of those critics' books. If Mr. Gilbert, for example, did so, he might not accuse Sean McCann and myself of being "unwilling to engage in the game and task of deconstruction." If Gilbert's deconstruction is a game and a task, it is a very different deconstruction from the one Derrida describes.

Ed Marx

Reflections & Commentary

A Celebration of Camp In Dangerous Times

By Jarrod Hayes

After several hours of the now infamous "Stop the Church" demonstration at St. Patrick's Cathedral last December 10th, an attractive young man began offering leftover doughnuts to comrades passing by. Hungry, I looked into his box, noticed an appealing doughnut, half-eaten, and modestly broke it in half again, not wanting to take more than my share. "Oh, don't be shy, honey, take the whole thing." At these words, I looked up, smiled, and he returned a warm smile of solidarity.

It was a demonstration even Jean Genet would have envied. Men in drag as the Sisters of Perpetual Indulgence handed out permission slips for the most unthinkable acts. One man appeared as the flying nun (my own childhood idol), chanting the most tantalizing obscenities, hoisted about by an entourage of hunky escorts. One could not forget the imitation of New York's "clean up after your dog" signs, complete with defecating dog, obliging, tidy master, and the inscription "curb your dogma." Certain chants also stick out: "Two, four, six, eight, how do you know your priest is straight?" and "O'Conner's morals are a mess; he's a Nazi in a dress."

Yet few actions have been more controversial. The legal picket was accompanied by die-ins and a "desecration" inside, and even the sidewalk demonstrators could not resist expanding the picket into the streets at times, pushing away cops who stood as obstacles. O'Conner's condemnation of the event was surpassed only by those of Dinkins and Koch, who screaming the right to worship, rushed in to protect O'Conner's privilege as one of the city's most prominent misogynist and fag-basher. Many gay and lesbian community "leaders" chimed in.

O'Conner was visibly shaken, although it was difficult to discern whether this was due to the interruption of his mass or the presence of so many East Village boys. The only thing missing from mass at St. Pat's was Rollerena gliding down the center aisle, appearing as the Blessed Virgin Mary (a fantasy of hers, as she has herself admitted). A Southern belle, like myself, she has graced us with her appearances as the fairy GODmother on wheels for over a decade.

I can barely remember the last time I went to mass. My fondest memories, however, are of confession; I always preferred confessing face to face. Unlike those of some of my friends, however, my own sexual transgressions were never rewarded with priestly favors.

* * *

All of this is vaguely reminiscent of Jean Genet's newly published play, *Elle*. "She" is none other than Her Holiness, the Pope. (His/her holiness—*sa sainteté*—is a feminine noun in French, requiring a feminine pronoun.) Her Holiness floats on stage à la Rollerena on skates; carried by angels, She wouldn't think of walking. When the photographer, who is about to *take* Her photo, raises Her dress to kiss Her papal feet, she modestly lowers it again, embarrassed. She even laughs like a queen. We realize that the photographer, like Genet, can only *take* from behind. For Genet wouldn't dare give. He also describes Her Holiness releasing the Papal Bull while on the can, taking a shit. The only other subject this photographer has *taken* was Hitler, the comparison rather direct. From fascism to bull(or dog)shit, the same observations made by Genet were present at St. Pat's. Through camp, the play directs its outrage at the pillars of society. It's attitude of defiance makes it a potentially powerful tool in our struggle for liberation.

* * *

Forced into society's oppressive gender roles for centuries, it is only appropriate that our revolt embody such theatrics—these same roles turned on their heads. Since drag queens fought on the front lines against the cops at Stonewall, instead of affirming masculinity (the mode by which men oppress women), we respond with camp in our protest, and acknowledge that we share the same oppressors. To the Church's demand of compulsory heterosexuality or abstinence and, for women, compulsory motherhood we flaunt our difference. The unity of ACT-UP and WHAM! in addressing the Church's sexism and heterosexism in the same blow emphasized the interconnections between the two.

According to Susan Sontag, "Camp is the consistently aesthetic experience of the world. It incarnates a victory of 'style' over 'content,' 'aesthetics' over 'morality,' of irony over tragedy." ["Notes on Camp" in *A Susan Sontag Reader*], As for politics, she says, "It goes without saying that the Camp sensibility is disengaged, depoliticized—or at least apolitical." Sontag failed to realize the enormous political implications of camp and its value as a weapon in our revolt. As long as gay men and lesbians are treated as abnormal, as long as we are physically and verbally attacked because of our sexuality, as long as the ruling class uses AIDS as a method of genocide, we should not hesitate to use any of our "weapons," especially those like camp that are a celebration of ourselves.

There was also the "know your scumbag" poster (the "s" being parenthetical) displaying a very phallic cardinal and a condom, the only scumbag that can save you. Every time I flush a condom down the toilet, I shall now fantasize about sending O'Conner where he belongs.

Silence=Death.
Action=Life.
ACT-UP. Fight back. Fight AIDS.

Jarrod Hayes hails from the Ph.D. Program in French.

AESTHETIC JUDGEMENTS

Throughout Western history there has been a connection between evil and bad taste.

—A Colombian businessman
The Wall Street Journal, 10/5/89

Toward a Critical Writing Pedagogy

By Gary Paul Gilbert

say-nothing writing

As a Freudo-Marxist literary critic, I am highly critical of bourgeois humanist writing pedagogies such as those of Peter Elbow that purport to teach students to express themselves and find their "voices." Such methods reify the individual-subject and see him/her as a conflict-free genderless totality. Nevertheless, as a teacher of writing, I do find myself using, if only momentarily, this discourse while working with my students.

What, then, are the benefits and risks of the expressive or communicative model of writing? I will argue that the communicative model represents an advance over the traditional approach to the teaching of writing, but it is also always-already inadequate and must be transcended to allow the coming-into-being of a truly critical writing pedagogy. (By "critical," I mean that which would destabilize social relations under a market economy.") Finally, I will raise the question of what such a pedagogy would look like from the ideological mist of the present.

The first approach, almost universally under attack today, is what I call the tyranny of the law or the "fetichization" of grammar. By "grammar," I understand the way the bourgeoisie in this country write and speak, what used to be known as "Walter Cronkite English." It is the approach most people learned in school where grammar and composition were taught as one and the same thing—except that high school teachers spent far too much time on grammar and very little time on actual composition. The result was that everyone learned to write the infamous five-paragraph essay, in which students generally say something extremely general and boring such as, "Since the beginning of time, mankind (sic) has contemplated the question of x. In this paper, I shall argue y about x. That will have been my contribution to this eternal question." This sort of say-nothing writing cannot be remedied by simply substituting "humanity" for "mankind," although it certainly is a first step to point out to students that language is changing and terms such as "mankind," "man," "we," and "our" underwrite the hegemonic order by excluding women, as well as racial and sexual minorities.

There are problems with this formalist approach, even in its more advanced forms such as exist in France, where students are encouraged to come up with a statement (the thesis), show how its opposite is nevertheless true (the antithesis), and then try to devise a third statement which would contain the other two (the synthesis). For example, one could point out that everything is illusion in a text such as Corneille's *L'Illusion comique*, yet go on to argue that there is nevertheless some truth contained in such illusion, and then move on to present some sort of coherent picture of Corneille the playwright. Ultimately, however, this approach is conservative or Hegelian because it encourages one illusory or ideological resolution of conflict. (One need only think of both Corneille's and Hegel's celebration of the State.) Although it is certainly useful to get students, particularly American students, to recognize that they are dealing with contradictions or binary oppositions in their writing, such a formalist approach runs the risk of ideological closure, of giving the illusion that the present system, the market economy, can provide the goodies. This is why I see it as a system of social control.

A second approach, the communicative approach, has some real advantages. It attempts to get the student to develop his/her own "voice." The goal is to "empower" students. The theory assumes that if students write about their own experiences, they will have an easier time getting something down on paper because they are the experts on their own lives. At the very least, many of them have a wealth of interesting material to draw on, as Carol Siri Johnson pointed out in the October 1989 issue of *The Advocate*. Indeed, when I ask my students whether they are getting into their writing, they answer that they are merely writing what they think their teacher wants to hear. They do not want to grapple with what they really feel like saying because they feel their teacher will penalize them for losing control of their writing. I find that asking them specifically who the "I" of their text is, what cultural background they are coming from (particularly if I am dealing with Asian students, women students, or gay and lesbian students) helps them to develop a definite point of view. Getting them to situate themselves both personally and theoretically does indeed produce some pretty good writing.

The limitation of the communicative approach, however, is that it represents a reification of the bourgeois individual subject or Self, the intention of the writer, and ultimately of meaning itself.

The limitation of the communicative approach, however, is that it represents a reification of the bourgeois individual subject or Self, the intention of the writer, and ultimately of meaning itself. That is, this approach fails to destabilize the old idea, criticized by Derrida in *Of Grammatology*, that writing is merely the communication of some pre-existent meaning that is in the head of the writing subject. Although it is certainly useful to get students to focus on what they are saying as opposed to how they are saying it, there is always the danger of what the New Critics called the intentional fallacy. Just because the writing subject says that he/she intended to disprove psychoanalysis in his/her paper, I do not have to accept that this is indeed what the paper does. It may turn out that the piece actually proves the validity of certain psychoanalytic concepts. (This conflation of the constative with the performative is ultimately based on the liberal ideological notion of property. In order for the text to be seen as exclusively the property of the writing subject, the gap between the constative and the performative is obliterated.)

This sort of say-nothing writing cannot be remedied by simply substituting "humanity" for "mankind," although it certainly is a first step to point out to students that language is changing and terms such as "mankind," "man," "we," and "our" underwrite the hegemonic order by excluding women, as well as racial and sexual minorities.

Here, however, it will suffice merely to historicize this approach to show how it overlaps bourgeois ideology. In *Discipline and Punish*, Foucault traces "enlightened" pedagogies back to the eighteenth century, when teachers began to grade, to give exams more frequently, and generally to observe the "psychology" of their students. (This was when the discourses of psychology and sexuality were invented.) Foucault connects this invention of the psychologizing gaze to the move away from the notion of punishment as retribution and toward a utilitarian notion of punishment as rehabilitation, as represented by Beccaria's *On Crimes and Punishments*, which holds out the possibility of the reform of the criminal. Although this may sound more humane, it allows a more insidious form of social control, so that now experts such as prison psychiatrists are in a position to pass judgement on the interior psychology of the criminal and decide whether it is normal or abnormal.

It seems to me that humanist writing pedagogies run this same risk of imposing the discourse of normality when they focus only on exploring students' feelings about their writing. To reject this approach completely, however, would mean risking a mere return to the discourse of the law of grammar and the fetishization of writing as mere marks on the page. Such a rejection would merely negate the status quo, that is, the status quo would remain the operating criterion. A third approach is needed, one that will be more than the mere synthesis of the tension between the discourses of the law and the norm.

Ultimately, the communicative model, even and especially when it advocates the writing of autobiographies, valorizes journalistic writing, a writing which claims a sort of pseudo-objectivity that proclaims the who, what, when, where, why and how of a topic. A critical pedagogy would privilege a more literary kind of writing, where the signifier is just as important as the signified, and objectivity is put into question by a more personal kind of writing that at the same time refuses the hypostasis of the writing subject. While not entirely banishing the notion of the Self as some American deconstructionism risks, it would put into practice Lacan's decentering of the Cartesian *cogito* : "There where I think, I am not. There where I am, I think not." This writing would go against the bourgeois fetishization of clarity, whose goal is to convey some sort of clear meaning, either of so-called objective reality or of subjective experience. The problem with clarity is that it valorizes the discourse of everyday reality, which ultimately is reactionary because it fails to draw from the student a kind of writing that could destabilize or negate the social order. What kind of writing contains this radical negativity?

models of radical negativity

Surprisingly, so-called artistic writing, which one generally associates with the reification of social relations, can provide students with a model of radical negativity. Marcuse, for example, in *One-Dimensional Man*, shows how art, because it occupies a position outside everyday discourse, can either underwrite, or more importantly, subvert the status quo. Marcuse sees art as the great negation of that which is because it can talk about that which is not, and thus provides, especially at the thematic level, a model of alternative social relations. Avant-garde art would go further than this by emphasizing the signifier over the signified and refusing to communicate a neat one-dimensional meaning. In his *Theory of the Avant-Garde*, Bürger provides pretty much the same diagnosis as Marcuse except that he historicizes this exteriority of art by tracing it back to the eighteenth century, when the rise of Kantian aesthetics, and one could even say the invention of aesthetics (after all, "aesthetic" entered the English language in 1798), led to the exclusion of politics and sexuality from questions about art.

Avant-garde writing in general represents a radical negativity because it is an attempt to dissolve the dichotomy of art/praxis of life. This is why exposing students to avant-garde writing would be useful to get them to see the arbitrariness of social relations under the market economy. Of course, I would not be willing to go so far as the avant-garde themselves who, for the most part, failed to dissolve the distinction between art and life; but I would rather remain on the side of Brecht and Marcuse, who, although their discourse is pretty dated today, show how one might take advantage of the divorce between art and the praxis of life.

Avant-garde writing such as that of Mallarmé represents a strategic intervention against the gradual levelling process of capitalism, under which qualitative differences are subsumed under quantitative differences and the value form of money comes to predominate. This intervention is achieved by fighting against the tyranny of transparent meaning, or what Kristeva sees as the erasure of the production of meaning through textuality

GPG continued on page 10.

World

CUNY to Establish Campus in Japan

The Board of Trustees of The City University of New York has approved the establishment of a branch campus of Lehman College in Japan, with courses taught in English by Lehman faculty members. Named CUNY/Lehman at Hiroshima, the school is scheduled to open in April. The venture is funded entirely by Japanese sponsors led by Tatsuo Tanaka, president of Nihon Anaen Kizai Co., Ltd., who contributed $50 million to build the campus.

The first class of 300 Japanese freshmen will live in residence halls and attend classes on a new 37-acre campus in Chiyoda, a suburb of Hiroshima. The school will add an equal number of freshmen each year, with a projected total enrollment of 1,200 students.

"Among the many benefits for The City University," CUNY Chancellor Joseph S. Murphy said, "is the development of international programs in education, culture and economics."

"The City University's longstanding success in educating first-generation Americans, who need to develop strong English skills, is what attracted the Japanese," said Leonard Lief, President of Lehman College, who was asked in the spring of 1988 if Lehman could administer the new school's academic program.

In a letter congratulating Chancellor Murphy on the new program, Hiroshima Mayor Takeshi Araki said, "The City of Hiroshima, striving to become an international peace and culture city, is carrying out active international exchanges in wide-ranging fields, including education and culture. The founding of the CUNY/Lehman at Hiroshima in April 1990 embodies educational internationalization and is an auspicious beginning for the 1990s."

Lehman at Hiroshima will offer the same Core Curriculum it offers its students in the Bronx. This includes courses in the natural and social sciences, the humanities, and a history course entitled "Origins of the Modern Age," as well as courses in computer science and English as a Second language. After completing two years, the Japanese students will be able to transfer to Lehman or to another CUNY college. The option of awarding a two-year associate degree is also under consideration.

The teaching staff during the first year will be composed mainly of Lehman faculty members, along with other CUNY faculty and adjuncts. The chief on-campus administrator for the first semester will be Fred Phelps, currently Acting Dean of Student Affairs at Lehman College. By September of 1990, Lehman students will have the opportunity to attend CUNY/Lehman at Hiroshima and recent Lehman graduates will be offered the chance to work as support staff on the Japan campus.

CUNY/Lehman at Hiroshima will follow the traditional Japanese academic calendar. The first semester begins in April, the second begins in mid-September and concludes at the end of January. The campus includes a six-story academic building with computer center and language laboratory, a gymnasium, tennis courts, Olympic-size pool, three student residence halls, and western-style faculty housing.

Horror and Lies in Latin America

By Thomas Smith

November in El Salvador saw the killing of six Jesuit priests along with their cook and her daughter, as well as the aerial bombing and strafing of poor neighborhoods, by the Salvadorian right-wing military government—and by U.S. pilots as well. About one thousand people died, more were injured, and the government refused the request by the guerrillas to permit the Red Cross to care for the wounded. Despite these atrocities, Congress continues to send this regime 1.5 million dollars a day in military aid. These atrocities—and the continuation of this U.S. aid—is in response to a new offensive by the powerful and popularly supported guerilla movement in El Salvador, the FMLN, which demands negotiations with the regime for the creation of a new, popular government and the institution of genuine land reform and human rights.

In December, shortly before Christmas, the United States invaded Panama, installed a new government, captured General Manuel Noriega and brought him to the U.S. for trial. In the process, according to the International Red Cross, thousands of people died. International opinion has strongly opposed the American invasion. The General Assembly of the United Nations condemned the action as a flagrant violation of international law and of the principle of national sovereignty. Noriega had previously cooperated with the CIA's drug-running operations to raise money for attacks launched by the contras against the Sandinistas in Nicaragua. The dictator is now under indictment because he refused to cooperate with U.S. plans to use Panama as a base for contra attacks and because his government was scheduled, by treaty agreement, to be represented in the body governing the Panama Canal.

Nicaragua continues to face a deepening economic crisis, as a result of the U.S. economic boycott, and of the war waged by the U.S. through its contra proxies, against the Nicaraguan people and their popular revolution, led by the Sandinistas. In addition, there has been much controversy over attempts by the United States to interfere, covertly and financially, with the elections scheduled to be held this month. And the contras are staging a new series of attacks upon civilians, resulting in scores of deaths, including the deaths of two nuns in January, one of whom, Margaret Courteney, was a U.S. citizen.

The common thread running through these events is a crisis of U.S. control over the region. This is a crisis of power, wielded by the government and corporations of the United States, over the political, economic and daily lives of the people who live in Central America, and hence, if the rebellions in Central America prove successful, in all of Latin America.

Our empire in Latin America is *one* of the dark secrets of U.S. foreign policy. It is a secret we dare not face, a secret we insist, with every breath we take, is "not our problem." But it is above all *our* problem. It is exactly the same sort of denial-problem faced by the French in Algeria—and a problem that Americans only began to face in Vietnam. It is the problem of empire—a problem that must be faced, in all its horror, its immorality, its guilt, and its shock to our "American Way of Life" which, from our cheap morning coffee to our tremendous economic prosperity is *based* upon these imperial horrors.

For most of the twentieth century, the United States have made Latin America its "backyard." When the Latin American nations won their right of independence from the Spanish Empire in the nineteenth century, this earned them the right to be the first *neo-colonies* of the American corporate empire in the twentieth century. U.S. corporations make enormous profits from the low-wage labor available "South of the Border." As the domestic and world economic crises continues to deepen, the commitment of U.S. corporations to continue reaping these super-profits and to protect their investments, deepens as well.

U.S. multinational corporations extract raw materials and export crops from Latin American nations at criminally low prices. To develop under these exploitative conditions, these nations took out major loans in the 1970s from American and European banks, loans which, as a result of the world economic crisis, they have not been able to pay back. These banks now extract a good chunk of the GNP of these countries in the form of interest payments every year. New loans are offered to these countries on the condition that a policy of "austerity" be introduced—meaning that whatever welfare state exists for the already grossly impoverished majority will be cut back even more, hence workers will have to accept even lower wages.

Of course, many people in Latin America don't accept these conditions gladly. They recognize that the "Freedom to Choose" offered them by United States investment and by the world market controlled by the North is increasingly translating itself into "Freedom to Lose." That's where American military aid comes in. Our nation spends billions of dollars a year to prop up dictatorships—so-called "democracies"—which we have created in order to maintain our corporations' investment opportunities. The Central Intelligence Agency has trained these military dictatorships in the ways and means of torture and assassination of trade unionists and other popular leaders; of aerial bombardment of civilian populations; of mass extermination of peasant populations (as in Guatemala in the late 1970s with 100,000 people killed, in El Salvador in the 1980s with 70,000 killed and in Nicaragua where the contras—the former National Guardsmen of the late U.S.-backed dictator Somoza—killed thousands of people in the 1980s), in order to flush out rebel guerrilla movements supported by those peasants and demoralize the population; of the creation of "strategic hamlets" like those in Vietnam, which consist of new, heavily policed villages whose inhabitants are forced to undergo continual ideological reconditioning in order to be "immunized" from guerrilla "subversion."

These military dictatorships ally themselves with the tiny economic elites in their societies: right-wing plantation-owners, oligarches who, in the nineteenth century, robbed the peasantry of their land and thus transformed these societies into producers of food and textile exports. In Central America, according to Bill Tabb, an economist in the Graduate School Sociology Program, about half of the peasantry have no land whatsoever; the land owned by the other half isn't enough to enable them to feed themselves. Virtually the entire peasantry is forced to work as seasonal labor for plantation owners, who employ them for only a few months a year and pay them next to nothing. The U.S. supports these military dictatorships—and their oligarchic allies—because these oligarches and dictators, in exchange for American dollars, are happy to permit U.S. corporations to invest in their economies, and because these military-oligarchic dictatorships provide the terror and economic desperation U.S. corporations need in order to pay low wages to the workers and peasants.

Most people in the United States—including graduate students—have absolutely no conception of these facts. The media block it out. What we are told instead is propaganda and self-justification.

Before the Russian Revolution, this propaganda consisted of variations on the theme of the White Man's Burden. For example, in his book, *The Promise of American Life*, Herbert Croly, friend and propagandist of Teddy Roosevelt's "Carry a Big Stick" policy, argued that President Teddy had to "pacify" countries like Cuba in order to "introduce a *little order into* [their] affairs." Of course, this policy was the necessary precondition of the Northern investments these nations so sorely needed in order to develop.

The Communist menace offered the United Stated the chance to wage brutal little wars disguised in the Manichean shroud of the "Evil Empire" overseas but conducted for the sake of profit. Thus the funding of dictatorships in Latin America have been justified in the interests of anti-Communism; democracy has been delayed so that the U.S. could "develop" these societies sufficiently through investments, until everyone—or at least an expanded middle class—could know the advantages of capitalism.

Now that the "Red Menace" is on the wane, the Bush Administration—along with the *New York Times*, NBC, CBS, ABC, NPR, etc.—must scramble for a new disguise. This they have found in "terrorism." They tiresomely proclaim that guerrilla movements in Latin America will most certainly be "worse than Pol Pot"—if such movements ever defeat the bloody dictatorships the U.S. has imposed upon their societies. The FMLN in El Salvador has been consistently portrayed in this light. The FMLN, contrary to what the media tell us, has set up schools and hospitals for the people in the regions of the Salvadorian countryside that they occupy. The leaders of the FMLN have bent over backward in their effort to bring the military to the negotiation table.

"Terrorism" alone is not sufficient as a bogeyman, however—it is too abstract. It must be combined with a more concrete threat—"drugs" that supposedly "destroy" American youth. Combine the two and we

Continued on page 15.

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Arts & Events

A Cigar for Doom in Academe

By Carol Siri Johnson

The Moral Collapse of the University: Professionalism, Purity, and Alienation
By Bruce Wilshire
287 pp. SUNY Press, 1990

The proficiency of our finest scholars, their heedless industry, their heads smoking day and night, their very craftsmanship: how often the real meaning of all this lies in the desire to keep something hidden from oneself!
—Nietzsche

Bruce Wilshire, a philosopher at Rutgers, has contributed one more volume to the tradition of chronicles condemning modern education. He is alienated from his students, and unable to interact with them in a meaningful way. He describes his one-hundred and fifty member ethics class, spread out fan-shape in a huge auditorium. He cannot hold their attention, he cannot engage them in meaningful discussion, he cannot relate to them in any human way. This, he states, is the motivation for his new book, *The Moral Collapse of the University: Professionalism, Purity, and Alienation*. Wilshire then charts the philosophic root of this alienation from its source in 17th century Cartesianism to the unfortunate Positivistic present. Wilshire's thesis, briefly, is this: that through the development of professionalism and of rituals of purification, the educational purpose of the university has been waylaid and modern scholarship is impotent. Publication is privileged over teaching, contact with "unwashed others" is taboo, and the intent of modern scholarship is "to clap oneself in the nutshell of one's theory, to line it with mirrors, and to count oneself king of infinite space."

To prove this thesis, Wilshire studies the psychological, historical, philosophical, anthropological and ethical roots of professionalism, bureaucracy and alienation in education. The academy began as a training for a few good men but has, with the rest of the western world, succumbed to the sway of the vast middle class and been replaced by a crippling bureaucracy. Now the academy is divided into separate sections that are oblivious to the others, subject only to the laws of their own kind. "Non-academic bureaucracies have some excuse for not trying to comprehend the whole system of which they are a part," Wilshire writes, "But the university bureaucracy has no excuse for indulging in a vague faith in the whole system. We are supposed to be knowers." Wilshire calls the modern academy the "multiversity," a multitude of parts which have forgotten the whole.

Wilshire's "professionalism" means separation, a system where separate tasks are assigned to separate departments, with the assumption that someone somewhere oversees the whole. The right hand does not know what the left is doing, and the right hand does not care. Though this may be acceptable in business or industry, in the field of learning it is crippling. Thus, the multiversity, as a group of separate professional disciplines connected only by a power plant, is no longer valid for the purposes of research, scholarship and education.

Wilshire notes that in any field, "more of relevance is published than can possibly be read." Since scholars are expected to read what is published in their field, this activity generally precludes reading anything else. Inter-disciplinary work is discouraged by sheer lack of time. Consequently "professionalism discourages independent evaluation outside one's established field, and that it is great for the ego but takes a toll on integrity." Scholars are "pinched and mean," according to Wilshire, and "possessing a Ph.D. today is no guarantee that one possesses breadth and depth of person. It may suggest the opposite."

Wilshire connects this academic frigidity to tribal rites of purification and exclusion. Slotted early to a narrow and confining field, the scholar finds not truth, but the treadmill of conformity:

The academic person all too easily pursues professional objectives compulsively—frantically, numbly, fearfully. He or she is in no position to see the "irrational" side of the pursuit—particularly that the need for recognition from the professional peer group is so immense that the group acquires the numinous authority of a tribe.

This lack of self-awareness in the face of tribal authority creates "persons who will not or cannot accept responsibility for their own fixations and terrors as persons, failures of self-knowledge and self-control." Since students imitate their teachers in "mimetic engulfment," they do not learn and do not value self-knowledge and self-control.

Most of Wilshire's metaphors are drawn from anthropology. Purification rituals, like in a kosher kitchen, keep the disciplines separate, and in this way they retain authority. Thus it is taboo to interact with a scholar outside the confines of one's professional discipline. But the purification of academe requires more than that; it requires the exclusion of other people as well. "When professors are accepted into professional groups, primitive initiation and purification rites are performed unacknowledgeably which establish individual and corporate identity by contrasting members invidiously to outsiders." Those outsiders are, according to Wilshire, mainly the "unwashed and uncertified undergraduate students," but in my experience, they include the rest of the world as well. The deliberate exclusion and subsequent alienation of the student is the most destructive aspect of the modern educational system.

Throughout the book, Wilshire uses theories and metaphors from nearly every discipline and touches on almost every topic of interest in science, social science and the humanities. Underlying all of these is a moral concern that questions of ethics are no longer deemed valid in the modern university:

Much "deconstructionist" thinking in English and literature departments in the U.S. has proven to be little more than a fad, for caught up in jargon it has lost touch with the very tradition which lent it sense and direction: the recuperation of vital possibilities of philosophical growth and coherence in the positions of past Continental thought. Its upshot here, I am afraid, is little short of nihilistic, and its effect on students largely baneful, reinforcing parochial self-indulgence and mindless skepticism—"who is to say?"

Wilshire deplores this type of anti-ethical nihilism, and would see both professors and students return to the elemental questions of what is good and bad, what is right and wrong. This is the main problem of the university: it no longer helps us to know that to think.

The cause of the moral collapse of the university is, according to Wilshire, that education has always been regarded as "women's work," and the scholarly male professorate is provided with no incentive to do it. Thus far, in education, publishing is the most highly-regarded work. All professors, male and female, value publication over teaching. These "patriarchal biases" have hastened the downfall of the university, because, "to be cut of from others is to be cut off from ourselves and the possibility of our own regeneration":

I believe it signals a weakening of our will to live. For if we do not nurture our young and identify with them, we forfeit any hope in the regeneration and continuation of the species; we are walled up defensively within the confines of our egos and our momentary gratifications.

Thus the nurturing quality present in women who teach children can save our university system. Wilshire believes that male oedipal psychology presents problems to cooperative efforts in research, scholarship and education. Men, by nature, are primarily concerned with separating themselves from the mother-image by identifying with the father, and are preoccupied with their rituals of separation and of purification. This precludes the male's ability to work cooperatively; the male scholar "typically exaggerates what differentiates at the expense of what is shared, because of their anxiety that they will not succeed in establishing what distinguishes them from their birthing source." Modern male scholarship a closed system, closed against outsiders and closed against itself, against what Wilshire calls

professional intellectuals [who] will not listen, cannot listen—will not, cannot, stand open to another person's life and thought. It's as if their heads were fists frozen shut that crash against another's text and deposit their own seed within it and criticize it on that basis.

If what Wilshire says about research, scholarship and education is true, then the university's "moral collapse" occurred long ago. Wilshire offers several prescriptions to rectify the situation. Most of his ideas are intelligent, but none can be instituted without considerable funding. The greatest point of hope in the book is that the influx of women in the university will give it new life, new energy, and new direction. After all, the rules of the university have never been etched in stone; it changes as we change.

The Moral Collapse of the University: Professionalism, Purity, and Alienation is a multi-disciplinary, feminist and philosophical tome on doom in academe. Although it rambles from discipline to discipline in an illimitable, overlapping mass, and although the language is sometimes academically turgid and fragmentary, it is a thought-provoking book which demonstrates the potential for growth and change in the university. After all, it is a ritualized member of the male academic tribe who is actively initiating reform. That usually means reform is in the air. ❧

Carol Siri Johnson is a Ph.D. student in English.

I think by far the most important bill in our whole code is that for the diffusion of knowledge among the people. No other sure foundation can be devised for the preservation of freedom, and happiness.

—Thomas Jefferson

and, ultimately, the fetishistic denial of the materiality of the signifier in the form of sounds and the appearance of the signifier on the page. Although I have problems with Kristeva's hasty identification of the materiality of the sign with the pre-oedipal mother, I agree with her that the body of the sign is a form of alterity that has certainly been associated with femininity in this culture and raises the issue of the radical potential of so-called feminine writing. In short, students would read Mallarmé, Joyce, and Bataille. They would also read French lesbian writers such as Monique Wittig for how, following in the footsteps of Bataille, they try to destroy writing, and ultimately the symbolic order, in a kind of writing against writing. We would also begin to look at Derrida's plays on words (jeux de mots) as "fires" on words (feux de mots) and how deconstructive writing can be seen as a way of dismantling "phallogocentrism." Exposing students to these texts is all fine and well, but more practical concerns would have to be addressed if such a critical pedagogy were to have a chance of succeeding.

deconstructive writing

What exactly would a post-structuralist or deconstructive writing pedagogy look like? This is a difficult but necessary question because, as Derrida pointed out in his recent lecture at CUNY (September 29), American deconstructionism up to now has provided merely "the principles of reading and of interpretation rather than of writing." (Of course, some preliminary work has to be done.)

How can teachers get students to experience writing as something more than the mere transmission of some pre-verbal or pre-written signification? One way would be to do a series of exercises where one would start out by asking students what they intended to write, and then by going through their papers with them, in order to understand what their texts are actually saying right now. The goal would be to get the students to see that they are not in full possession of their text, that it is not *their* property, that they are not in full control of it. This recalls Foucault's remark that his texts are always about something other than their titles, which are the trace of his original intention. *The History of Sexuality*, for example, is not about sexuality but rather about the discourse of sexuality. Rather than reifying intentionality, the teacher would help the students to see the irreducible gap between intention and text.

Thus, a critical writing pedagogy would start out by teaching reading. First, students would learn to read texts by avant-garde writers, then they would begin to look at their own writing and to figure out exactly what their own texts are saying and not saying, and how they ultimately exceed their own authors. Writing would thus be explored—to use an old-fashioned term—as the death of the author. That is, writing shows how textuality is always-already a form of alterity and will always remain so no matter how one attempts to clean up one's text. Here it would be useful to point out to students that this constant excess of meaning represented by *écriture* is actually what a more advanced form of materialism is dealing with, and that it is not simply the naïve attempts of vulgar materialism to locate material reality, which is always-already elsewhere.

Derrida's reading in *Dissemination* of the second post-face to Marx's *Capital* would provide a useful model text to show students how to rethink how they write their papers. Briefly, it is Derrida's contention that Marx's real radicalness is not so much to be located on the level of the constative but rather on the level of the performative. That is, Marx's materialism is to be found not in his statements about how he feels he has dismantled the Hegelian dialectic but rather in his writing of prefaces, which differs radically from that of Hegel.

> ***I know full well that what I propose here sounds extremely abstract and risks not being understand at all; but, of course... that could be seen as a virtue.***
>
> *GPG continued from page 6.*

Whereas Hegel writes his introductions as if he already knows where he will go, that is, he writes in a kind of future perfect, Marx, in his second post-face, introduces the notion of time that has elapsed since the original composition of his text and talks about the critical reception of his work. In other words, Marx gives away the whole show of how textuality produces meaning, of how the body of the text is always-already bound up in a dialectic with the so-called introduction, and how the reception of a text ultimately determines its meaning and future elaboration, thus showing how the text, once written, inevitably exceeds the author. Unlike Hegel, who thought that ideally philosophical discourse should not need an introduction because it is thought thinking itself (Hegel, did, of course, see it as a necessary evil), Marx understood the necessity of a fall into time and History. Students would also study how Marx's so-called empiricism, his so-called references to the real world "out there somewhere" are ultimately ways of undermining Hegelian idealism without lapsing into the neat mathematical logic of actual empiricism, as represented by Descartes, who felt it possible to build a foundation and then erect his whole philosophy on his basic premise, the *cogito*, which was supposed somehow to be safely outside of everything else. Students would learn from Marx how it is possible to write about the world out there without falling for the naïveté of vulgar empiricism or returning to a kind of New Criticism, which would only be the other side of the coin.

Marx and other writers such as Freud and Nietzsche could be used to encourage students to start dealing with the contradictions of their own writing without trying to provide neat narrative closure, which would represent a mere ideological solution to their problems. By learning to write more sophisticated endings to their own texts, students would avoid the pitfalls of the Hegelian synthesis, for although Hegel was able to recognize the dangers of alterity, ultimately, as Derrida argues, Hegel wanted to assimilate everything to his System.

I know full well that what I propose here sounds extremely abstract and risks not being understand at all; but, of course, from what I have been arguing here, that could be seen as a virtue. At the moment, it is only possible to catch a glimpse of what this new pedagogy would look like, not only for the obvious political and institutional constraints that teachers must face today, now that the Cold War is over and new discourses of social control are waiting to come into being, but also because what I want to deal with is on the other side of language, which Bataille calls the "Impossible," Lacan the "Real," and Kristeva the "semiotic chora." *Getting students to deal with issues of politics and desire* in language and encouraging them to grapple with texts which try to say the impossible in language offers the only possibility for escaping the mists of the ideological present. I am encouraged in this Sisyphean task by Bataille's words: "Poetry is the sacrifice where the victims are the words." ❡

Gary Gilbert, a student of French Literature at New York University, is a frequent visitor to the Graduate School.

MLA, continued from page 3.

Dec. 28: Even last year, I found the MLA depressing; the sight of 12,000 academics desperately seeking professional validation was discouraging at best. Now that I am here because I need a job, I experience a tremendous increase of alienation and discomfort. A web of anxiety seems to connect all the job-hunters; I am part of a force-field of need and competition. I try to read the name-tags of people who seem relaxed; these, I assume, are the interviewers. That here is conference activity all around me, people presenting papers and exchanging ideas, people catching up on old academic friendships, is entirely lost to me.

I find real comfort in the presence of colleagues from CUNY. Even though my friends are also my rivals in this profession, at this moment the simple fact of mutual torment defers the competition; right now I am able to feel honest pleasure at their successes. We meet for end-of-the-day drinks and tell interview stories to relieve the pressure. At this huge and chaotic conference, the sight of these familiar faces lifts my spirits immediately; 1 have paranoid delusions that my status as a job-hunter keeps others away from me, so this easy acceptance means a lot.

Dec. 29: After a rather flat and perfunctory interview yesterday, I now have a good one. The committee seems genuinely interested in me and my work. This makes it possible to believe that jobs will come to all of us, that our anxiety will be relieved and our need satisfied. Now I want to spread this confidence to my friends, to reassure them. At night the CUNY job-hunters gather again to evaluate their interview experiences; we all feel that we have real job prospects, but we also know that there were other

interviewees for each job, all of whom may be feeling equally confident at this moment. I subdue my renewed anxiety with alcohol and oysters.

Dec. 30: Most of the conference participants head home now. I go to museums. A visit to my brother's grave at Arlington Cemetery puts my job-hunting into a perspective I know I will lose when I return to New York. I pack, and review the conference. It seems unnecessarily painful for job-hunters and too large for effective professional communion. I resolve to avoid future MLAs at all cost.

—Patti White

Usual Posturings

In response to the recent debate that has emerged over Lynn Cheney's report from the NEH on the current state of the humanities, the MLA sponsored a session on what should be taught in core curricula. I had hoped that the debate would go beyond the usual posturings and that perhaps some of its participants would find "common ground." But this was not to be the case.

The panel of five split very quickly into two camps. The "right" was represented by James Tuttleton and Nicholas Arestos. (Lynn Cheney had declined to participate.) Both men argued that there are certain great Western classics that must serve as standards for the instruction of all college-aged students in the humanities. Somewhat indulgently, they asked instructors to forgo the "factional," "politicized" readings that are apparently becoming popular in the humanities, and instead to let the depth, beauty and truth of the "great works" wash over us (I couldn't help but think of reading Plato in a bathtub).

The "leftist" view was adopted by Houston Baker, Richard Ohmann and Catherine Stimpson. Each scholar argued that the canon needs to be seriously revised, and that Tuttleton and Arestos' arguments are inadequate because they ignore the issues of historical contingency, reception history, and the basic prejudice that had allowed such works to become "standards."

This back-and-forth discourse held throughout. However, one interesting exchange occurred when an audience member recommended that standards be taught with lesser-known contemporary works. This would both open the canon and provide a better sense of the historicity of "great works." This suggestion, however, was surprisingly shot down by Mr. Baker, who argued against any consensus whatsoever concerning what should be taught. Even though I favor opening the canon, the almost irresponsible radicalness of the suggestion that esssentially every teacher should make his or her own curriculum regardless of what may be agreed upon struck me as self-centered in the extreme. This was duly pointed out by that audience member, who said someone would still have to draw up the reading list. His reponse was very properly answered.

Another highlight was Mr. Arestos' presentation (better that Tuttleton's clichés about beauty and truth), in which he argued that the call for "diversity" amongst canon-busters is met by the great Western classics. After all, there are few arguments for a totalitarian state as interesting as Plato's *Republic*. It became obvious, however, that Mr. Arestos was trying to pull a fast one by mixing up the call for *diversity* (of views) with the call for *representation*, the essential argument for including the works of gay, African-American, ethnic, third world and women writers.

The debate concluded rather foolishly with a tirade by Stanley Fish, who essentially bypassed arguments and went for personalities. He cautioned the audience to imagine what would happen to the state of the humanities if Mr. Tuttleton were "in charge" (whatever that means). I concede the thought was a little scary. Unfortunately, it reflected poorly on the tenor of the debate because it was more of a thinly disguised character-assassination than a logical argument.

In the end, both sides ended where they started. The debate was presumed to represent diverse viewpoints. The polarization

Continued on page 11.

MLA, continued from page 10.

of its participants precluded the possibility of any middle ground. Perhaps it is "war," as Baker loudly proclaimed in his presentation. Perhaps it is the result of the change of generations in academia, or the change in the national political climate. Either way, as up-and-coming professors, we will all be in the midst of this "war," and we had better be prepared for it.

—Bennett Graff

Smoking in the Scholars' Room

The Washington Sheraton, like most bourgeois institutions these days, does everything it can to make smoking either unpleasant or difficult for its patrons, short of actually forbidding it. This resulted in some interesting forms of social levelling that might not have occurred otherwise. Since most of the ashtrays were of the inconvenient "pedestal" type, and located nowhere near chairs, a lot of hunkering and squatting was necessary. This made for plenty of comiseration between people of widely varying ages, ideological "agendas" and levels of professional status—someone famous bummed a cigarette off of me. Here, being young and wiry was an advantage; it was a definite disadvantage at the monster book fest downstairs, where only the "emeritus" or at least tenured-looking types got all the free copies of juicy expensive new texts. There were posters and a desk calendar for peons like me, but I heard that others managed to score pens, multiple copies of *The Red Badge of Courage* and other sundries.

—Lisa Nakamura

Graduate Student Outlook

There were 2,700 graduates students registered at the MLA, yet at a panel specifically set up for us ("Graduate Student Outlook"), only about 30 or 40 attended and the room cleared out as soon as there was a call for participation in forming a core group of students who would aim to establish a national network, maybe even create a newsletter or annual dinner or agenda like other allied groups. I suppose I shouldn't be surprised in the slightest because our lives are already too busy, too spread out among people and projects and teaching and trying to get our papers written, yet when I put my name on the list of those interested, it was more our of a sense of an ideal to work toward than actually expecting a movement to explode. Graduate students tend to see themselves as in a transitory state, leaving one part behind and heading toward something bigger and more esteemed—some feel that they need not dwell on the politics of the student period, just get on with surviving, enduring and ultimately escaping it.

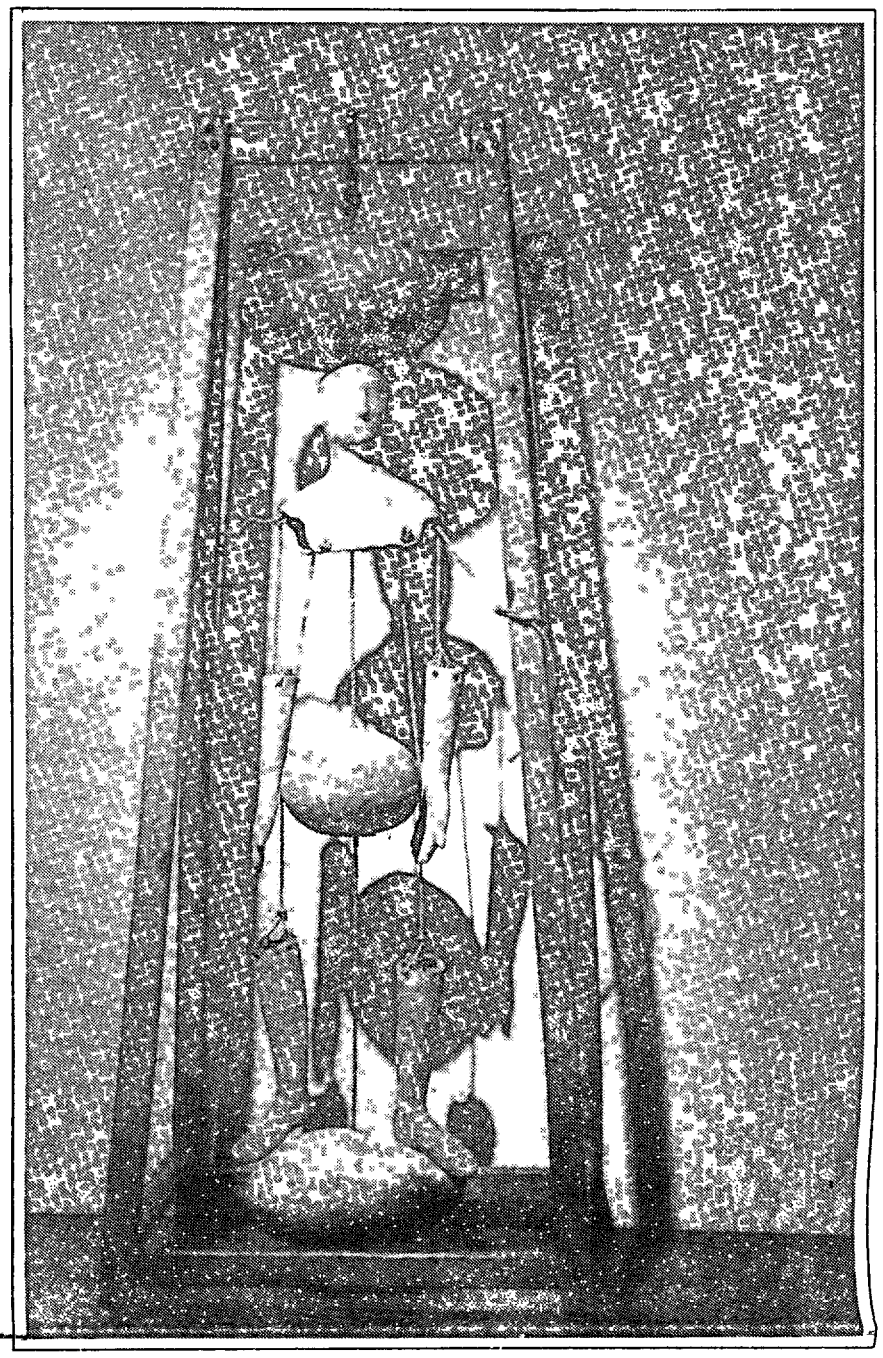
We were told that the MLA's Executive Director, Phyllis Franklin, was willing to meet with us to hear what we wanted and what kinds of programs would best suit our needs; but I don't know if anyone actually took up her offer and went to see her the next morning—it was a bad time—there were too many sessions to consider attending: "Agency, Liberty and Society: American Literature and Historical Change," "Contemporary Issues in Marxist Feminism" and "Graduate Students and Publishing" to name just a few.

This year's MLA opened with an orientation especially for graduate students, but in all honesty, I already know how to work a large convention, having spent several years as a trade magazine reporter who

Continued on page 12.

Margeret Ponce Israel

By Arta D. Lucescu-Boutcher



In 1987 the world suffered a great loss when Margaret Ponce Israel died in an accident on the streets of New York at only 58 years of age. Margaret Israel's style cannot be categorized. As a painter, sculptor, graphic artist, architect and craftsperson, Margaret Israel's work reflects the influences of innumerable artists, among them Bosch, Breugel, Mondrian, Chagall and Picasso. An artist uncommitted to any particular aesthetic mode of the past or present, Margaret Israel was able to synthsize diverse media into one enigmatic, highly individual expression. Her multimedia constructions were recently on exhibition at the Twining Gallery, located at 568 Broadway, Suite 107, N.Y.

Born in Cuba in 1929, Margaret Ponce Israel moved to New York with her parents before her first birthday. She attended the High School of Music and Art and Syracuse University, where she met Marvin Israel (who was also an artist and whose work will be shown at the Twining Gallery in March), whom she married in 1950. The Israels went to Paris, where Margaret studied at the École des Beaux Arts and the Académie de la Grande Chaumière. Upon their return to the United States in 1952, Margaret, who had been a painter, began to work in ceramics. She was awarded first prize for ceramics in the Young Americans competition in 1956.

Margaret Israel's most significant work was her studio, a restored 19th century horse stable where she lived and worked. Her studio, a melange of media, demonstrated how she translated inspiration into environment. Indeed, as Vicki Goldberg wrote in the catalogue, the artist "preceded the environmental art movement but had little influence on it, for few people ever saw her most radical work of art. She lived not merely with her work but within it." Closets she transformed into sleeping alcoves; she made bamboo cages for the many unusual birds she loved to keep; she painted a bathing basin made of glazed stoneware. Although it was not possible to preserve her studio, many of the countless works it contained were on display at the Twining Gallery.

Fascinated by "anything that has visual appeal," the artist worked with clay and driftwood, bamboo, plaster, wire and stained glass, stone, eggs, and feathers. Into her collages she imported ceramic birds, clay figurines, wooden carvings and dolls, as well as painted canvases and blackboards. Fascinated by the theatre, she created box collages, such as her "Commedia D'el Arte Miniature Theatre" of 1972, in painted wood, ceramic and paper.

The exhibition presented Margaret Israel's strong attachment to animal life. As if she were working in the Garden of Eden, the artist infused in her creations a sensation of nature and peace, felt by the viewer as an uncanny sense of presence. Margaret Israel's world is one of primordial beauty. Simultaneously her art projects a primitive glow and the breathtaking flow of a bird in flight. In her unprimed oil painting on wood, "Untitled Guinea Hens Still Life," we surrender to a prehistoric animal kingdom where God, human, animal and plant life comprise the beauty of the life cycle. Ceramics, present in so many of her compositions, is also used to depict the animal world, leads us to mythology and the animal life, all part of a natural cycles. In "Peaceful Kingdom," in oil on canvas, we find again Margaret Israel's utopian world essential to her understanding of beauty.

There is also evidence of torment and isolation in Margaret Israel's art. Life is fragile and nature merciless. Among the animals, human beings may find peace; when alone, we confront powerful, negative feelings. Her sculpture "The Heroes of My Fiction," an egg with a feather, is lightly supported and appears ready to fall if disturbed. Child-like if not primitive, her "heroes" are animals. Her "Striding Figure" is a sculpture of a man ready to take the next step in space. but unsure of his direction. The zebra stripes on his body depict the prison of his destiny. Her "Untitled Construction," created from mixed materials, again shows man in agony as his burden hangs above his head ready to destroy him at anytime.

Margaret Israel's work will again be on display at the Twining Gallery next December, or by private appointment. Margaret Israel's art deserves worldwide recognition. She taught us that art need not be limited by media not categorized in periods and movements. Margaret Israel was more than an artist. She was the Muse who will enlighten the future of art.

Illustration: Horses, #4; Clay, rope and wood construction 90 x 60, 1975. Photograph courtesy of The Twining Gallery.

Arta D. Lucescu-Boutcher is a student in the Ph.D. Program in French.

Democratic Socialists of America

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Feb. 22, 3rd Floor Studio, 7:00 P.M.

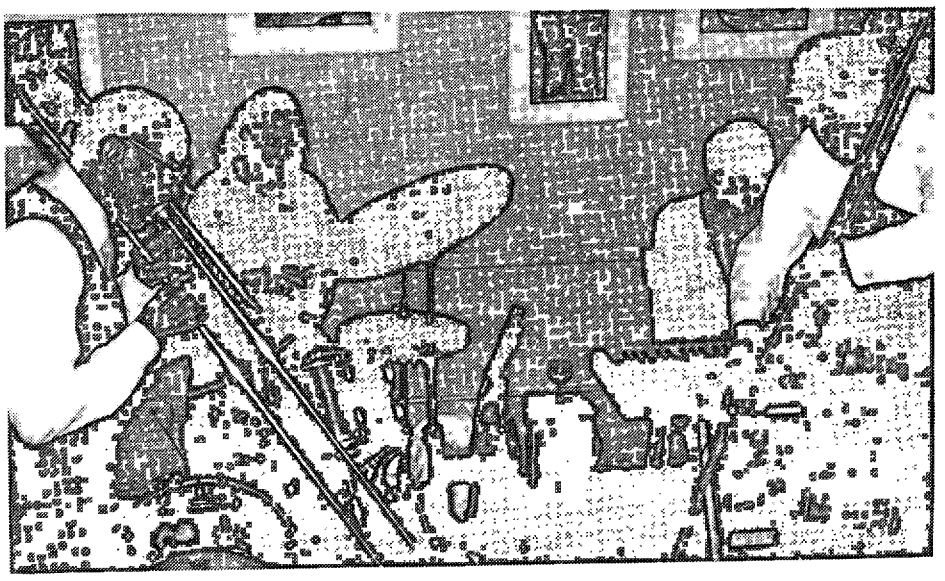
"U.S. Foreign Policy in Latin America"

With Ronald Radosh & Bogdan Denitch

March 8, Auditorium, 7:00 P.M.

In the Groove

Hasan Hakim & An Uncommon Jazz/Blues Ensemble



An Uncommon Jazz/Blues Ensemble, from left to right: Hasan Hakim, Benta Fischer, Kyoto, Morris Edwards

"For far too long, innumerable great jazz artisans have lived and died in abject obscurity, and today's fine jazz musicians, young and old, are left to wither on the vine. Even the renown great American jazz musicians, who are lauded and honored throughout the rest of the world, do not receive the accolades and acknowledgement they deserve in their own homeland, though they, and their fellow artisans, remain an integral part of the American cultural system."

—Hasan Hakim

Jazz music, whose innovators remain unknown to the vast majority of Americans, is only now beginning to be formally recognized for what it is—the most significant musical movement of the modern era.

Jazz is also an extended family. Hasan Hakim and his jazz group, An Uncommon Jazz/Blues Ensemble, are known and loved by millions of New Yorkers. Since 1982, the energetic trombonist and vocalist has led a remarkable group of both aspiring and experienced musicians, who play in Central Park during the spring, summer and autumn months. On any given weekend, Hasan and his ensemble may be found swinging near the Boat Lake, where hundreds of people gather to groove on the sounds of one of the hippest jazz bands in town.

Hasan Hakim was born in Birmingham, Alabama. He began to study music at the age of eleven; when he was sixteen, he received a music scholarship from the Alabama State Teacher's College in Montgomery. Before the year was over, however, Hasan left school to perform with The Bama State Collegians, a jazz orchestra he created with his fellow student musicians. Several famous jazz musicians, notably trumpeter Joe Newman, saxaphonists Lucky Thompson, Yousef Latif and Sonny Stitt, and trombonist Matthew Gee, began their careers with the group.

The Bama State Collegians was forced to disband in 1943, when many of the musicians were drafted into the army. Hasan travelled to Chicago, where he joined Tiny Bradshaw's Orchestra. For the next ten years, Hasan performed with a number of internationally famous jazz orchestras, including the Louis Armstrong Orchestra, Dizzy Gillespie's first Big Band, the Jimmy Lunceford Orchestra, the Eddie Heywood Septet and the Count Basie Orchestra. In 1954, Hasan formed his own group, Hasan and the Nomads, and began a fifteen-year tour of the United States and Canada.

During the late sixties and throughout the seventies, Hasan devoted his life to teaching, first at P.S. 140 in Jamaica, Queens, then privately. He also founded a regional magazine, *The Community Broadcast*, in 1971. In 1973, Hasan joined the staff of St. John's University in Jamaica, NY, where he served until 1980 as a consultant for urban affairs and as an advisor to African- and Latino-American students.

Although formal music training may offer the young jazz instrumentalist all the technique necessary for musical expression, the feeling or "soul" of jazz is not found in the pages of music theory books. Jazz solos are composed of stories, not scales. Thus Hasan, after leaving St. John's University, organized an eighteen-piece community workshop band, where older, well-known musicians shared their knowledge and experience with the budding young musicians of the community. The project was so successful that Hasan decided to take his workshop to Central Park. What began as training for young musicians became a forum where experienced musicians demonstrated, and younger musicians emulated, the art of jazz performance.

Today, Hasan's core group is a quartet, composed of two well-travelled and two less experienced musicians. Hasan's warm trombone solos and his fat, round tone tell stories of his fifty years in jazz. Morris Edwards lays down the time and the changes (or tempo and chord progressions) as only a seasoned bass player can. His solos are often amusing forays into surprising melodic and rhythmic constructions. Kyoto, the young pianist from Japan, provides a dynamic harmonic structure for the choruses (or improvised solos). Her solos sing lovely interlacing lines of musical thought. Benta Fischer keeps the swing happening on the drums.

Benta is a shining example of Hassan's teaching. She has been Hassan's drummer since he founded his Uncommon Ensemble in 1982. Born in Copenhagen, Benta came to New York more than ten years ago. She could not speak English, nor could she play the drums. When Hasan met her, he was impressed by her natural musical ability and her desire to play jazz drums, and invited her to join the band. Benta literally learned to play jazz by playing every weekend in Central Park with Hasan. Today, after eight years with the group, Benta plays with power and melodic intensity. And she is rapidly becoming known as one of the swingingest drummers on the scene. "I feel very fortunate to have the opportunity to play with Hasan," Benta told me. "It's one of the greatest experiences for me."

In the authentic spirit and tradition of jazz, Hasan Hakim and An Uncommon Jazz/Blues Ensemble are not limited by the cold weather. They play frequently at The Cupping Room, a delightful and reasonably-priced restaurant located at 359 West Broadway, corner of Broadway and Broome street. Fans will gather there once again the first two weekends in March, Thursday through Saturday, 9:00 P.M. to 1 A.M.

Be there or be square.

George McClintock III

MLA, continued from page 11.

covered meetings inside hotel ballrooms. Most of what was said at orientation seemed like common sense, like it's smart to try to meet people in your field and talk to publishers about your dissertation—but I suppose it didn't hurt to hear it all again. At least hundreds of us were gathered together and made aware of our presence and our importance to the lifeblood of the organization. Perhaps in the future we could break into smaller groups right after orientation. It would also help if the graduate student lounge was in a room you could actually locate.

But after the panelists spoke on "Graduate Student Outlook," the floor was opened for general discussion; it was there I learned that English and Comparative Literature students in Nevada and Texas and Georgia are concerned with why they are allowed to sit on department committees but have no voting rights (students at some schools did have such rights). Other students are asking for mailboxes, more opportunity to cross disciplinary boundaries, and greater job placement efforts; some students have organized regional conferences specifically to share concerns and they have managed to get funding from their schools. The opportunity to meet and exchange ideas even for this brief time was exciting—because our institutions are so steeped in their own cultures and structures, just to swap stories seems valuable as at least providing a context for how to think about our own school, its policies as well as the larger, overall framework of universities and the role of an organization like the MLA in setting the tone for what is appropriate to practice and even negotiate.

—Cheryl Fish

Cheryl Fish, a Ph.D. student in English, is currently a member of the DSC Steering Committee.

Attention Advocates of *The Advocate* :
Writers & Reporters,
Columnists & Commentators,
Reviewers & Cartoonists
Photographers & Graphic Artists
Articles due March 7.

Feuding In Concert

The Friends and Enemies of New Music

By Christine Hutchins

The Friends and Enemies of New Music, from left to right: Gregory W. Pinney, Ben Yarmolinsky, Nancy Gunn, John Link, Cynthia Miller, Tom Cipullo.

New music, so often misunderstood or ignored, has found its champions in a group organized by six composers from the City University of New York. The Friends and Enemies of New Music, founded by Tom Cipullo, Nancy Gunn, John Link, Cynthia Miller, Gregory W. Pinney, and Ben Yarmolinsky, is a loose coalition of composers committed to promoting the cause of new music. While not directly affiliated with the Graduate Center music program, all of the composers represented in the group are students at City University. The Friends and Enemies of New Music have attracted the attention, and even the acclaim, of music critics from *Newsday* and *The New York Times* with their performances of original new music compositions.

The Friends and Enemies of New Music is an exciting development both because the composers involved have managed successfully to move their work out of the academic environment and into the public arena. John Link points out that "young composers in Europe are frequently bringing their works before the public at the same time that their counterparts in the United States are becoming doctors and taking the academic route." Link feels that music is a "three stage process" in which performance and audience response is as integral to the completion of a composition as the actual writing of the piece.

"We hope to reach a larger audience," explains Cynthia Miller, "a lot of new music concerts tend to be attended by other composers and people who are professional musicians." In keeping with this goal, The Friends and Enemies have scores on display out in the lobby during their performances, and each composer writes a short statement on a specific topic for the concert program. The result, the group hopes, is an involved audience, one encouraged to respond to the music being performed.

The name of the group was intended partly as a homage to The Friends and Enemies of Modern Music, the group which sponsored the premiere of Virgil Thomson and Gertrude Stein's "Four Saints in Three Acts" in 1934. But it is also an apt name for a group encompassing a remarkable diversity of style. "The six of us involved have really opposing views of what music is supposed to be," says Gregory W. Pinney. The differences among the composers are, perhaps, most striking in performance. Each program includes works which span the spectrum of musical styles. In Nancy Gunn's opinion, this diversity is an "outgrowth and example of the eclectic nature of American music in the twentieth century and especially in the last twenty years." American music has indeed altered a great deal in recent times, and The Friends and Enemies of New Music pays tribute as much to these changes as to their predecessors. As Cynthia Miller points out, "part of the fun [of the group] is seeing how many of these different styles we can represent."

Last December 5th, I attended a performance by The Friends and Enemies of New Music at The Greenwich House, located at 57 Barrow Street. The program included a startling variety of compositions and did indeed illuminate the tensions implicit in the name of the group. Pieces from Karlheinz Stockhausen's "Aus der Sieben Tagen" and Virgil Thomson"s "Five Ladies" were performed, in addition to the original compositions by The Friends and Enemies. The concert opened with Cynthia Miller's "Soliloquy for Horn." The visual effect of a lone performer on stage and the quiet insistence of the chords in the first movement made an effective beginning for the evening's fare. The informal atmosphere of The Greenwich House, combined with this beginning, moved the audience into an intimate musical space.

John Link's "Down By the Station, Early in the Morning," based on a poem by John Ashbery, offered an interesting counterpart to Cynthia Miller's work. The short, almost staccato, bursts of sound from the clarinet fused with flowing runs on the piano to create a tense piece in which the instruments seemed first to be at odds with one another, then, unexpectedly, to be working together in interesting ways. The work also used rests in intriguing ways. The rests were "played" as suspensions in sound, creating a thread of notes connected by silences which worked to dramatic effect. Link sees his piece as elucidating the "conflicting and fragmented memories" which are an important theme in Ashbery's poem. His piece was intended to dramatize the movement of the poem. For example, immediately before the line which evokes the "terror" of the inexorable passage of time, the composer inserts a long rest which disrupts the flow of sound and emphasizes the thematic importance of the idea. Link describes his music as stemming from a "commitment to the future." "I'm not interested in rehashing earlier styles," he said, "the circumstances of our times require new thinking about music, one that builds on tradition but doesn't simply recycle old ways of organizing music."

Ben Yarmolinsky's composition provided an interesting contrast to Link's work. His "Sonata for Violin and Piano" incorporated a North African folk tune into the traditional Sonata form, creating a very beautiful piece which was at once conservative in its conception and a provocative comment on "traditional" forms of music. "I don't think that writing music today means doing something new necessarily," explained Yarmolinsky, who feels that even the more avant-garde styles of music are "also perfectly traditional in a broader tradition. "What's traditional and what isn't is a very sticky business," he said. "I think that if you're an original composer no matter what you write it will in some way be original, whether or not you use avant-garde techniques." While tonally conservative, the introduction of the African folk theme introduces a potentially non-traditional element into the music. Yarmolinsky feels that vernacular musical traditions "should somehow feed into the future. If art music does not have some connection to vernacular music then it loses something," he affirmed.

Nancy Gunn's "Calls" for trumpet heralded the beginning of the second half of the performance. According to Gunn, the piece exemplifies the "sudden juxtaposition of the various moods of different styles of trumpet performance" and attempts to "exploit the various 'voices' of the trumpet. It was intended to be a warm-up for both player and audience," said Gunn, who added that "some of the musical material was derived from a typical trumpet warm-up exercise."

Gregory W. Pinney's composition, "Music for Soprano Saxophone" explored the different capabilities of the instrument. "All the notation I used for the piece was highly conservative," Pinney said, "but the notes themselves and the phrasing in the movements were not. The whole idea is to reach beyond what we can normally communicate using the language we have." Musical composition, as Pinney sees it, is "not about being cut off from the past, it's about being connected to the future."

Tom Cipullo's "Long Island Songs" was, perhaps, the most ambitious work on the program in terms of size. The text was written by William Heyen and sung by Christine Schadeberg. It was accompanied by an ensemble of clarinet, cello, trumpet, violin, flute, horn, and piano. Cipullo described his piece as "less an evocative description of nature than a remembrance of what the island represents to the composer—home, friends, and family. In this reminiscence, the sound of crickets on a summer evening calls to mind a serene moment shared with the most beloved. Hopefully, the songs will bring listeners back to their own islands, however distant or long ago."

Gregory W. Pinney, Lisa Johnson and Tom Cipullo performed the Stockhausen piece, which consists of a poem "interpreted" by the performers into musical form. Stockhausen wrote that "everyone plays the same tone/ lead the tone wherever your thoughts lead you...." The performers "play" this text and interpret the words with music. The performance began as a barely audible movement of instruments and increased in intensity until it burst forth into almost violent sound. The musicians' interpretation of Stockhausen's work was brilliant, and the audience was tempted to consider it to be an original composition by the performers.

I found the concert to be thoroughly pleasing. After a few short moments of conservative posturing and face-pulling, this self-proclaimed "enemy" to new music was willing to be friendly, if only for the evening. Clearly The Friends and Enemies of New Music are well on their way to achieving their goal of creating a vibrant forum for new music. Their audiences are active participants in the heated debate over musical style, and are necessarily drawn into the friendly enmity which characterizes this refreshingly diverse group of composers.

In the immediate future, The Friends and Enemies will be performing a concert March 6, at Greenwich House, 27 Barrow Street, at 8:00 P.M. The program will include compositions by Tom Cipullo, John Link, Gregory W. Pinney and Ben Yarmolinsky, as well as music by Theodore Chanler and Mel Powell. Next May 24, The Friends and Enemies will present the works of the two finalists in a composition contest sponsored by the group.

Christine Hutchins is Associate Editor of The Advocate.

CUNY Audits DSC

Continued from page 1.

refers to Article IV of the DSC Constitution, which stipulates that the Council "embody its own procedures in bylaws available for inspection by any member of the DSO." The auditors "were informed by the current DSO Co-Chairperson that the Bylaws did not exist and that they were in the process of being prepared."

Although DSC Co-Chairs are paid stipends of $5,000, the maximum stipend for student leaders allowed by the Board of Trustees is $2,200. The auditors reported in Finding No. 14 ["Stipend Payments Were Not In Compliance With Board Policy"] that the $5,000 payments to DSC Co-Chairs "were processed from the Research Foundation Fellowship Account," and recommended that official CUNY policy be followed with respect to student government stipends.

In effect, DSC Co-Chairs and Steering Committee members, even student newspaper editors, are paid formally nonexistent stipends. The DSC Constitution contains amendments that have yet to be ratified by the student body. Section 4 of Amendment III stipulates that "all employees and officers receiving either stipends or wages shall be categorized in the by-laws of the DSO and known as the DSO Wage and Stipends Schedule." This document also does not exist.

1987-1988 Co-Chairs Respond

The Co-Chairs of the 1987-1988 DSC Steering Committee were Linda Bastone for Business Affairs, Claire Pamplin for Communications, and Robert Greer for Student Affairs.

"The auditor never talked to me," Ms. Bastone told *The Advocate*. "Somebody should have found those minutes. The minutes were always taken and approved at the following meeting. Between then and now I don't know what happened to them. The budget is always set by the previous DSC. Check requests were filled out properly and records were maintained. In most cases, we disbursed the checks to departments and student organizations in advance. They were told that they were responsible for turning in receipts. If they had not done so by the end of the year, they were notified in writing by me. Somebody has to sit down with the [University Fiscal] Handbook and figure out how it pertains to the DSC. I'm sorry I didn't do that; then again, I had no idea that there even was such a handbook. I did my job as it was dictated to me. The same procedures have been followed for years. Even though the DSC administration that I was a part of was criticized, I look at this audit as a positive thing, because it will insure that these problems will not plague future Councils."

"I think that the DSC did more good than harm, and I'm very proud the work we did," Ms. Pamplin said recently. "I got a lot of favorable feedback from students and administration during the two years I was Co-Chair. The DSC's problems are organizational. It's hard to keep records. We were the only administration in the school without a support staff. It doesn't surprise me that there have been some discrepancies found in the paperwork, and it's regrettable. The financial aspect disturbs me, but I feel confident that there was no wrongdoing on my part with the money, and I had complete trust in Linda Bastone and Robert Greer."

"The DSC voted an increase to $6,000 for Co-Chairs," Mr. Greer told *The Advocate*, "but Linda, Claire and I refused the raise because Linda said the DSC couldn't afford it. I can't say anything more about the audit report because I haven't seen it."

A Political Document?

"Prudent fiscal management procedures," the auditors wrote, "ensure fiscal responsibility and provide adequate internal controls." Inasmuch as the members of 1987-1988 DSC Steering Committee poorly performed their official responsibilities, the task of maintaining "adequate internal controls" remains the domain of the Graduate School administration. Although the Managerial Review clearly represents the bookkeeping nightmare left by the 1987-1988 DSC, there is no question that the buck stops not with the 1987-1988 DSC Co-Chairs and Steering Committee—who allocated funds without keeping the necessary records, which in turn invites questions of impropriety never asked by the auditors—but in the President's Office.

The allocation of CUNY student fees are regulated by College Associations. The Graduate School, as Dean Moreland and Mr. Helfgott clearly stated in their response to the audit, "does not engage in the more expansive activities which would require the major budgetary oversight of a College Association." Thus the Board of Trustees resolved in 1984 to waive the requirements. "That resolution," the auditors state in the first paragraph of their report, "empowered the President of the [Graduate School] to perform the functions of the College Association."

It appears that President Proshansky, responding to requests by DSC officials, made a deal with the Board of Trustees in order to continue paying elevated stipends to DSC Co-Chairs. (In the past, the DSC Executive Committee consisted of a Chair, a Vice-Chair and a Treasurer. Chairs received a stipend of $6,000. The Vice-Chair, Treasurer and Steering Committee members were paid less.) "With regard to Finding 14," Dean Moreland and Mr. Helfgott wrote, "the President of The Graduate School and University Center received the tacit agreement of the Committee on Student Affairs in 1983 that leaders of student government at the GSUC would receive fellowship support in addition to the maximum stipends allowable in the University Fiscal Handbook."

Notwithstanding the "tacit agreement" between the President and the Committee on Student Affairs in 1983 and the waiver of College Association requirements granted by the Board of Trustees in 1984, the $2,800 of fellowship support used to increase the Board's $2,200 maximum stipend for student government leaders was in 1987-1988—and still is—subtracted from the student activity fee. The CUNY Research Foundation may process the checks, but the RF does not contribute to stipends received by DSC Co-Chairs.

The auditors also recommended in Finding No. 20 ["Financial Statements Were Not Prepared As Required by Board Bylaws"] that "a certified independent audit should be performed by a certified public auditing firm on an annual basis." Both the administration and the DSC resist this recommendation. "Since the DSC annual budget has averaged approximately $60,000 over the past four years," Dean Moreland and Mr. Helfgott wrote in their response to the audit, "the expense of an audit would be prohibitive." They also suggested, as an alternative to an expensive independent audit, that "the preparation and publication of a financial statement at the end of each fiscal year will permit review by a broad constituency and will encourage input, suggestions, and general oversight."

Does the audit symbolize, between the lines, the political power struggles between CUNY Chancellor Joseph S. Murphy, the Board of Trustees and President Proshansky that officially ended last year with the announced resignations of the both President and the Chancellor? If the Managerial Review indicates that the DSC Co-Chairs and Steering Committee were not worthy of the responsibilities entrusted to them, the document also demonstrates that President Proshansky and his administration recognized the importance of student government and responded to the economic needs of the Council.

Indeed, the Graduate School administration continues to support the DSC. Dean Moreland and Mr. Helfgott stated in their response that the $5,000 stipend paid to DSC Co-Chairs "enables them to devote approximately 10-20 hours per week to running a doctoral student government without detracting from their primary research responsibilities and creating additional pressures for financial support. It must be understood that the heavy load of doctoral training in general makes it very difficult for any student to participate in the bylaw-mandated governance, by students as well as faculty, of The Graduate School and University Center."

Perhaps because the 1987-1988 DSC was not up to the task, the auditors suggested that the DSC—and not the Graduate School administration—request waivers of the CUNY Bylaw requirements from the Board of Trustees. A

Newspaper, continued from page 1.

said.

Mr. McClintock attended the Media Board meetings and reapplied for the new editor's position. The DSC Steering Committee rehired him. "Keeping the newspaper alive in the Graduate Center hasn't always been easy," Carina Yervasi, Co-Chair for Communications, said about the Steering Committee's decision. "It's a vital link to the students. Because George has the ability and most importantly the interest to produce a quality newspaper, he was the logical choice as editor for a test of the interim structure," Ms. Yervasi added.

Ms. Gillen, who declined to reapply for a position on the paper, favors the new structural changes for the newspaper staff by the DSC Steering Committee. During an interview conducted on February 14th, Ms. Gillen said that she felt that an newspaper staff composed of three co-editors was inherently problematic. "In general, it's been proven sociologically that groups of three won't work. Either they must always think in unison—a rare possibility—or one of them will always feel the other two are ganging up on him." This is the reason, Ms. Gillen feels, that Greg Pinney, another former *Advocate* editor, left after the September issue was published. "Greg had to leave the job for a while in order to take his exams in September. When he came back, George and I had already reached some common agreements about how to conduct our work: such as an agreement that nothing would go into the paper until all of us had read and approved what the others had edited. Greg did not understand this, and so he resigned." When asked about why he left the paper, Mr. Pinney said that it was due to "personality conflicts" between himself and the other editors.

Even more problematic, however, according to Ms. Gillen's experience on the paper, is the idea of graduate students cooperating with each other continually. The ideal of cooperation in general is one of which Ms. Gillen heartily approves, being herself of American Indian descent and having grown up on a reservation. "But the graduate school atmosphere makes graduate students too competitive to work together as equals," Ms. Gillen said. Such a competitive attitude was responsible, she believes, for Mr. McClintock's request for her resignation immediately after the December 12th DSC meeting, where Ms. Gillen had spoken to the representatives about the newspaper. [See Report, page 2.] According to Ms. Gillen, the problem arose when she proposed that each issue of the paper be concerned with the issues facing one of the programs at the Graduate School. She cited the October supplement, "Voices from the Edge," as an example of her idea applied to Sociology—her own program. When one of the DSC members criticized this initial focus on Sociology as self-interested, Ms. Gillen replied that she only focused on her program initially, because this was what she "knew best," and that other issues would permit other people to talk about their own programs. According to Ms. Gillen, Mr. McClintock misinterpreted this statement as implying that she had been completely responsible for soliciting articles, editing and producing the entire "Sociology" issue. This alleged gross misunderstanding, Ms. Gillen believes, was due to Mr. McClintock's competitive attitude. Ms. Gillen thinks her former colleague's attitude was also responsible for the controversy which erupted after *The Advocate* editorialized about a remark made by a DSC representative during the September DSC general assembly. The editorial ["Trick or Treat"] provoked a number of students to write letters of protest to the DSC as well as to administration officials. Ms. Gillen said she resisted printing the controversial editorial.

Because of these problems, Ms. Gillen thinks that there should be a single editor, as the DSC now mandates in the new bylaws. And although she is critical of Mr. McClintock, she insists that he should be the new editor, and that the DSC should not give itself the right to control the paper too closely. However, she also stated that the DSC should set guidelines for the paper's operations. For example, she strongly disagrees with the policy of permitting *Advocate* editors the right to pocket one-third of all money received from the sale of advertising space that they personally solicit. Such a policy "reflects the structure of the outside world," Gillen complained, "where advertising people make more money than the creative people in our society." Although the DSC did at one time allow the newspaper staff to be paid commissions for selling advertising, the Graduate School business office informed the DSC last October that CUNY regulations prohibit such compensation. Neither Ms. Gillen nor Mr. McClintock were paid for soliciting advertising.

Most importantly, according to Ms. Gillen, the DSC should provide guidelines about the newspaper's contents. "Our newspaper should be of high quality," Ms. Gillen said. She believes that too much

Concluded on following page.

Newspaper, continued from page 12.
emphasis has been placed on minutes from the DSC meetings. "The paper should raise the level of discourse in our community. As graduate students, we are divided into our various departmental communities, like little baronies. The paper should permit us to cross those departmental boundaries, by raising issues pertaining to the interests of each of these communities." This is why Ms. Gillen believes that the DSC should mandate in its guidelines for the paper that each issue of the paper be focused upon some central theme, involving such departmental issues. "Raising the level of discourse also means focusing on the issues of the city, the nation, and the world. This should also be made *Advocate* policy," she said.

"I was disappointed when it became clear that Victoria and I could not work well together," Mr. McClintock affirmed recently, "because she has good ideas and writes beautifully." Concerning the controversial editorial, Mr. McClintock said, "Victoria knows as well as I do who did what in order to produce the paper. She's entitled to her opinions, as I am to mine." About the publication of the DSC minutes, Mr. McClintock said, "What minutes? Our reports on the DSC are based primarily on our reporters' notes. How else would we be able to quote DSC representatives' occasionally monstrous statements? What worries me," Mr. McClintock continued less defensively, "is the fact that the newspaper operates on a shoestring. *The Advocate* is bigger than previous versions of the student newspaper, and the writers are generally better paid, although they are not paid nearly enough. The editors are paid the same salary, or less, than editors were paid last year and the year before. Without advertising, or an increase in funding from the DSC, the newspaper will not flourish."

Advertising and budget battles notwithstanding, Mr. McClintock knows the newspaper's success—or his failure—depends on the community of graduate students who read and write for the paper. "Wouldn't it be great," he said, "if we had a paper that offered articles ranging from the bureaucracy's latest dastardly deed to scholarly features—no, that's not an oxymoron— about art and literature, about business and politics, about psychology and bio-technology and history? The Graduate School is filled with intelligent, articulate students who work in a great variety of disciplines. Sometimes faculty members and administration officials forget this fact."

Will *The Advocate* now pander to the DSC, its publisher, in order to keep the peace? "Probably not," Mr. McClintock replied, although he admitted having something in common with DSC officials. "The DSC is mandated by the Board of Trustees; the student newspaper is or should be a given. Yet DSC officials and *Advocate* staff have been criticized by faculty members, even students, because the newspaper and the Council are not considered "academic" activities. What's more academic than sitting on committees and writing for publication?" A

Jeanne A. Marre is an Associate Editor of The Advocate.

Latin America, continued from page 7.
have "narco-terrorism"—Manuel Noriega's alleged crime, used as a pretext to illegally invade Panama in order to "forcibly pacify" a Latin American nation once again.

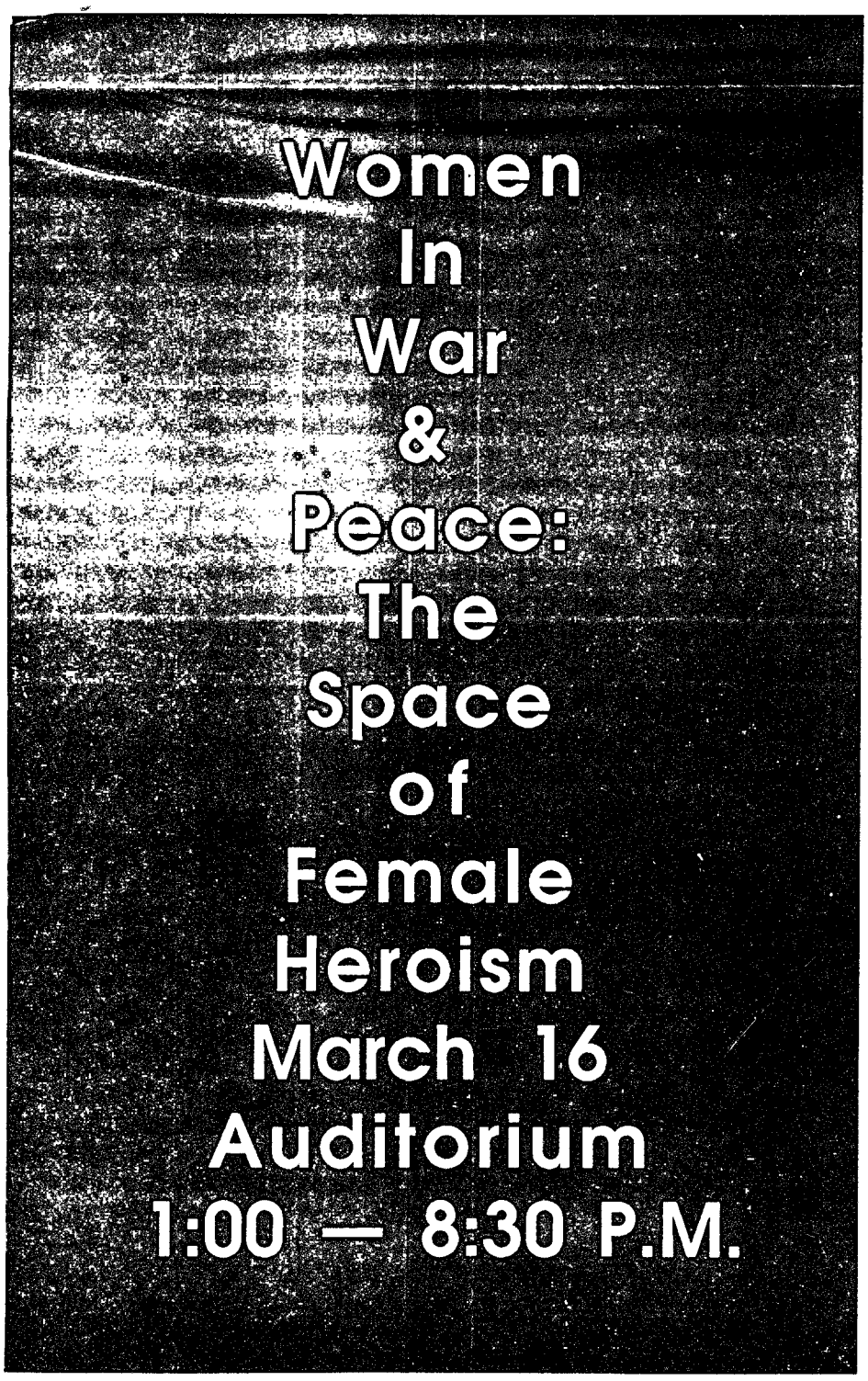
Of course, drugs by themselves don't destroy anybody. *People*, who live in the *slums* of our corporate society, *buy and use* drugs to numb their pain; as addicts, they destroy themselves. Manuel Noriega became a "narco-terrorist" with the aid of the CIA, headed at one time by George Bush. The CIA, let us not forget, smuggled cocaine from Columbia into the U.S., where agents actively worked to lower the price and hence expand the market, in order to illegally provide money to the contras after Congress had forbidden such aid with the Boland amendment. (The CIA did the same thing with heroin in Laos during the Vietnam War). Of course, the reason we invaded Panama is that Noriega wanted *out* of the operation—the dictator was becoming a little too independent.

I don't know long the people of the United States will be able to stomach the horrors and the lies of U.S. policy in Latin America. The longer we do so, the more we ourselves will suffer. More companies will take their operations down to Latin America, where they will find a terrorized labor force—forcing workers here in the U.S. either out of their jobs or into further concessions for lower wages.

But even if the *we* continue to tolerate the intolerable, the peoples of Latin America—especially Central America—will not. They are getting tired of seeing their land and their lives destroyed.

When—not if—the FMLN wins in El Salvador, things are going to get very hot. The poor workers and peasants in Mexico and Brazil are going ask themselves, "Why not here? Why not now?" Bush, and the corporations that support him and which have invested billions of dollars in Latin American countries, are not going to accept an FMLN victory. Many more boys and girls will be coming home in body bags—unless we act to change things here at home, now. A

Thomas Smith, a Ph.D. candidate in Political Science, is a contributing editor to The Advocate.



Announcements

WORKSHOP IN STRESS MANAGEMENT

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TO: ALL STUDENTS
FROM: Sharon Lerner, Assistant to the Dean for Student Affairs
SUBJECT: Free Workshop: Preparing Fellowship Applications

This semester I am conducting a workshop on strategies for preparing successful predoctoral and dissertation fellowship applications. Students at all stages of course work and dissertation research are invited to attend. To accommodate your diverse schedules, the workshop will be offered at the Graduate Center four times, as follows:

WED., FEB. 21, 12:00 - 1:30 p.m., ROOM 1629
THURS., FEB. 22, 12:00 - 1:30 p.m., ROOM 1629
MON., FEB. 26, 12:00 - 1:30 p.m., ROOM 1629
TUES., FEB. 27, 12:00 - 1:30 p.m., ROOM 1223

For further information, please call me or stop by (642-2134; Room 1504). If you let me know that you will be attending on a particular date, I can direct some of the presentation toward specific interests.

Hot Dates

Committee for Cultural Studies
Bakhtin Conference: March 8-9
On Raymond Williams
By Christopher Prendergast &
Stanley Aronowitz: March 30

Democratic Socialists of America
"Lessons of the New Left"
With Ellen Willis & Paul Berman:
Feb. 22, 3rd Floor Studio, 7:00 P.M.
"U.S. Foreign Policy in Latin America"
With Ronald Radosh & Bogdan Denitch
March 8, Auditorium, 7:00 P.M.

Doctoral Students' Council
General Meeting: Feb. 21; March 26; April 17; May 23
5:00 P.M. Student Center
Steering Committee Meetings: March 5; April 3; April 25;
5:00 P.M. Student Center

Feminist Students Organization
Women in War & Peace: The Space of Female Heroism
March 16, Auditorium, 1:00 — 8:30 P.M.

Gay & Lesbian Students Association
Student Meeting: Feb. 23
6:00—9:00 P.M. Graduate Center Rm. 544
Reception: March 23
6:00—10:30 P.M. Grace Building Rm. 40-48

International Students Association
Friday Social Hour: March 9; April 13; May 11
5:00 P.M., Student Center.