



# The HARVARD FOUNDATION Newsletter

SPRING 1986

VOL. V, NO. 2

## “Cultural Rhythms” Unite Harvard

From the very beginning of the 1985-86 academic year, The Harvard Foundation started to work on plans for the first, University-wide Annual Foundation cultural festival, “Cultural Rhythms.” All student groups and organizations on campus with cultural or arts interests were contacted in an effort to encourage broad participation in this project. Most student groups found the idea very appealing and agreed to participate and support the aims of the festival. The next step was to find students who would coordinate the event. Two persons who had been actively involved with the work of The Harvard Foundation agreed to serve as student coordinators for this effort. These students were Rosa Rios '87 and Lisa Guerra '87, both of whom have been active in Ballet Folklórico de Aztlán and in other student activities on campus.

The Foundation asked each student group to perform some type of representative cultural activity on stage for the first half of the cultural festival and for the second half, set up a small pavilion to serve food that most rep-



Ms. Debbie Allen (center) accepts award for her “Outstanding Contributions to the Performing Arts and the Moral Uplift of American Youth” from Dr. S. Allen Counter, Director of The Harvard Foundation and Derek Bok, President of the University.

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Over 1500 members of the Harvard community filled a beautifully decorated Memorial Hall to taste the culinary delights and view the cultural artifacts displayed by 16 different student groups.



The Caddo American Indian dancers accept the applause of an enthusiastic audience on their fine performance.



Ballet Folklorico de Aztlan performs "Los Machetes," a traditional Mexican dance.

resented the group's culture. Here again the idea was to show the true diversity of the Harvard and American communities by having groups representing different cultures — Euro-American, Asian-American, Afro-American, Latino-American, and Native American — participate. Further, the Foundation encouraged students to contact local restaurants that

served ethnic food in an effort to reduce costs in both money and time to students and the Foundation and to include local business communities in an historic event. Several local restaurants readily agreed to participate in this endeavor. Also, it was recommended by the students that since the event would receive food from donations made by local restaurants, the



With lighted candles on their heads, Rosa Rios '87 (left) and Jeannine Page '85 (right), members of Ballet Folklorico de Aztlan, perform "La Bruja."

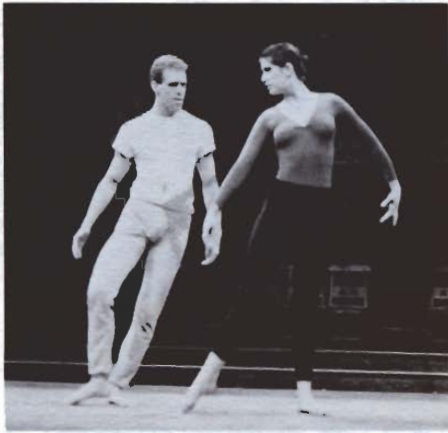


Silchen Ng '89 and Vicki Hom '89, representing Chinese Students Association, perform a traditional ribbon dance.



Members of Koreans of Harvard-Radcliffe perform the traditional fan dance, a very dramatic, spectacular routine formerly used at official state ceremonies.

Foundation should charge a nominal fee at the door and give the proceeds to the homeless. Since several of our students participating in this project were from Winthrop House, which had its ongoing fund drive for Pine Street Inn for the homeless and for Casa Myrna Vazquez, a shelter for battered women and their families, it was agreed that we would join forces



Directed by Sabrina Peck '84, members of CityStep combine professional talent with community service.



Debbie Allen, official host of the first annual "Cultural Rhythms," introduces Silchen Ng '89 and Vicki Hom '89.



"Cultural Rhythms" opens to rave reviews.



Eva de Luna '88 (left) and Racquel Jacobson '86 (right) perform with fellow members of Ballet Folklórico.



Members of the Dance Group of the Greek Cultural Center of Boston step to a lively beat.

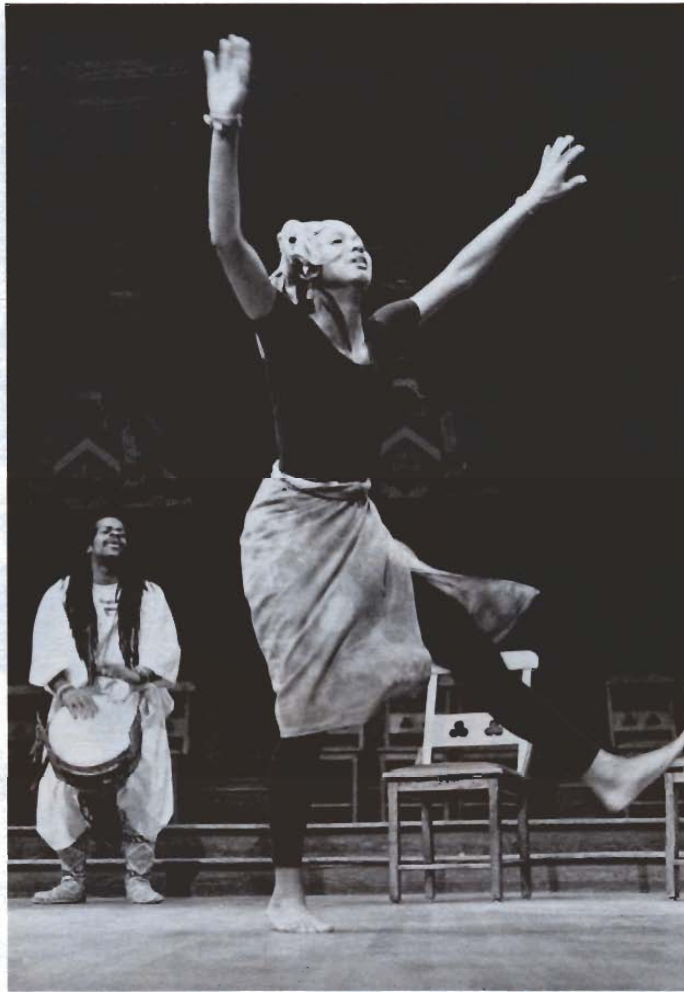
with this group, have them work with the food festival, and share the proceeds with the two efforts — Pine Street Inn for the homeless and Casa Myrna Vazquez.

In the preparatory meetings, the Foundation's Director and students decided that "Cultural Rhythms" of 1986 and all future cultural festivals should have a special honorary host.

This person should be someone of universal appeal and one whom the university could recognize for outstanding achievements in his or her field, as well as significant contributions to some aspect to American life. Students, staff, and the administration unanimously agreed on Debbie Allen, star of *Fame* and *Sweet Charity*, currently on Broadway. Ms. Allen,

an outstanding American talent, is well-known for her work in television, stage, and screen productions, but equally well for her uplifting work with young people. Her broad appeal cuts across all races, colors, and backgrounds. For these reasons, President Bok and Dr. S. Allen Counter, Director of the Foundation, presented to her a "Certificate of Rec-

*Dressed in traditional costume, Phyllis Jordan-Ubell, former Harvard Foundation assistant, opens the performance portion of the festival with a dance from West Africa.*



*Members of the Tiger-Crane Kung-Fu Club perform the Lion Dance, which traditionally begins the celebration of the Chinese New Year.*



*Members of Harvard African Students Association (HASA) model modern West African costume.*



*Dr. S. Allen Counter and Ms. Debbie Allen congratulate Rosa Rios '87 and Lisa Guerra '87, two of the festival's student coordinators, on the triumphant success of the first "Cultural Rhythms."*



*Members of Kuumba sing a traditional gospel hymn.*

ognition for Her Outstanding Contributions to the Performing Arts and the Moral Uplift of American Youth." Indeed, Ms. Allen proved the ideal host for the first cultural festival. She thrilled the audience with her warm personality and her skill at smoothing over rough spots in the program. On that day, she became part of the Harvard family.

In short, the students and staff of The Harvard Foundation and of Winthrop worked assiduously throughout the first semester to bring this project to fruition. Some twenty-seven Harvard groups agreed to participate in this activity. These groups were as diverse as the African Students Association, the Netherlands-American Academic Circle, Il Circolo

Italiano, Koreans of Harvard-Radcliffe, La Organizacion Estudiantil Boricua, and the Society of Arab Students. After many meetings to discuss the order of student performances, setting up the pavilions in Memorial Hall, obtaining the foods, and after many rehearsals of the student performances, the event finally came together. The organization, the pace,



*Salisa, a Mediterranean dancer, dances with Ms. Allen.*



*The Harvard Din & Tonics, an all-male, a cappella singing group, croons before a festival audience of more than 1200.*



*Margaret Asomaning '87 of HASA stops the show with her outfit from Western Nigeria.*



*Members of Kuumba, a gospel singing organization, receive an encore to perform another rousing spiritual.*

the activities — all were very hectic down to the final dress rehearsal. Then, on February 22, 1986, The Harvard Foundation witnessed a dream come true, for, streaming through the doors came an estimated 1,500 members of the Harvard and Cambridge communities to witness and participate in the Harvard Foundation's first annual cultural festival, "Cultural

Rhythms."

The success of the day was beyond the office's expectations. No one could have imagined that the first event was to have been so well supported by the entire Harvard and Cambridge communities. The performances by the student groups were marvelous. Rehearsed down to actual seconds by Foundation staff

and Winthrop House student Lynn Marchetti '87, each group came out to give a remarkable performance. President Bok, who attended the event, later said "This has been magnificent. The coming together of people of all ethnic backgrounds in the Harvard community to celebrate the richness of our diversity and commonality is just what I and the Rev-



*Althea Hunte '89 of Black C. A. S. T. performs a selection from her monologue about Toussaint L'Overture from Ntozake Shange's For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf.*



*Ms. Allen autographs a program for an admirer.*



*Members of Japan Cultural Society perform two traditional pieces.*



*Soloist Fiona Anderson '88, accompanied by Wayne Johnson '88, John Dietz '87, Michael Ragunas '86 and members of The Opportunes, stops the show with "Midnight Train to Georgia."*



*Debbie Allen charms admirers at an evening reception hosted by Acting Master of North House, Professor Robert Woollacott.*

erend Peter Gomes had in mind when we developed The Harvard Foundation."

Following the performance portion of the festival, the audience was directed to the opposite side of Memorial Hall to partake of a festival of foods representing Harvard's many cultures. Over twenty pavilions were set up to exhibit native art, costumes, and other cultural artifacts, as well as

to serve native foods. Another impressive aspect of this year's food festival is that of the level of participation of the administration and faculty. Dean L. Fred Jewett took part in the activity as did Dean of Students Archie Epps, Dean of Radcliffe College Philippa Bovet, and Vice-President John Shattuck, who brought his entire family. President Matina Horner's family attended as well as

many faculty members and their families. In addition, Professor and Mrs. Loeb, Masters of Dudley House, arranged a Netherlands-American pavilion and assisted staff in their efforts to include both Netherlands-American and Scottish performers.

As planned from the very beginning, "Cultural Rhythms" will be an annual Harvard Foundation event.



Debbie Allen (center) stands with "Cultural Rhythms" student coordinators (left to right: Michelle Davila '88, Rosa Rios '87, Lisa Guerra '87, Lynn Marchetti '87, Georgia Andritsakis '87)



Vivian Ayers-Allen (seated), acclaimed poet, receives Harvard sweatshirt from Michelle Davila '88 (right) and Harvard Foundation assistant Antoinette Riley '85 (left).



Debbie Allen and Brian Stevens '88, one of her student hosts, chat at a special dinner held in Ms. Allen's honor, sponsored by Myra Mayman, Master of Cabot House.



Debbie Allen congratulates Julie Fate '87, "Cultural Rhythms" graphic designer and artist, on her superlative work.



Students of La 'O, The Puerto Rican students' association, at cultural booth.

## Harvard Honors International Artist R. C. Gorman

Harvard University through The Harvard Foundation honored the acclaimed artist R. C. Gorman for his "Outstanding Contributions to American Art and Native American Culture" on Monday, May 5, 1986. Members of Harvard and its surrounding communities were invited to meet the internationally renowned artist through a variety of events hosted by American Indians at Harvard and Radcliffe (AIHR) and sponsored by The Harvard Foundation. Dr. S. Allen Counter, Director of the Foundation, formally recognized Mr. Gorman's work and presented him with an official certificate from President Bok at a special luncheon held in his honor at Leverett House. In the afternoon, members of AIHR accompanied the artist on a tour of Harvard

and the Cambridge community. Later in the evening, Mr. Gorman signed prints of his most famous works for admirers at a reception at the Carpenter Center.

The Harvard Foundation and AIHR selected Mr. Gorman to receive an award because of the international appeal of his artwork and the cultural significance of his primary motif, Navajo women in robes. Mr. Gorman acknowledged this significance, "I want to be known as an international artist valued for his cultivation of an unusual subject matter." Later in a formal address to the luncheon gathering, co-sponsored by Leverett Masters John and Judy Dowling, he thanked Harvard for the recognition of his work and talked of his commitment to the creation and recogni-

tion of different cultural components of American art.

According to Rohana Fines '86, AIHR had wanted to host an event for Mr. Gorman for several years, "We've always wanted to bring him to Harvard. We either didn't have the financial backing or his schedule was booked. We were very lucky to have him this year." Michael Tsosie '86 confirmed the importance of his visit, "Harvard needs to see that the significance of Native American culture extends beyond the reservation and even beyond this country in the struggle for the recognition of indigenous peoples."

Reprinted with notification from the Harvard *Crimson*



University Marshal Richard Hunt stands beside Mr. Gorman as he signs the University's official guest register.



Dr. John Dowling, Master of Leverett House, speaks with Mr. Gorman.



Mr. Gorman chats with student at the Leverett House reception.

*Dr. S. Allen Counter (right) greets Mr. John Peters/Slow Turtle (center; Executive Director of the Massachusetts Bureau of Indian Affairs) and introduces him to Mr. Gorman (left). Mr. Richard Newlin, Master Printer of the Houston Fine Art Press, stands in the background.*



*Dr. Counter, Michael Tsosie '86, Rohana Fines '86, Derrick Watson '88, Mr. Gorman, Steven Lancaster '89, Jennifer Murphy '89, Mary Moreland '88.*



*R. C. Gorman greets Judy Dowling, Co-Master of Leverett House.*



*R. C. Gorman (left) stands with his assistant, Mr. Curtis Grubbs (right), also an artist, and University Marshal Hunt.*

**R. C. Gorman***from previous page*

At the special luncheon in honor of Mr. Gorman, Michael Tsosie '86 notes the significance of Mr. Gorman's work in the Native American, national, and international communities.



Mr. and Mrs. Ted Schwartz, owners of Adode East Gallery and a significant portion of Gorman's works, flank Mr. Richard Newlin, Master Printer of the Houston Fine Art Press, which makes Mr. Gorman's works into prints.



Mr. Gorman (right) shakes the hand of Michael Tsosie '86, Vice-President of AIHR.

## Report on *Cinco de Mayo* 1986



*Todo Va Bien*, a Latin jazz band, performs before an enthusiastic *Cinco de Mayo* audience.

The unfamiliar strains of *mariachi* music filled the Pound Hall Ropes-Gray Room at the Law School as Harvard's Mexican-American student community celebrated the Fourteenth Annual *Cinco de Mayo*. Held April 25 and 26, the event started off Friday night with a lecture by Dr. David Avalos on "The Politics of the Chicano/Latino Family" at Pound Hall, and continued at Harkness Commons with performances by Elaine Gold, a Chicana comedienne, and Victor Mendoza y Todo Va Bien, a Latin jazz band.

Saturday afternoon the celebration continued with the screening of *Requiem 29* and *Yo Soy Chicano* in Emerson Hall. The highlights of *Cinco de Mayo* followed that evening during a traditional Mexican meal of chicken *enchiladas*, *burritos*, *tamales*, rice, and beans all prepared by students. Miguel Gallegos, a balladeer/guitarist, and the Mariachi Guadalajara entertained an enthusiastic crowd



Elegantly attired, Eva de Luna '88 performs "La Bruja" with members of Ballet Folklórico de Aztlan.



Dr. Sara Melendez, President of the National Association of Bilingual Educators, speaks on "The Value of Pluralism in America."



Lisa Quiroz '83, admissions officer, chats with Laura Gomez '86.



Dr. Guadalupe Quintanilla, Assistant Provost at the University of Houston, comments on "Social Mobility, Community Values, and the Hispanic Professional."

of about two hundred students, faculty, and Boston-area residents. Much of the audience was Mexican-American, but everyone loved the rare opportunity to enjoy the traditional Mexican songs and dances which the *Cinco de Mayo* celebration provided. After dinner, Dr. Guadalupe Quintanilla spoke on "Social Mobility, Community Values, and the Hispanic

Professional," and a second speaker, Dr. Sara Melendez, commented on "The Value of Pluralism in America." For the grand finale, Harvard's Ballet Folklórico de Aztlan performed traditional folkdances like the *Jarabe Tapatio* and *Los Machetes*.

The event was a great success and was only made possible by three months of detailed planning and the

financial support of The Harvard Foundation, the Harvard-Radcliffe Undergraduate Council, Education for Action, Harvard Medical School N.Ch. H. O., Harvard Law School La Alianza, the Harvard JFK School of Government Hispanic Caucus, and the Harvard Graduate School of Education. The planners of the event received much praise and congratu-

## Cinco de Mayo

from previous page



Victor Mendoza, lead singer and guitarist of *Todo Va Bien*, performs a solo.



Members of Ballet Folklorico: Jaime Ruiz '88, James Peregrino '87, Racquel Jacobson '86, and Lisa Guerra '87.

lations from those attending *Cinco de Mayo*. Said Margaret Pinkham '88, "The after-dinner speakers provided personal insights on topics very relevant to the country's Hispanic Americans and were very informative. I

especially liked the Ballet Folklorico's performance of *La Bruja* (a dance in which the performers balance candles on their heads). And I loved the *marachi* band — they were very good!" The *Cinco de Mayo* committee felt

their efforts were very well received by all and would like to thank the Foundation for all its **help and Pro-** fessor William Bossert of Lowell House who donated housing for the speakers.

## ABRW Cultural Show



Blishda Lacet (left) 1986 winner of ABRW's annual scholarship competition, proudly displays her plaque and check. She stands here with her parents Felix and Leonide Lacet. (courtesy of the University Gazette; photo by Mike Quan)

On March 1, 1986 at 8:00 pm, the Association of Black Radcliffe Women (ABRW) sponsored a cultural show at the Agassiz Theatre in Radcliffe Yard. The show, funded by The Harvard Foundation, was titled *Nothing Less Than a Man* and dealt with the struggles of black manhood. Produced by Dina Strachan '87 and directed by Inger Tudor '87, the show featured a number of singers, dancers, and actors that are familiar faces to the Harvard audience.

ABRW chose the theme of the production in response to the concerns expressed by a number of men on campus. In the past few years, many productions have focused on women and put men, particularly black men, in a negative light. After the fall production of *For Colored Girls . . .* and

the winter premiere of *The Color Purple*, many men felt that the black men featured or referred to in these shows were negatively portrayed as men who abused black women for no apparent reason; they were shown as wholly worthless characters who always put their own needs first with no consideration for the women involved. In an effort to show another side to the situation, ABRW chose a theme that would not merely appease black men by praising them, but one that would show both sides; the ups and downs of being a black man.

After talking to several men to get their opinions — the cultural show committee set about finding poems, music, and dramatic passages that would fit the theme of the production. To ensure that the male input

was adequate, several men were included in the show which is typically all-female.

After much publicity, hard work, and dedication, the show was a tremendous success, and many expressed

their appreciation of the way the topic was handled. The various pieces of poetry, music, drama, and dance dealt with the black man from his childhood and youth to adulthood and covered many topics such as slavery, war,

fatherhood, and freedom. Unfortunately, there were not as many men in the audience as the group had hoped for, but ABRW was able to raise more money for its scholarship fund.

## Bound and Unbound Feet



*Dr. Feelie Lee delivers a presentation on the role of Asian American women in developing the Asian American community.*

A UCLA professor and administrator, Dr. Feelie Lee presented a lecture on her dissertation topic, "Chinese-American Mothers: Bound and Unbound Feet," on April 3 at 4:30 p.m. in Boylston Auditorium. Funded by The Harvard Foundation and the Harvard-Radcliffe Undergraduate Council, Dr. Lee's presentation addressed the role of Asian American women in the general development of the Asian American community. She also discussed cultural patterns among women of Chinese, Korean, and Vietnamese backgrounds.

Publicity was coordinated in advance with help from the Committee on Women's Studies through fliers, notices, and posters.

The event was also hosted by the Radcliffe Asian American Women's

Group (RAAWG) and the Asian American Association (AAA). The purpose of the lecture was to stimulate interest among Asian Americans and the general Harvard communities on topics related to Asian American studies as a growing field of scholarship and also increasing public awareness of Asian American women working in leadership capacities. Dr. Lee also met with numerous students in the Houses and other settings to discuss a variety of academic and sociocultural topics. Dr. S. A. Counter, Director of The Harvard Foundation, said of Dr. Lee's visit, "She is a most impressive scholar and administrator. Harvard was very well served by her visit and was privileged to have her as visiting lecturer."

## The First Black President

On March 3, 1986, *The First Black President of the United States* arrived at Harvard's campus in the form of Mr. Dennis Watson, actor and comedian. Sponsored by Black C.A.S.T. (Community and Student Theater), the Afro-American Cultural Center, and The Harvard Foundation, Mr. Watson, Executive Director of the National Black Youth Leadership Council, presented his one-man show in the Leverett House Dining Hall. Thoroughly captivating, Mr. Watson gave his all in a presentation that was as entertaining as it was thought-provoking.

*The First Black President* is a mock press conference where Mr. Watson acts as both president and audience, while members of the press may ask any questions they want. If they feel that Mr. Watson has answered adequately, they signify with a round of applause. Questions ranged from concerns about his views on the Philippines and the Soviet Union, to more domestic matters of gun control and teenage pregnancy. James Kearney '87 and Bill Solomon '87, both juniors in Leverett, acted as Mr. Watson's bodyguards, protecting him with waterguns and checking the furnace for bugs.

Mr. Watson's method of answering the questions involved giving a serious response that ended with a bit of comic relief. Even though the audience was small, Mr. Watson spent a full hour and a half responding to student queries. In closing, Mr. Watson expressed his hopes of returning in the near future to give an encore performance and told the audience to give themselves a round of applause for making the one-man show an enjoyable educational performance.

## Nadi Quamar: Cultural Preservationist Asian Cultural

### Film Festival

At the invitation of the Harvard African Students Association, Nadi Quamar, a likembist, talvihist, and composer of African music, performed before a captive audience on Friday, February 7. The group decided to bring Mr. Quamar primarily because it felt that the universal appeal of the musical elements of culture, though seldom represented here, would be the best and most interesting way in which to introduce Harvard to the richness of African culture. This introduction of the two cultures is one of the African Students Association's primary goals.

Mr. Quamar proved to be the best vehicle with which to make this introduction. He not only had an impressive number and variety of

African instruments, but he also spoke competently when answering the large number of questions the audience had on his instruments and music. Also, Mr. Quamar displayed great knowledge of the different heritages of African, western, and black American musics and of their interrelationships.

Though Mr. Quamar did not have ample time to answer all the questions, he was delighted that so many showed interest in his act. One of the organizers of the event, Margaret Asomaning '87 praised the audience's enthusiasm, "I think people got a lot from Nadi; they asked a lot of intelligent, thoughtful questions. I am certain everyone learned a lot here today."

—Papa Madiaw Ndiaye '88

Japanese teenagers cruising the highway during the late '60s. Competition over the shrimp industry along the Texan coast between Vietnamese refugees and the residents of a small town. An Italian street tough and his comic yet sensitive relationship with a Taiwanese theater student.

These were all scenes from the Asian American Film Festival which was held the afternoon of Saturday, April 19 in Science Center A. Fully funded by The Harvard Foundation, The Harvard-Radcliffe Asian American Association (AAA) was able to show three award-winning films that depict the concerns and problems of the Asian American community.

*Beacon Hill Boys* showed the frustration of growing up as a Japanese American in Seattle during the turbulent '60s. It was followed by *Alamo Bay*, a major motion picture release that addressed the problems of resettlement of Vietnamese refugees. The final movie, *Fine Line*, presented a clash of culture between the residents of New York's Little Italy and Chinatown.

It was obvious by the quality of the films presented that the student coordinators had put in much time and effort in selecting which films should be shown, in arranging facilities, and in publicizing the event. They were well rewarded after the festival, when the event received great reviews from the audience.

With free popcorn and punch, approximately 150 members of the Harvard and Cambridge communities received an entertaining, educational experience. For many, the afternoon aroused disturbing emotions that had long been buried and exposed issues and concerns of today's Asian Americans. There were questions raised about the Ku Klux Klan (KKK) and their involvement with the Vietnamese refugees, laughter over Mario's crazy antics to try to belong to his own culture, grown foreign to him, concern over the Japanese American youths smoking and

## Pan-Cultural Perspectives

After months of discussing, fundraising, article-hunting, and editing, *Pangaea*, a new magazine of social reflection and social reform, appeared on campus. The magazine began in the fall of 1985 when Nir Hacohen decided to start a new literary magazine. He felt that there was a need for a magazine that addressed political and social concerns in a personal format. As ideas became clearer, the editors decided to concentrate on increasing understanding among people of different cultures and to encourage interest and involvement in world problems.

*Pangaea* appeared in early May, 1986. The first issue contained photography, cartoons, articles, a short story, and poetry. The topics covered were equally broad, ranging from the domestic problems of homelessness and Appalachian poverty to international concerns such as the role of women in Africa and the economic and political problems that Nicaraguans daily encounter. The editors were pleased with the range of styles

and issues and felt that the personal format made the magazine more approachable than more "newsy" publications. The reaction has been quite positive; the only concern voiced has been that more fiction would be desirable. The editors hope to receive more relevant and well-written fiction and artwork for future issues.

The magazine would have been impossible without the generous help of the Undergraduate Council and The Harvard Foundation. The founders greatly appreciated the encouragement and enthusiasm of Dr. Counter early in the project.

The group plans to publish two issues of *Pangaea* in 1986-87. It will continue to publish a variety of articles on local and world events and issues of importance to students. The editors welcome contributions from the Harvard community and look forward to input from *Pangaea*'s readers.

Thanks again!

—Debra Efroymsen  
Pangaea

drinking in obvious defiance of their parents.

The event definitely fulfilled AAA's goals for greater awareness of and sensitivity to Asian American con-

cerns. Next year, AAA hopes to dedicate more time to discussion and also to get more movies. Indeed, many people felt enlightened by what they had just viewed and sensed a need to

find out more. AAA hopes to enjoy bringing this opportunity for entertainment and education to many more students and staff in the future.

—Silchen Ng '89

## Intercollegiate Kung Fu Exhibition

The members of the Harvard-Radcliffe Tiger-Crane Kung Fu Club held a friendly meet against the members of the Yale White Lotus Kung Fu Club during the afternoon of April 19 in the Currier House Dance Studio. A reception for the two teams followed the meet in Currier's Gilbert Party Room. The Club's purpose in arranging the meet was to bring kung fu, an ancient form of martial arts, further into the public eye at Harvard, and also to promote competition among those already involved in martial arts. Formulated along Taoist and Buddhist principles, it seeks to strengthen the body, the mind, and the spirit. The club teaches Shaolin Tiger-Crane, one of the purest of kung fu styles.

As one of the few martial arts groups on campus, it felt that most students were not aware of the opportunities available to them in the area of martial arts. Aiming to change this situation and to give its members a chance to see other styles of kung fu close up, it decided to invite the Yale White Lotus Kung Fu Club to visit Harvard. Master Miles Grody, the Yale teacher and coach, brought sixteen members from New Haven, and the Tiger-Crane Kung Fu Club was represented by fifteen of its members and its teacher, Master Yon Lee.

Before the audience of about thirty, the program began with each group demonstrating warm-up exercises, followed by "sets," which are series of self-defense techniques strung together. Some were done by the whole group, while a few advanced forms were demonstrated by more experienced students. The White-Lotus Club then demonstrated weapons fighting, while the Tiger-Crane Kung Fu Club showed some



*A member of the Tiger-Crane Kung-Fu Club spars with a member of the Yale White Lotus Kung-Fu Club, seated along the wall. (photo by Irwin Sterbakov)*



*Master Yon Lee (seated) surrounded by members of the Tiger-Crane Kung-Fu Club. (photo by Irwin Sterbakov)*

meditational techniques. This ended the demonstration part of the program.

The clubs completed the program with sparring matches. These were refereed, two-minute matches between individuals from opposing teams. They were exciting and educational, giving a chance for participants to get a hands-on experience of the other team's techniques, and giving the audience an action-packed show. These matches were held strictly for fun, entertainment, and educational purposes.

At the reception afterward, the teams complemented the day's activities with traditional Chinese food and a video documentary showing mainland, Chinese kung fu masters.

During the reception, both teams had a chance to mingle, make friends, and look at the good and bad qualities of the demonstrations, the sparring, and their individual styles. Hosting this event gave the club and the Harvard community a chance to see more of the benefits of pursuing martial arts. In addition, it allowed the club to interact with another university's martial arts group. The club hopes to sponsor a similar event in the near future. Interest in martial arts as a fitness, self-defense, and mental exercise is growing both at Harvard and around the nation. In the long term, the club foresees a potential Ivy League or intercollegiate martial arts competition involving many universities.

—Sandy Baldwin '88

## Breaking Down Barriers

On February 19, a coalition of student organizations at the Kennedy School of Government sponsored a leadership workshop on methods of "Breaking Down Barriers of Prejudice." With funding from The Harvard Foundation and the Kennedy School of Government, the coalition, comprised of the school's Asian Caucus, Christian Fellowship, Hispanic Caucus, Jewish Students Association, Latin American Students Association, and Women's Group, organized the three-hour event as a forum to consider the issues of prejudice through theoretical presentations, sharing experiences, role-playing, and brainstorming. About fifty-five people, representing a range of ethnicities, attended the innovative conference.

The concept of a workshop originated as the various student groups increasingly felt that the issue of prejudice based on racial, gender, religious, cultural, ethnic, or other differences needed to be addressed openly and frankly in a "positive" environment. The coalition had many goals: increasing awareness of existing prejudice, learning effective techniques for confronting prejudice, and developing momentum for breaking down the barriers of prejudice on an institutional level.

Invited to lead the seminar were Cherie Brown and Joyce Duncan, both from the National Coalition Building Institute. Both women have developed new and innovative methods for raising one's awareness of prejudices. The workshop, along with the new techniques shared with the participants, generated a feeling of openness and easy communication among the students. Both the Hispanic and Asian students felt that they had gained a broader perspective about the concept of prejudice. In general, it proved to be a rewarding and eye-opening experience for many and has even inspired a continuing discussion group at the Kennedy School focusing on issues of cultural diversity and prejudice.

## An Incantation to Spring

The Koreans of Harvard-Radcliffe (KOHR) sponsored a performance by the Korean-American Cultural Troupe, BINARI, on Saturday, April 19, in the Malkin Athletic Center. The presentation consisted of a two-hour dramatic dance epic performed in Korean with translated scripts available in English.

Funded by The Harvard Foundation and the Harvard-Radcliffe Undergraduate Council, publicity in the form of fliers, posters, and other public notices attracted a paying audience of about 300 people, including students and other guests from the Harvard and Boston area communities.

BINARI's presentation, "Incantation to Spring," marked the first cultural event which KOHR has sponsored for the benefit of the Harvard community. Its purpose was to educate the community about the historical and cultural tensions forming the background of modern Korea. The drama's emphasis on folk traditions attempts to recapture native customs and rituals that are often overlooked in the rapid processes of Westernization. While there are nearly 200 students of Korean heritage among

Harvard's undergraduates, KOHR feels that Korean culture is largely forgotten or misunderstood. This project was aimed at providing an authentic glimpse of the Korean people speaking for themselves.

The performance drew mixed reactions from the audience. Some felt alienated by the exclusively Korean dialogue. Others enjoyed the dance numbers apart from the rest of the drama. Many said they were provoked by the strong presentation of themes concerning Korea's political history, including those of liberation and the hope for reunification of North Korea and South Korea. The response seemed generally favorable toward the attempt to fashion an epic representing the internal contradictions of modern Korea and the history of its people's oppression.

BINARI is a semiprofessional troupe based in New York, whose eighteen members volunteer their services at a local community center for Korean-American immigrants. The play is performed as a fundraiser for the center. This marks BINARI's Boston debut, following successful performances in New York, Philadelphia, and Providence.

## Letter from the Director

From the inception of the Harvard Foundation, I have sought to bring together the students and staff of different ethnic and cultural backgrounds within the Harvard community to celebrate this university's rich, cultural diversity. The ultimate aim of this effort was to remind members of the Harvard community that while we may represent a variety of ethnic and cultural backgrounds, we are all part of the Harvard family, and indeed the American family. It was also my goal to demonstrate that each culture has very unique qualities which could be appreciated, shared, and enjoyed by every other culture; that we could come together as a community around shared values and experiences without losing this uniqueness.

From the very outset, I set aside a significant portion of the budget for a Harvard Foundation cultural festival. I discussed this idea with President Bok when the Foundation was first developed, and he supported it very enthusiastically. Initially, this festival was to be held in the fall in the Tercentenary Theatre of the Yard with the performance activities conducted in the open and the food activities in a large tent. Needless to say, several other priority activities prevented us from ever getting around to fulfilling this dream of hosting an annual cultural festival. Because I had wanted to have as much student participation in this effort as possible, it was also a matter of trying to develop interest in such a festival in a large group of highly motivated students. I found many students who were interested in the annual cultural festival, but very few who could make the kind of commitment to this effort that would be necessary for success. During the 1984–85 academic year, the Foundation was prepared to host the first annual Harvard Foundation cultural festival but opted instead to focus attention on several other major events that were more timely, such as the celebration of the 75th birthday of the NAACP. Since the NAACP was founded largely by Harvard and Rad-

cliffe alumni, I felt it important to take full advantage of the opportunity to celebrate the diverse and well integrated effort that formed the nation's oldest civil rights organization. The timing of this very large and several subsequent projects prevented further work on a large scale cultural festival. Nevertheless, several students whom I approached about a 1985–86 cultural festival expressed a great deal of enthusiasm for the project and a desire to work very closely with it. Rosa Rios '87 and Lisa Guerra '87, recipients of The Harvard Foundation's 1985–86 Director's Award, agreed to help organize student performers and cultural enthusiasts around the project. We further enlisted the support of the Winthrop House Fundraising Committee and of many individual students in the development of a festival program called "Cultural Rhythms." Working through our office, dedicated students of all backgrounds sold festival tickets in dining halls, stuffed mailboxes with fliers, stuffed and mailed 1,200 formal invitations, posterized around Cambridge, solicited advertisements for the program from local businesses, solicited food donations from area restaurants, decorated Memorial Hall with balloons,

streamers, flags, and banners; they were wonderful.

Indeed, "Cultural Rhythms," The Harvard Foundation's first annual cultural festival and benefit for the homeless, captured the true spirit of the Foundation and Harvard and Radcliffe colleges. The festival exemplified the principles of goodwill, teamwork, cooperation, and the cultural awareness and understanding which the Foundation and the College strive to achieve. I greatly appreciate the support and generosity of the many fine students who gave of their time and energy to make this event a great success. The students and staff who worked so diligently and selflessly with me on the festival helped me to realize a long-standing dream. I hope that the Foundation's staff can continue to work closely with individual students, student groups of Harvard and Radcliffe colleges, and with local businesses to produce this festival annually. The festival proved to be of great benefit to the Harvard-Radcliffe, and Cambridge communities. It brought us all together to be entertained, to laugh, to learn, to give to others not as fortunate as ourselves and to improve racial and cultural understanding.



*L. Fred Jewett, Dean of Harvard College, and Dr. S. Allen Counter, Director of The Harvard Foundation, flank Rosa Rios '87 (left) and Lisa Guerra (right), recognized for their "Outstanding Contributions to the Intercultural Life of the University." The Director's award is presented annually to a student(s) selected by the Foundation to be honored for his or her special contributions to improved racial and intercultural understanding at Harvard.*

## Identity in Independent Film

On March 14, 15, and 16, the Harvard-Radcliffe Black Cinema Society presented the Sixth Independent Black Filmmakers Festival. Begun by Reginald Hudlin '83 and Marco Williams '83, the purpose of the festival was to expose the Harvard-Radcliffe community to the world of independent black cinema. Since a revival last year by Ronald Roach '85, the filmmakers festival continues to entertain and educate captive audiences.

The first film screened was Mauritanian director Mel Hondo's *Soleil O* (1977), which tells the story of how one African confronts French racism. The second film, *A Different Image* (1981), showed the effects of racism and sexism on black woman's self-image and on her relationships with others. Its filmmakers, Alile Sharon Larkin, fielded questions on her film afterward.

Saturday afternoon, Donald Boogle, author of *Toms, Coons, Mulattos, Mammies, and Bucks: An Interpretive History of Blacks in American Films*, led a screening and discussion of the first episode of *Brown Sugar* (1985), a four-part series on black women entertainers. Later, all the filmmakers participated in a lively panel discussion on their experiences as independent black filmmakers. In the evening, the audience viewed Kathleen Collins' *Losing Ground* (1982), which addresses the search for "ecstasy" by a black woman professor of philosophy. Also shown that evening was Hudlin's latest video, *Reggie's World of Soul* (1985). This satire in television news format produced waves of laughter throughout the audience.

The festival concluded on Sunday afternoon with Raymond Cajuste's documentary on Haitian refugees, *Voyage of Dreams* (1982), and Euzhan Palcy's critically acclaimed *Sugar Cane Alley* (1983), which portrays a young

boy coming of age in Martinique in the 1930s. Cajuste's film uniquely incorporated actual television footage with computer graphics.

Although the festival produced a smaller audience than in previous years, the event proved successful. Due to the audience size, the issues raised were thoroughly discussed.

The filmmakers and members of the audience praised the festival and expressed their desire to see it continue in the future. Raymond Cajuste's comment summed up the group's spirit: "Independent film is like making dinner for your friends: you hope that they like it, but you have to be prepared to eat it all yourself."

## CSA Marks a New Year

Known also as the Spring Festival, the Chinese New Year symbolizes a new beginning: new hopes, prosperity, friendship, and fortune. As determined by the lunar calendar, the first day of this year, the Year of the Tiger, was February 9. To celebrate, the Harvard-Radcliffe Chinese Students Association (CSA) sponsored its first Chinese New Year Banquet on February 15. Over 250 people filled Leverett Dining Hall to capacity, participating in an evening of festivities and food.

The event commenced with the traditional Chinese Lion Dance: two energetic costume-bearing lion dancers, accompanied by a battery of percussionists and an awful lot of rhythm. Immediately afterwards the catered Chinese dinner was served, followed by student performances of Chinese songs, music, and dance. These included dances by the CSA Dance Troupe; Chinese songs sung by the CSA Chorus, under the direction of Enn-Ling Chen '86; Chinese folk music played on the violin by Sharon Chen '89; and music on the *er-hu*, a two-stringed traditional Chinese instrument, played by Sophie Pao '87. Emcee-comics Pauline Lin '87 and Ronald Park '88 provided explanatory comments, making the show a healthy and informative presentation

of Chinese culture.

Although the majority of the people attending the banquet were Chinese students, a wide variety of ethnic and age groups was also present, as well as people from outside the Harvard community. Professor Rulan Pian and her husband were among the official guests who joined in the celebration. The banquet coordinators and the CSA officers involved in the project were especially pleased by the diversity of the crowd, as this helped to extend Chinese culture beyond the boundaries of the Chinese student population.

Planning for the event began before Christmas break, ultimately involving over 80 students in the execution. The Harvard Foundation granted \$250 for the project, making possible the opening Lion Dance, without which the festivities could not have begun. In addition, general support came from a variety of Boston and Cambridge Chinese businesses, particularly Tsui King Lau Restaurant of Chinatown, caterers of the banquet. The coordinators and the CSA officers sincerely believe that the great success of the banquet would not have been possible without such support, and hope that similar support will continue in the future.

—Samuel S. Wu '88

## "Inequality in the Eighties: Why Minorities are Losing Ground"

Dr. Ronald Takaki, a Professor of Ethnic Studies at the University of California, Berkeley, presented a lecture on February 28th at Harvard University on "Inequality in the Eighties: Why Minorities are Losing Ground." Dr. Takaki is the chairperson of his department at Berkeley, which sponsors a unique graduate program in ethnic studies. In addition to Dr. Takaki's teaching, he has authored several books on aspects of race and culture in America.

The lecture, held in Harvard's Boylston Auditorium, was well attended, particularly by Asian Americans of the Harvard and neighboring community. Dr. Takaki focused on several theories about why minorities have supposedly lost pace with society in terms of educational and employment gains. One theorist that he examined is Charles Murray, whom Dr. Takaki has previously debated at Berkeley on the issue of minority advancement. According to Takaki, Murray, in his studies compares Asian Americans and black Americans by contrasting their current economic and social status. Murray highlights the Asian Americans as a group succeeding in this country due to their commitment to the family, value of education and desire to work hard. By comparison, Murray notes, black Americans have failed to achieve the same success due to their lack of proper values and the increase of black families headed by single women. Murray's proposed solution for American minority groups losing ground in the 80's is that they

should pattern their lifestyles after those of Asian Americans. Murray also pinpoints the concepts of cyclical poverty and the increasing dependency of the poor and blacks on welfare instead of employment as a reason for their lack of advancement.

In his assessment of Murray's propositions, Dr. Takaki discussed a wider scope of data, incorporating an analysis of both whites and minority groups into his argument. He also examined both national and international economic changes that influence the socioeconomic status of American minorities. In countering Murray's argument, Takaki mentioned several other convergent factors which affected minority status, such as the post war baby boom and the advent of the no-fault divorce in the 1970's. Takaki used the term 'feminization of poverty' to describe both white and black women (single and divorced) who have become financially responsible and often work at low paying occupations.

Unlike Murray's view of black women on welfare, he pointed out to the audience that the majority of families who receive funding from the federal program, AID FOR FAMILIES WITH DEPENDENT CHILDREN (AFDC) were actually white women (including Hispanics). Fifty-two percent of those receiving federal assistance were white. The increase in American industries moving to foreign countries, as well as the shift in our economy from manufacturing to service-oriented with jobs largely filled by women have contributed to the

changes in who receives AFDC assistance.

During the question and answer period, Dr. Takaki examined the alternatives to the current economic and social trends that have produced inequality in the eighties. Unlike Murray who stresses the importance of values, Takaki said that values were only helpful to minorities if they had economic relevance. His recommendations for improvement had a decidedly economic focus. Generally, Dr. Takaki advocated the reversal of the de-industrialization of the United States through such methods as improving mass transit, prevention of the export of American jobs, and the support of comparable worth (equal wages for women). Through the data that he presented, Dr. Takaki made a strong case for the fact that American whites are also losing ground in society; there is a collapsing white middle class. This trend indicates that there is a common oppression in America that we all share, said Dr. Takaki.

After his speech, there was a reception in Boylston's Ticknor Lounge, where various students mingled with Dr. Takaki and offered their reactions to his lecture. "At Harvard you rarely hear someone who can explain it the way it is. It's important for other groups to understand that Asians haven't made it the way the media says it has," said Frank Tse '87, former President of the Harvard Asian American Association.

—Anita Ramasastry

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## The Staff at The Harvard Foundation

(Clockwise from upper left: Anita Ramasastry '88, Student Assistant, Marta Hoilman '87, Student Assistant; Michelle Davila '88, Senior Student Assistant; Antoinette Riley '85, Harvard Foundation Staff Assistant; Esther Aranda '87, Student Assistant; Yi-Fun Hsueh '87, Student Assistant.

Harvard Foundation staff not pictured: Rakhi Roy, Foundation Fellow; Kate Rubin, Foundation Staff Assistant; Ben Elizondo, Student Assistant.



## THE HARVARD FOUNDATION

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