

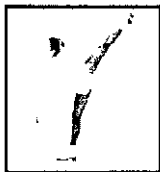


BARNARD BULLETIN

VOLUME CI NUMBER 12 FEBRUARY 22, 1994



THE SHOWDOWN: DOES ANYONE CARE?



Inside

Allen Ginsberg up close

Billie Holiday

Campus Crime

BEAR ESSENTIALS

JUNIORS who are interested in applying to Barnard's 5-year joint degree program with Columbia School of International and Public Affairs should speak with Dean Runsdorf x42024 prior to March 1, 1994.

COME TO THE WRITING ROOM for assistance with writing. Professional writers and peer tutors are on hand to help you with any problems you might have. The staff is trained to help in all disciplines. Sign-up sheets will be posted on the Writing Room door outside 121 Reid Hall. For more information call x48941

The Woodrow Wilson Program in Public Policy and International Affairs For Minority Juniors will offer intensive summer programs at a number of institutions, including Berkeley, Michigan and Princeton, for minority students with public service career goals who will be seniors in 1994-95. Full support for the cost of the program (room, board, transportation to and from the home college) and a \$1,000 stipend will be provided. The application deadline is March 14. For further information, counsel, and the application, see one of the following people by February 25: Ms. Cuevas, 5 Milbank; Dean Schneider or Dean Taylor, 105 Milbank.

ROOM SELECTION 1994

Attention all first-year, sophomore, and juniors in housing: please read the room selection/guide to residence halls packet that you will be receiving in your mailbox. All housing procedures begin AFTER spring break. If you have any questions, see your RA, GA, AD or call the Housing Office at x43040.

BEAR IN MIND THE FOLLOWING DEADLINES:

The last day to drop a course (for deletion from transcript) or request Pass/D/Fail is Thursday, March 24.

FINANCIAL AID APPLICATIONS

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

THE COPING WITH THE LOSS OF A LOVED ONE GROUP

will meet every Friday at 11am - noon in 108 Milbank. Please call Giselle Harrington, Health Services x42901 for further information.

FROM THE LIBRARY

Please be advised that effective February 21, 1994, the CLIO Circulation system will automatically suspend the

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Therefore, please pay prompt attention to any recall notice(s) you may receive.

BARNARD BULLETIN

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Voices

Editorial: Barnard needs to address daycare issue.....4

News

David Dinkins joins Columbia University faculty..... 5
President Kaza Khstan speaks at SIPA.....6

Features

Department of Education debates campus crime.....7
Redesigning Environmental Science8
Where is the true Olympic spirit?9

Women's Issue

Moffitt asks: do we have the right to cry?.....12
Caribbean mothers, Caribbean daughters.....13
Portrait of an African American woman: Billie Holiday.....14

Arts

Profile of a legend: Allen Ginsberg15
Costume Institute unveils Vreeland retrospective.....16
Open book show not what one would expect18
Coming up on Film.....19

Music

King's X-album embodies perfection20
Flop in and at the limelight21
Some savory rock from Jaw Box.22
Copy cat AR-Kansas rock.23

Commentary

The Heart of the Matter: I would not have bought blueberry 24
Sororities on campus: another view 25

Barnard needs to address daycare issue

In the midst of complex political diatribes and hyperbolic feminist banter, we can often forget about the more mundane, though equally important, aspects of womanhood. For instance, we tend to overlook daycare as a serious obstacle for today's working women. Our positions as students at Barnard make it easy to neglect daycare as an issue since few of us have children yet and therefore don't have to worry about it. Daycare, however, is extremely relevant to our lives as Barnard students albeit our failure to treat it as a pressing problem. An examination of the issue prompts us to consider the extent to which Barnard, as an institution, supports women and provides the sensitivity which it advertises towards women's issues.

If we take daycare as a reflection of Barnard's overall attitude toward women, the message is fairly dismal. Barnard has no established maternity policy (except the blanket "disability" policy which enables employees to take unpaid time off for injury) for many of its employees. Barnard has no accessible daycare center for children of employees, nor does the college offer many flex time options for working parents.

Are these the policies of an institution that claims to have sympathy for the plight of women? Jayasree Natarajan, Director of Computing and Network System rightly answers "no." Natarajan has been seeking daycare for her ten month old daughter for six months now.

Although she has explored numerous centers and daycare alternatives, she has not yet found one to her satisfaction which is surprising considering the generality of her qualifications. She is willing to hire anyone without requirements of race, nationality, language, age or experience. Her current babysitter does not even speak any of the languages Natarajan does, still they manage to get along. One option she considered was the daycare center at Teacher's College. Unfortunately, the \$1600 a month charge is beyond her means and she might as well quit her position and care for the child herself at those rates. The solution, however, is not so simple. Once an employed person gives up her job, she might find it difficult to re-enter the market. Besides which, not every woman has the option to stay home with the kids. Many are compelled to work to sustain their families.

The exorbitantly high cost of daycare makes it a class issue, not just a feminist one. The inconsistency between Barnard's image as an institution that supports and advocates women and its clear failure to support its employees on an issue as important as daycare, may be a consequence of the fact that many administrators can afford high rates while lower-ranking college employees cannot. Natarajan suggests that they "don't see a that there's a problem because they don't have a problem."

However, we, as students, would do well to recognize that, despite its status as a low priority issue, affordable, quality daycare is an obstacle we ourselves may have to deal with at some near date. We therefore have a direct interest in pursuing the matter on our own campus. We also cannot continue to circumvent questions that blatantly undermine the integrity of Barnard's claims to a feminist identity. Can we be selectively feminist, dealing only with issues that affect a certain portion of women? Does Barnard's immense emphasis on pre-professionalism and its economic homogeneity excuse a neglect of women who are not doctors, lawyers, etc. and who do have no choice but to work at less prestigious jobs with fewer benefits, or with none? It's time to deal with the issue.

EDITORIAL POLICY:

In order to be considered for publication, all Letters to the Editor from an individual must be signed by that individual and/or from a Barnard SGA and/or Columbia Student Council recognized campus organization.

Letters to the Editor must be submitted no later than the Thursday preceding the publication of the issue.

Signed articles, letters, or editorials represent the views of the writer; they do not necessarily reflect the views of the entire *Bulletin* staff.

David Dinkins joins Columbia University faculty

by Crissa Klein

The most recent addition to the Columbia University faculty has had a distinguished career. His last job title was Mayor of New York City. David Dinkins was appointed to a five year term by University President George Rupp on November 23. Dinkins will teach at Columbia's School of International and Public Affairs and the newly formed Institute for Research in African American studies led by Professor Manning Marable.

Dinkins will be teaching both undergraduate and graduate students in a lecture course concerning issues in urban America and also in a seminar on the making of urban public policy. He is expected to draw notable figures from local, state and federal government to speak at the University on public policy and urban affairs. Dinkins commented on his appointment: "Nothing could make me happier or prouder than the opportunity to continue public service at Columbia University. I look forward to making a contribution to scholarship at the university and a further contribution to understanding between all New Yorkers."

The appointment of David Dinkins to the Columbia University faculty follows President Rupp's desire to make Columbia an interactive part of the Morningside Heights community. Dean John C. Ruppke of the School of International and Public Affairs commented on Dinkins' new position: "We seek to expose our students to a creative interchange between basic social scientific knowledge and the know-how that can only come from practical experience. The Mayor brings to the classroom the lessons of a lifetime in government which will compliment the superb faculty we have in our domestic public policy program."

The former mayor will play an important role in the development of the Institute for Research in African American Studies as a research scholar. The Institute is committed to developing understanding of black leadership, public policy and urban problems. Dinkins will be able to use his vast experience to expand the knowledge and curriculum devoted to matters of race, poverty, race relations and employment.

When asked her opinion of the possibility of having Dinkins as a professor, Adrienne Hauffer, BC '87, commented: "I think it would be great to have someone so experienced in politics. I only have a wonder about his



photo credit: Joe Finkel

qualifications as a teacher.

Prior to his term as the 106th Mayor of New York City, Dinkins practiced law for nineteen years and began his commitment to public service in 1966. He has held the offices of New York State Assemblyman, President of New York City's Board of Elections, City Clerk, President of the Borough of Manhattan, and in 1990 he became Mayor. He holds a Bachelor's degree from Howard University and a law degree from Brooklyn Law School.

President of Kazakhstan speaks at SIPA

by Janna Kohen

Wednesday, February 16 the President of the Republic of Kazakhstan, Nursultan A. Nazarbaev spoke at the School of International and Public Affairs known as SIPA. The Dag Hammarskjöld Lounge was filled with people students, faculty and the general public ready to hear the president speak about Kazakhstan's Role in a Changing

As a result of the natural ties between citizens of the countries of the former U S S R , Nazarbaev said there must be unity and freedom for the people to move about within the republics, or tensions will escalate to equal those of Yugoslavia

World

Nursultan Nazarbaev is the president of the second largest Republic of the former U S S R . President Nazarbaev holds a Doctor of Economic Science degree having completed his undergraduate work in metallurgy in the city of Dnepropetrovsk in the Ukraine during the 1950 s, then attending the Karaganda Higher Technical School . From 1969 to 1984 he devoted his efforts to economic development in the Karaganda Oblas . Then in 1984 Nazarbaev was appointed Chairman of the Council of Ministers of the Kazakhstan Soviet Socialist Republic and Chairman of the Supreme Soviet of Kazakhstan in April 1990 . During that same year he became a member of the Supreme Soviet of the U S S R and a member of the Federation Council of the U S S R .

It was August of 1991 when the Kazakhstan Soviet Socialist Republic declared its sovereignty then in December 1991 declared its independence . Mr Nazarbaev was overwhelmingly elected President of the newly independent sovereign state of the Republic of Kazakhstan by popular vote that same month .

President Nazarbaev is in the U S to sign a nuclear non proliferation treaty at the White House next week . He and President Clinton met before the lecture . Nazarbaev said that a relationship based on a maximum of trust and purity of intentions has been reached . Nazarbaev told the audience that the 1 3 billion dollars President Clinton

offered Kazakhstan in 1994 has been extremely beneficial in helping them achieve a stable market based economy in a democratic nation . He said that no economic or political beginning is possible without support but he acknowledges and promotes the agreement that Kazakhstan must continue moving toward democracy . President Clinton told him that it is the presence of differences between the American people that is the symbol of their unity . Nazarbaev said in response that he believes the same is true for Kazakhstan .

As a result of the natural ties between citizens of the countries of the former U S S R Nazarbaev said there must be unity and freedom for the people to move about within the republics or tensions will escalate to equal those of Yugoslavia . Nazarbaev called for a non nuclear state united by strength in security a single Asian security block .

On a global scale President Nazarbaev called for an impartial security force based in the United Nations . There should not be one police country as has happened in the past said Nazarbaev .

At the close of his lecture Nazarbaev again stated the need for unity on a global continental and individual level . He said that all people are equal and must be respected as such . Under his vision Kazakhstan is moving into a democracy that hopefully the separate states of the former U S S R will join .

After the lecture Columbia President George Rupp presented Nursultan A. Nazarbaev with the SIPA Award for Distinguished Services . Mike Lirack CC '97, a member of the audience commented . It is encouraging to see world leaders so concerned about the safety of nuclear weapons .

Janna Kohen is a Barnard first year

Department of Education debates campus crime

by Abhaya Kauffman

Last week, Barnard students received in their campus mailboxes a college publication entitled *Rape and Sexual Assault*. Aside from providing crucial information on how to respond to and recover from a sexual crime, the book also includes the procedures Barnard students need to take when reporting instances of on-campus sexually related crimes. In the current climate of debate surrounding the issue of *reportage of on-campus crime*, the booklet could not have come at a better time.

Currently, the U.S. Department of Education is considering policies which would enable college and university officials to continue to label certain on-campus crimes as "confidential" and to thereby withhold from public record investigation reports, findings and disciplinary action proceedings. The proposed policies, in essence, reaffirm an already existing and wide spread practice among colleges and universities that of considering private the records of student disciplinary proceedings involving criminal rather than academic misconduct.

The aim of the Education Department's policies supporters argue, is to protect the identities of students involved in cases of on-campus crimes. They raise such issues as whether or not the names of accused students should be disclosed to campus communities and question the potential effects of public disclosure for students unfairly accused.

Federal laws such as the Student Right To Know (1990) and the Campus Sexual Assault Victims Bill of Rights (1992) are at the heart of this debate. These laws require U.S. colleges and universities to annually report statistics of on-campus crimes to both the federal government and to their respective academic communities. They are also the laws which Connie Clery (BC '53) of the campus crime advocacy groups Security On Campus, Inc. insists the Education Department's proposed policies undermine.

According to Clery, the Education Department directives concerning disclosure of on-campus crimes are purposefully confusing and beneficial to college administrators who want to keep campus crimes secret. By keeping statistics of on-campus crimes low, critics such as Clery charge, colleges and universities across the country are continuing to conceal the true picture of campus crime and violence.

'Under reporting lulls students and their parents into a false sense of security and deprives many of the victims of their legal and civil rights of redress against their assailants,' writes David Clark, a spokesperson and supporter of the Campus Security Act of 1990. Along with others, Clark insists that in reality, the debate over the Education Department's proposal points to a larger national and pervasive problem: the accuracy of statistics on campus crimes.

At Barnard, the reporting of on-campus crimes occurs according to Dean George Catch on 'the basis of what has been investigated and proved to have happened'. The statistics reported to the federal officials reflect only those cases that have been reported to, investigated by, and found to be actual by the college. Any numbers that are askew, or any "gray areas" reflecting discrepancies between talk on campus and published accounts reflect, Catch feels, cases that have never been reported to the college, or cases that have been investigated and proven untrue.

In response to such discrepancies and in the current climate of concern over the accuracy of college statistics on campus crimes, Catch points out that one of the aims of the rape and sexual assault pamphlet Barnard students recently received is to help increase the level of reporting at the college.

Meanwhile, at the national level, the debate continues. According to a January 5, 1994 Chronicle of Higher Education article, supporters of public access to statistics of on-campus crimes have convinced the Education Department to reconsider its policies that would "shield from public scrutiny all campus judicial proceedings involving possible criminal behavior by students." The outcome of this reconsideration, however, remains unknown.

Abhaya Kauffman is a Barnard senior.

RAPE CRISIS CENTER
589 Butler
Tues.-Thurs,
Sat. & Sun. 7-11 pm
CALL 4-HELP

Redesigning Environmental Science

by Rana Bonnice

In 1992, Barnard committed itself to upgrading its instruction in Environmental Science. In 1993, the Department developed a new curriculum in Environmental Science capitalizing on the expertise of research scientists at Columbia's Lamont-Doherty Earth Observatory and the NASA/Goddard Institute for Space Studies (GISS) who are offering undergraduate courses as part of Barnard's new initiative. Now, after a year under its new Chair, Stephanie L. Pfirman, the Department has already nearly doubled the number of Environmental Science courses offered, from six in 1991-92 to eleven in 1993-94.

Still, the new curriculum is incomplete in an important respect: the Department lacks modern laboratory equipment to provide students with hands-on experience in Environmental Science. Tucked away in a corner of Milbank, the Department has had to accommodate its growing number of students in one laboratory with rudimentary instruments. While the College holds that the Department has access to the facilities of other departments (e.g. the Department of Chemistry), that equipment is already used by students and faculty to the limit, not to

are interested in other societal concerns view Environmental Science as a way to get involved in the sciences. Research demonstrates what one can actually do in Env. Science," said Pfirman.

Research grants Environmental Science a measure of legitimacy. While some still may not associate Environmental Science with other "hard core" sciences, the Department plans to make research its main objective. As in the biological and physical sciences where Barnard has successfully prepared young women for more advanced study, Barnard's new curriculum in Environmental Science seeks to be research intensive. Before beginning her teaching responsibilities, Pfirman spent her first semester analyzing the needs of the Environmental Science Department and reaffirming ties with Lamont Doherty and GISS. Part of the anticipated funds from the NSF will be used to expand the Department in terms of permanent research opportunities (internships) not only at Lamont-Doherty and GISS, but also at the American Museum of Natural History (AMNH) and other science organizations in the City, Pfirman hopes. Also, a new two-semester course in environmental measurements will focus on the

To this effect, Pfirman is currently heading a proposal to the National Science Foundation (NSF) for funds to acquire an integrated set of instruments and to aid the establishment of a data library in order to improve laboratory education at the college.

geochemistry of natural waters and data analysis, while research projects will be enhanced—enabling Environmental Science majors to carry out quantitative, independent research with the Department as part of the senior thesis. With new

mention that it is in another building. As a result of the lack of research facilities, the Department has not been able to offer students the opportunity to conduct environmental research on campus or the advanced laboratory exercises that lay the groundwork for student research. To this effect, Pfirman is currently heading a proposal to the National Science Foundation (NSF) for funds to acquire an integrated set of instruments and to aid the establishment of a data library in order to improve laboratory education at Barnard. Pfirman's profound personal interest in research and its application to real life problems reflects why many become interested in the science. Women who

state of the art equipment, the Department expects to introduce students to techniques that are commonly used by Environmental Scientists and challenge and prepare them to pursue education and careers in the sciences,' Pfirman explains in the proposal to the National Science Foundation.

Pfirman's appointment as Chair of the Environmental Science Department successfully ended Barnard's two year search to fill the position that would be primarily responsible for arranging the dramatic changes to this significant department. A dynamic figure Pfirman is not only an Associate Professor of Geological Sciences at

Columbia, but is also an Adjunct Senior Scientist for the Environmental Defense Fund (EDF). Pfirman is the Co-Developer and Co-Principal Investigator of the exhibit

Global Warming: Understanding the Forecast, jointly developed by the EDF and the AMNH. Presently, Pfirman is working on a study on pollutant loadings in the Arctic atmosphere, water, ice, snow and ecosystem as an expanded study of her doctoral thesis (from a joint program between the Wood's Hole Oceanographic Institute and Massachusetts Institute of Technology)—in analysis of the state of the Arctic environment.

The lack of solid research opportunities is actually only an addition to the science's continued struggle for legitimacy. Labeled as the frivolous 'Green' hippie movement of the Sixties, Environmental Science was ignored in the Eighties until the sudden "Second Wave" of late in response to the serious problems identified now and for the future. But Pfirman also noted that much of the new interest in the field is also due to the increase in job prospects. Still in a society not to mention college with such a professional bias, students are encouraged to pursue

fields that offer guaranteed high incomes. Although the existence on the planet it is not typically a field with a high bank roll. Also, the need for dramatic changes in conservation in combination with the level of uncertainty of future impacts has caused Environmental Science to be ignored by elected government officials while systematically pushed under the rug by big business who see the science as a threat to their existence. Thus, even though the environment has been studied extensively throughout time, Environmental Science has been labeled as a threatening and uncertain field.

But Pfirman's institution of a more comprehensive

curriculum intends to draw not only more majors, but a wider range of interest in the science. Approaching the earth in layers, the curriculum will be comprised of courses in microbiology, hydrology, geology and oceanography, while also measuring environmental stresses such as waste management, climatology, and natural resources. Although the department will focus on solid science, a multi-disciplined approach will also be adopted in terms of public policy and problem solving. The eventual publication of the senior thesis, at least in an internal report series, is intended by Pfirman to broaden



Pfirman instructs geology students in the environmental science lab
Photo by Erica Modugno BC 95

the knowledge of and among the environmental community. To this effect, Pfirman is collaborating on three different lecture series not only with CISS but also the Business School. The next in one series is a lecture called, *Bio Diversity, Climate, Global Change and Human Prospects*, which will explore human population and its effect on the earth. The plug-in link for these lectures on Wednesday at 4:00 p.m. in particular will be held on March 28, 1994. The field will get the attention and respect it deserves.

By Erica Modugno, a senior staff writer

Where is the true Olympic spirit?

by Tara Griffin

Olympic Figure Skating Those three words conjure up visions (more like nightmares) of Tonya and Nancy dancing in our heads. Sadly enough, the American public has forgotten the meaning and spirit of the Olympics and has reduced it to a tabloid bonanza. Now, this is not an article on the state of our pathetic pop-culture union, but rather, an attempt to point out the, albeit sappy, yet beautiful and pure side of the Olympics.



Instead of wondering if Jeff Gillooly and friends will club Nancy's other knee, why not take a close look at the personal triumphs of other Olympic athletes? For example, this year's figure skating and ice dancing competitions contain a significant number of skaters from outside the United States who have overcome traumas. Take the Russian pairs skaters, Yekaterina Gordeyeva and her husband, Sergei Grinkov. They were the 1988 Olympic Gold Medalists and did not compete in the 1992 games because they wanted to get married and have a child. They were living across the street from the Soviet version of the White House with their daughter Dana when the infamous coup took place. They felt that their proximity to a major war zone would not be safe for Dana so they

moved to the United States for a brief period of time. Gordeyeva and Grinkov have returned to the Olympics to skate for their daughter and their embattled country (oh the things you can learn when you watch CBS sports exposes).

Why not take a look at the other Russian pairs skaters, Natalia Mishkutennok and Artur Dmitriev? Therein lies a tale of unrequited love so says that Gumbel guy (brother of Bryant). Natalia and Artur were the 1992 Olympic Champions who were at one time, if my sources are correct, romantically linked. Unfortunately for Natalia, Artur ended up marrying another woman. Natalia is currently struggling with a love lost and a few inches gained around her waist and hips (oh, the horror, the horror).

Emily Bûrg (BC '96) finds all of this ridiculous, as she brushes away a tear. "OK, fine, the kid (Dana) is cute, but does Olympic skating need to be fueled with so many personal stories? Can't they just skate and be judged accordingly? There's no need to lug your personal life onto the ice." Or is there? Katrina Wolfe (BC '96 and a dancer) insists that "the personal background and all the unrequited loves are what make ice skating and any other sport so emotionally intense."

"Emotionally intense" is the perfect description for the legendary British ice dancing team of Torvill and Dean. These two have had their share of triumph, most notably, winning the 1984 Olympics by skating to "Bolero." As the years passed, though, Torvill and Dean managed to glide into professional skating oblivion with Dorothy Hamill. This Olympics marks their return to Olympic competition as well as their status as the oldest competitors. At 36 and 35, Torvill and Dean have overcome the stereotype that Olympic competition is reserved for kids. They insist that age will not prevent them from victory (as I brush away a tear). According to the skaters, "we wouldn't have returned to competition had we known that we couldn't win a gold medal." Wolfe respects Torvill and Dean "more than other skaters because they push the envelope, so to speak. They incorporate modern dance into their work, something that is grossly lacking in their sport. And on top of that, they're beyond the target age for ice skaters!" The same can be said for "over the hill" skaters Brian

Botano and Katarina Witt Both Botano and Witt are Olympic Champions Botano won in 1988 and Witt in 1984 and 1988 They turned professional at the same time and have returned to the Olympics for more "mature" reasons Botano feels the need to challenge himself and push his physical abilities to the limit Witt also wants a challenge, but wants to make a political statement as well She introduced this statement in the European Championships when she skated to "Where Have All the Flowers Gone" Her performance wasn't the technically superior and flamboyant display Witt connoisseurs expect, but instead, a melancholic and expressive dance about her country's (Germany) current state After her performance, Witt told

a commentator that she "hoped that people now understand why [she] returned to amateur competition—not to win, but to express [her] feelings"

There are so many more newsworthy stories in jiffy of Lillehammer than one would expect The Harding-Kerrigan debate pales in comparison In fact, so I've heard, no one is very interested in this debate on that side of the world Obviously, the rest of the world has its priorities straight

Just let them skate que sera sera

Tara Griffin is a Barnard sophomore Look for her new column next week

Allen Ginsberg contains many different facets

from GINSBERG, pg. 16

"ohm" chant seemed to fly in the face of this When asked why he chose to make this particular move, Ginsberg stated that he wanted to, "get away from the aggression of either side and create a space of calmness"

Yet Ginsberg is not always this apolitical For instance, when Columbia University chose him to be the recipient of last year's John Jay Distinguished Alumnus Award, he gave an acceptance speech that, among other things, encouraged the decriminalization of marijuana He also urged people to investigate how J Edgar Hoover's closet homosexuality led him to be blacklisted by the Mafia Thus, according to Ginsberg, resulted in Hoover's oblivious stance toward organized crime Consequently, Hoover diverted people's attention to things such as the so called communist threat Ginsberg feels that this has had a major effect on American politics, as it ruined this country's chances at having a labor party and destroyed the Left in America

Turning from American politics to eastern religion, Ginsberg discussed his ideas concerning spirituality Ginsberg disagrees with the notion that westerners can never truly understand Buddhism because we are not raised in a highly spiritual culture In fact, he believes that "the future of Buddhism is in the west" He added that since we are a non-theistic culture, the idea of open space would be easier for Americans to comprehend However, he did mention that westerners seem to have "a central misconception of the nature of the universe psychology and spirituality" He went on to say that, "Mother Nature and open space got captured by a macho, masculine monotheistic God-figure" According to Ginsberg, westerners erroneously think that Buddhism is "a big mystery" He said that Buddhism is much more about the sitting practice of meditation than all the complex philosophy that westerners try to learn In fact he pointed out that the word "spiritual" derives from the word for "breath" Ginsberg stated that all one really needs is a good meditation instructor When asked if he could recommend one, he immediately perked up and said, "I can teach you right now" He then spoke of the correct posture one must assume during this practice On the

outbreath, focus on the mechanical process of breathing, and on the inbreath, take a vactalon Let's try it for five breaths, starting now" The purpose of this is to "become conscious of being in two places at once" He said that during meditation, one should "take a friendly attitude toward your thoughts Look at them Then shift your attention to the next outbreath" One should then use the insight they gain from meditation to better one's daily life

In addition to meditating, Ginsberg somehow finds the time to engage himself in myriad diverse projects His new book of poetry, a collection of his poems from 1986-1992 entitled *Cosmopolitan Greetings* is due for release on May 18 Additionally, he has a four cd set of poems and songs called "Holy Soul Jelly Roll" coming out on Rhino records The set is a sampling of his work from 1949-1991 and features collaborations with Bob Dylan and The Clash This is not the first time he has teamed up with The Clash Ginsberg can be heard on their album *Combat Rock* The track entitled "Ghetto Defendant" features him reciting lines such as "hooked in metropolis/ girl friends/ shot into eternity/ methadone kiddy/ iron serenity/ strung out committee/ the guards are itchy" Of course, these words are Ginsberg's own, and if this sample is any indication, the collaborations on "Holy Soul" seem promising Also coming soon is a book called *Snapshot Poetics*, which features Ginsberg's photography over the span of 30 years On top of all this, Ginsberg will be present at the Naropa Institute's 20th Anniversary this summer Ginsberg helped found Naropa and this summer's program will feature an incredible line up of luminaries such as Ken Kesey Lawrence Ferlinghetti, Robert Creeley, and Ornette Coleman to name but a few For more information on how to apply write to the Naropa Institute, 2130 Arapahoe, Boulder CO 80302 or call 303-444-0202 From his legendary Howl that broke the silence of the 1950s, to performing Howl backed by the Kronos Quartet at Carnegie Hall in the 1990s, Allen Ginsberg continues to inspire stargazing minds the world over, with an eloquence and grace that only he can provide

KIM CUSP is a junior at Barnard

Moffitt Asks: Do We Have The Right To Cry?

by Margarida Jorge

On Wednesday, February 16th the Barnard Center for Research on Women in conjunction with Barnard Student Health Services, sponsored a presentation featuring Perry-Lynn Moffitt, Barnard graduate (Class of 1968) and author of *A Silent Sorrow: Pregnancy Loss*. The event entitled "Abortion and Grief: We Are Free to Choose. But Are We Free to Cry?" gave those present an opportunity to evaluate abortion in a way typically neglected or ignored by much of the Barnard community, and indeed the feminist movement as a whole.

Moffitt, a pregnancy loss counselor for ten years, argued that the politicization of abortion often leads to the disavowal of emotion or grief over the aborted (or miscarried) child for fear of de-legitimizing the Pro-Choice stance. Women may be afraid that they will appear less feminist or less pro-choice if they indulge in displays of sadness or grief. In addition, political opponents, namely, the Pro-Life movement and other conservatives, are prone to use the emotion to argue for the immorality of abortion decisions. Moffitt suggested that the Pro-Choice movement's contemporary preoccupation with political correctness, which here amounts to stoicism, largely coerces women into remaining silent about their grief instead of endorsing more actively the position that "a person can be pro-choice and still cry."

A woman's grief following an abortion does not necessarily indicate that she is repentant (despite the Pro-Lifer's willingness to believe so) or that she made the wrong choice. On the contrary, in Moffitt's opinion, open grieving can act to re-affirm the idea of choice by establishing the woman's right to choose the option she believes most feasible, even if it distresses her, because she has thought out her options and made her decision rationally. After all, isn't grief the logical response to loss?

Some may argue, however, that abortion cannot be equated with loss because, in the end, all that is gone is a fetus. Moffitt has endured considerable backlash from the feminist community for using the term "baby" even in reference to fetuses throughout her book. She, despite the criticism, maintains that the term designated to describe the offspring is irrelevant and that, in fact, many people use the notion of the unborn as fetus to avoid the possible emotional consequences of abortion. Moffitt argues that a

woman does not need justification for abort on and that constant bickering over what to call the new creation deflects attention from the center of the debate: the woman. The woman makes the decision, and regardless of whether she calls it a child, a baby, a fetus, etc., the choice is hers. Referring to it as a baby, therefore, does not detract from the woman's justification in aborting the fetus. Likewise, the woman should afterwards feel free to mourn

All too often, post-abortive groups treat grief as though it were a retribution for the "sin" of abortion.

the loss, if she feels that even if she still believes it to be the right choice. According to Moffitt, there are no right or wrong reasons for abortion. Nor is it right or wrong to feel guilt following the experience.

Feelings of sorrow or guilt may stem from the physical changes which the body undergoes in preparation for birth. Part of the grief, then, may be hormonal. In addition to this, there is the trauma of spontaneous loss that many women, especially those who miscarry, undergo. Finally, there is often a feeling of genuine sadness about losing a child (or potential child) to abortion, miscarriage or adoption. Women may feel a wistfulness for what might have been had circumstances led them to make a different choice. It is important that these sentiments be expressed for therapeutic purposes, but an articulation of them certainly does not automatically equal regret. Nor should political allies or enemies use legitimate feelings of grief as ammunition for Pro-Choice or Pro-Life debate.

At core, Moffitt's evaluation of grief in the context of abortion and loss constitutes an argument for choice in a way that surpasses Pro-Choice politics. She advocates choice in all areas, including emotional ones. She laments the unfortunate lack of support for women undergoing the grief process after abortion (there's only one therapist who runs support groups specifically dealing with this issue in all of New York City) support that is nonjudgemental and treats women as decision makers who have made the best choice. All too often, post-abortive groups treat grief as though it were a retribution for the "sin" of abortion.

Margarida Jorge is a Barnard junior and a Bull Terrier owner.

Caribbean Mothers, Caribbean Daughters

by Nerissa Angelika Balkarran

As a Caribbean woman myself, there are just a few of the adjectives that I would use to describe a Caribbean woman. The Caribbean woman she is strong, intelligent, caring, overprotective, proud. She is overprotective of what is hers, especially her family. She doesn't want anything to harm those she loves the most. But that is nothing unique, almost everyone feels that way. Yet before she allows her daughter to date a young man she must find out from that young man "who yuh fuh", that is, who his family is and is he good enough for her daughter. She must assess the situation and decide if she should allow her daughter to date this young man. Is he the type of young man that is right for her daughter? Granted, some people may believe that this isn't a decision that a mother can or even should make, yet she will make it nevertheless.

The Caribbean woman instills in her daughter the values that she herself was taught from her mother when she was at that same age. Her daughter learns what constitutes the "proper" way to act when in public and in the privacy of a home. Her daughter knows that if she is found misbehaving in any way, her elders may take it upon themselves to reprimand her and tell her parents about her actions. Through her mother's teachings, the Caribbean daughter forms a great respect for her elders and tries to conduct herself according to the standards placed before her. The Caribbean woman also makes sure that her daughter knows that she must be polite to everyone even if she may not like them.

In my experience, the Caribbean woman is very involved with her daughter's life. She spends time with her daughter, talking, laughing, and teaching her all that she can about life. She attends all the many performances, award ceremonies, and various other activities that her daughter takes part in. She is very proud of her daughter's accomplishments and never hesitates to tell her. She makes sure that her daughter knows that an education is the most important thing that she can have. She will even work harder and save every penny to ensure that her child goes to the very best schools.

She is a very proud woman, proud of her heritage, her culture, her traditions. It is this pride that she has in herself and where she came from that she tries to teach her

daughter. It may be hard to teach someone to have pride in where they came from when sometimes people want to forget and become something else, but she won't let her

The Caribbean woman is like any other woman in that she wants what is best for her family, and will do what she can to accomplish this.

daughter turn out like that. She teaches her from a young age that you must have pride in yourself and respect yourself or else no one else will. She doesn't want to see the traditions and values which have been handed down generation after generation forgotten by her daughter, like she has seen others forget.

She teaches her daughter not to hate others because they look different from you. This isn't a hard lesson to learn because her neighbors are The Quarings who are from Trinidad and own the little Chinese restaurant down the road, and the Husbands whose family originated in Barbados when a slave master slept with beautiful young slave girls, and the Berrys who are descendants of the French settlers who colonized the region in the sixteenth century. Her daughter played with their children and they became her best friends. Her daughter learned that how people looked wasn't important, rather, the important factor was whether or not they were nice. While watching her daughter grow up she hopes that she and her friends never have to face the blatant discrimination that many like them face every day in other communities just because of the color of their skin.

The Caribbean woman is like any other woman in that she wants what is best for her family and will do what she can to accomplish this. Maybe many of the characteristics which are portrayed here do not make the Caribbean woman more unique than any one else because each of us may know of other women like this who aren't from the Caribbean. But what makes her unique is what makes any other woman from another culture unique: that she is a depiction of her culture, its values and traditions.

Nerissa Angelika Balkarran is a Junior at Barnard.



Portrait of an African American Woman

Billie Holiday: Woman of many faces

Why are the profiles this month constantly about artists?, you may be asking yourself. For Black History Month, shouldn't women who were crucial to the political movement of black liberation and civil rights be profiled first and foremost? Well, politics is of no use unless it does something for the people. Politicians are only empowered by the people, even in fascist societies. One can see the impact and the reflection of the political scene through the artistic lens. The true test comes, not if an amendment has been passed or a law repealed, but when a white accepts the writing of a black, when a man can allow the opening of a woman's exhibition. For it is not simply law that has allowed that, but a mind-set, an acceptance of the "other" as more than a political entity or a race but as another human being for art withstands time, transcends culture.

BILLIE HOLIDAY

Cleanora Fagan, Eleanora Gough Madge, Duchess Lady Day, Billie Holiday, Halliday-Billie Holiday had as many faces as she had names, each signifying another aspect of her multi-faceted self. This biography is not about facts for Billie did not deal with facts. Her autobiography, the one she barely worked on and probably never read, is filled with myths. Like Josephine Baker, she literally created her public self. Why? Possibly to sanctify her personal self, to add to her image. Most probably her motives deal with the American phenomenon of the fluid self. In America, home to many immigrants trying to "Westernize," home of slaves forced to change their names to their masters, names and clothes were things that you could control and use to state something about who you thought you were. And Billie could be political—singing "Strange Fruit," cheery singing. Then there is eyes—melancholy, cynical, childish, childlike—a diva through her voice which, I believe, was the sound of her soul.

April 7th 1915 (WKCR will have her birthday broadcast) Eleanora Fagan (later called Billie Holiday) was born to Sadie Fagan in Philadelphia. Her mother went to Philadelphia from Baltimore to have the child so as not to disgrace her family by having a baby out of wedlock. She

was married twice but never to Billie's father, Clarence Holiday. He was a banjo/guitar player in one of the hottest orchestras at the time, the Fletcher Henderson Orchestra. He lived the life of a jazz musician wearing flashy clothes, having cash during the Depression, constantly on the road. It was through him that Billie first got a glimpse of the anastocracy of the underworld. It was the pimps and hustlers to whom she was most attracted. This was a dangerous attraction that got her beaten up later in life.

But danger had always been an attraction to her. Anything was better than her simple mother's life lived always on the brink of poverty and even jail. Her first jail sentence was not in 1948 for dope but in 1925 at the age of 10 for being an out-of-control truant. She was sent to a Catholic girl's school for a year. When she got out, she had learned how to be a good girl when required. But when her guardian wasn't looking (her mother and step-father had gone to New York to work), she would sneak out to the Red Light districts, to the more famous bordellos. These weren't just joints selling sex, but dance, alcohol, and most importantly, music. It was places like jook, honky tonks and other places of questionable reputation that were the breweries to the precursors of jazz. Blacks were not allowed into the most reputable music halls and academies, yet the training from dance halls, from other artists at jam sessions were just as intense if not more so since one's means of living often depended on these functions.

So Billie got to sing at these bordellos, she listened to records of Bessie Smith on the victrola. She had been singing all her life to records and to the radio but now she in turn got to sing. By the time she was sixteen she already had a distinct style and could be regarded as a musician.

In 1930 she went to New York to join her mother but it was her father that played the crucial role now. He introduced her to the jazz scene where she met locals like



Duke Ellington. She got together with a saxophonist and by 1934, she had played all the joints in Harlem. 1933 was the year she got "discovered" by millionaire John Hammond. So enraptured was he by this womanly 18 year old, he set up her first recording session. He also persuaded Bennie Goodman to hire her as the singer for his band. In 1935, she made her premiere at the Apollo. In 1937, Count Basie signed her on, and they would jam against Chuck Webb and Ella Fitzgerald at the Savoy Ballroom, the most famous dance hall of the decade. Meanwhile, between 1935 and 1942 she was cutting hundreds of singles with Columbia Artists.

What was it about her that catapulted her to fame? Music was one of the main ways an African American in the 1930s/50s could escape the socially prescribed occupations which catered to white society, especially African American women who were mainly employed as maids and housekeepers. Needless to say, the competition was more than a little stiff, for the alternative to creating music was sweeping someone's floor. Billie was not the only one longing for another life, yet there are few who can take their personal emotions and thoughts and turn them into works of art with universal appeal. She was one of those rare artists. She was already a musician, not just a singer, by 16. Most likely because of the influence of her father, who had the role of keeping the beat in the orchestra, she had an incredible sense of rhythm. Her vocal range was small (from F below middle C to the C an octave above) but Bessie Smith's range was too. Bessie made up for it by her dynamic, powerful sound. Billie by her timbre, the color that her voice portrayed. In Sanskrit her voice could be described as having *bhava* that induced a *rasa*, a mood, an atmosphere. She did not scat or improvise, being a minimalist, not staying on stage any longer than necessary, not using two notes if only one would do. But what she would do with each note! Some who worked with her say that she got inside a song, milked it. She would completely alter a melody, which can only be done if you know it inside out to begin with. Her music was like Sappho's poetry, in fragments, yet powerful enough to stand on its own.

In 1938, Billie Holiday had a tumultuous year with Artie Shaw's all white, all male band. No matter that she won *Esquire's* best jazz artist award or that her records sold by the thousands, she had to come in through the kitchen doors at hotels, not drink with her band in certain bars, maybe even not be allowed in with her band to restaurants and cabarets. Perhaps it was this sudden, harsh loss of

reality that inspired her signature song in 1939 which she first sang at the Cafe Society in the Village, *Strange Fruit*. It was about lynching. I am a race woman, she said, stating that she was political about her womanhood and her African American heritage. This also marked her departure from ballads and bands, to become a torch singer, poet, actress. In the last years of her life, though the quality of her voice changed, the rest of her craft still kept developing. In *Lady Day*, it is stated that though some say her voice was shot at the end, especially in *Lady Satin*, she is a master craftsman. Annie Ross says that her whole life is in her voice at the end, she lived what she sang. She had become commercial, had been arrested and scandalized, mythologized (often by herself) yet still held onto her integrity as an artist.

Her integrity did falter, though, when it came to choosing men. She picked smooth, pretty boy, hustler types whom she would call "Daddy." Freudians could be correct in saying that they reminded her of those guys her dad hung with of that life with fancy clothes and money. They controlled her, they were like her pimps, getting her money, using her for drugs, beating her. It was her money and she chose to give it to them. She could be as physically tough as them. She was bisexual and often her relationships with women were ones in which she was the perpetrator of violence. Her drug habit came with the territory. Her's was a fast paced life with gigs 300 days out of the year. The public didn't want to know about her bruises or her pack marks. They wanted her to make them cry, make them smile. And an artist must.

It is a human frailty to know one's faults and still commit them. The most rational Apollo can psychoanalyze his every action, but weeding out that seed of self destruction is another matter. We admire Billie Holiday for the same reason we do other legends who have personal problems who commit morally reprehensible actions, but somehow manage to transcend their humanness to spend time creating music that belittles even their own lives. Billie was basically an abandoned child, physically and sexually abused, black and poor. No matter how much the voice and artistry developed, the child within her poked its head in.

And she was a child. Perhaps one that never quite got used to the adult world. Billie the child and Billie the adult were irreconcilable. Billie the wife and lover were incomprehensible. Billie the singer is immortal. *Amisla Uj adityaya is a Junior at Barnard and a Bulletin Women's Issues Editor.*

Profile of a legend: Allen Ginsberg speaks

by Kim Casey

Poet Buddhist Homosexual Icon Diabetic These are just a few of the words that can be used to describe Allen Ginsberg. However, no matter how many adjectives one throws out, one can never truly capture the essence of this man. And why would one want to? For decades Ginsberg has been one of the most insightful voices in American literature. He is one of those figures who seems to have been in all the right places at exactly the right times. Now, in his late sixties, Ginsberg is still as active as ever. Along with a new volume of poetry, a collection of his photographs, and a four CD set of recordings, a new documentary, *The Life and Times of Allen Ginsberg*, is about to be released. In a recent interview, Ginsberg spoke about these projects and addressed issues ranging from his expulsion from Columbia to his thoughts on spirituality and more.

The first thing that strikes one about Ginsberg is his sheer precision in his use of words. This should not be surprising considering that he is a modern literary genius. Still, in conversation one is stunned by the care with which he chooses each word. His knowledge of language seems boundless, as he seems to know the etymology of each word he speaks, and is able to quote literature from a number of widely varied genres. His proficiency in these areas makes interviewing him rather challenging, as he insists on being quoted absolutely verbatim. He also has the habit of interrupting the flow of a conversation to ask why a specific word was used in place of what he feels to be a more appropriate term.

Over the past forty years, Ginsberg has gained such notoriety as a counter-cultural icon that it is sometimes easy to forget that his main identification is as a poet. *The Life and Times of Allen Ginsberg* does little to dispell this image. Ginsberg was quite pleased with the segments of the film that dealt with his family life. However, although he feels that director Jerry Aronson is a gifted filmmaker, Ginsberg thinks the film itself comes up short on the literary aspects of his life. The documentary features media stars such as Abbie Hoffman and Timothy Leary, and although they are fascinating people, they are not the kind of company Ginsberg usually keeps. Instead of this, Ginsberg would rather have seen more poets along the lines of Gary Snyder and Robert Creeley. Yet, one has little or no control over how they are perceived by others, and the fact remains that Allen Ginsberg is familiar to many as an image of rebellion. Having been saddled with this reputation for so long, one would naturally wonder if he has felt any kind of conflict between his unconventional values and perhaps a more traditional side of himself. When asked Ginsberg simply replied, "No. However, the more one speaks to him, the more apparent it becomes that this may not be the whole story. Ginsberg himself says that in his youth, he did experience this kind of conflict, especially in his early days at Columbia when he was a closeted homosexual. Coming out helped him to resolve this tension. Ginsberg states that for him, it wasn't so much a question of rejecting old values, as it was of constructing

new ones. Some traditional ideas are okay and some aren't," he said. "You just have to use your common sense." He later amended this statement, agreeing that the deconstruction of ingrained societal values is a lifelong process. According to Ginsberg, one must first break through one's received conditioning, then through one's family conditioning, before being truly free. Although he said that much of this is done during one's youth, he admits that parts of this cocoon remain throughout one's life, and it's just a matter of getting rid of those leftover pieces.

On the subject of aging, Ginsberg feels that as one grows older, one also gets rid of a youthful sense of urgency. "I'm too old to handle any more fame, money, or food," he stated. He spoke of his diabetic condition and enthusiastically told of the macrobiotic diet he follows.

There's an example of tension between conventional and unconventional ways," he said. Instead of taking insulin injections to control his diabetes, he researched other ways of helping himself and found out about the diet. Ginsberg is quite pleased with it, saying he feels better and that his weight is down to where it should be. "Tension resolved," he said.

Since Ginsberg has always been such an inspiration to young people, it seems natural that he would have some insight on today's generation. "The youth of today?" he mused. "Well, I'd like to sleep with more of them—just the boys though. While this reply can be perceived as either shallow or shocking, or both, one must admire Ginsberg's audacity in making such a statement. It seems a shame that this audacity was not present during Ginsberg's youth when he faced expulsion from Columbia. That Ginsberg was asked to leave because of his sexual orientation is well known Columbia lore. Yet Ginsberg says that the story isn't quite that simple. "How could that be?" he asks. "Since I was a virgin at the time." According to Ginsberg, he had been hanging out with Jack Kerouac and William S. Burroughs, and at the end of the night, Ginsberg and Kerouac slept in the same bed. Apparently, someone told the dean and Ginsberg was brought in for questioning. During this confrontation, then-Dean McKnight looked at the future author of "Howl" and said,

"Mr. Ginsberg, I hope you realize the enormity of what you've done." It was a different country then, and Ginsberg tried to pacify the dean. These were the 1950s, after all, and the words "gay rights" were unheard of.

Of course, Ginsberg has never considered himself a major political figure. He would much rather talk poetry than politics, as evidenced by his actions at the 1968 Democratic National Convention in Chicago. While the Yuppies and the city government exploded on the streets, Ginsberg started to repeat the anti-war chant thus bringing a peaceful voice into the proceedings. This action, while admirable, may have been a bit out of place. Chicago '68 was a moment when conflicting philosophical ideas about freedom and the idea of America went head to head. If ever there was a time to take sides, this was it. Yet, Ginsberg's

cont GINSBERG pg 11

Costume Institute unveils Vreeland retrospective

by Rachel Hirsett

I wasn't born early enough to remember the day Kennedy was shot, but being the fashion crazed girl that I am, I remember exactly where I was when I heard that Diana Vreeland had died. My father was astounded that I had asked him not to turn off National Public Radio as they explained that she had passed away. If you know who Diana Vreeland was, you probably have a favorite Diana story. After all, she was not only the editor of both Harper's Bazaar and Vogue, but for fifty years, she was the reigning commandant of style. My favorite little fact was that she polished the bottom of her shoes so that no one behind her would see any scuffs as she walked. While I find it wonderful, some think it's obnoxious. With so much hype and myth surrounding her memory, I wondered how the Costume Institute could possibly attempt any sort of retrospective.

They have put together an eclectic exhibit that begins to examine the life and legacy of Diana Vreeland. The exhibit focuses on four principles which Vreeland imposed on every project she was involved in: History, activism and control, exoticism and nature divide the showcases into four parts, while a collection of Vreeland's infamous parlor guests' clothing rounds out the fifth. There are also selected issues of Bazaar and Vogue deconstructed and hanging on the walls. Interestingly, the museum does not deny Vreeland's often snobby and extravagant reputation, but instead, quietly refutes it with selected quotes and descriptions.

Each case is filled with clothing (some of which belonged to the editor herself) thought to represent Vreeland's ideals. They have remained consistent with her love of fine tailoring and construction, buoying the collection with more than a few vintage pieces from Saint Laurent, Shapereilly and Balenciaga, not to mention the extravagant costumes from many of Europe's 19th Century courts. Yet despite these bonuses, I couldn't help but feel that something was missing.

The exhibit seems to highlight the Diana Vreeland character. However, she was not made a legend by her antics, but her work. She created today's fashion magazine. While her ideals are fully represented, they come across most clearly in the magazines she created. It was disappointing that the magazine issues featured in the exhibit are displayed in a manner that makes them

exceedingly difficult to examine closely. It almost seems as though the museum also recognized a missing element and to make up for it, bombarded you with Vreeland's signature leopard print and true red combinations.

Despite this disappointment, the exhibit is a must see for anyone interested in any aspect of American fashion and style. If for nothing else, go for the purpose of people watching. From designers who will knock you over for a better view to little grandmothers who murmur about how they always loved the magazine when Vreeland was in charge, everyone and their uncle is turning out to remember Diana Vreeland. I mean, how can you not be curious about the woman who once explained that pink is India's navy blue.

Rachel Hirsett is a Barnard College first year.

GUILT.

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Open book'show not what one would expect

by Wanda Chan

Anyone who goes to see the second Annual Open Book Show fest least behind any preconceptions about what a book should be. The show, sponsored by the Department of Art History at Barnard for Winterfest, held its opening on Thursday, February 10th. The exhibition of books made by students, alumni, and faculty boast over fifty magnificent creations whose characters range from storied and sentimental and from witty to rambunctious. The books on display voraciously break all the rules of what books or art should be. How refreshing it is to get away from the stuffy idea that art is only to be viewed from a distance, and instead actually get to handle the pieces. Imagination was the most potent ingredient in the making of these books. There is immense variety in design, materials, subject matter, and genres. In essence, we are reading people's lives. Books are revealing because of their intimacy, says Jean Stern (BC '89) whose monoprints are presented in loose leaf portfolio style in three elegant books.

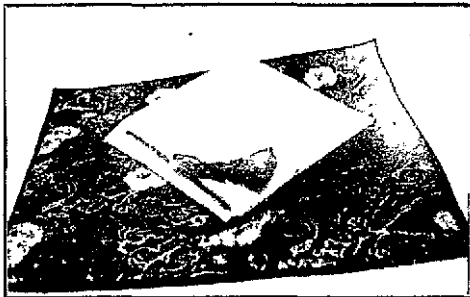
Some were journals, such as Nona Louise Nekofus (BC '96) *Basic Black Book*. Suspiciously anonymous on the cover, its first page reads: *It's not what you think it is.* The book chronicles a 72-hour ride from hell on a Greyhound bus from New York City to California. Robert's is sexy as usual, remarked an admirer of Robert Wogan's piece, a two-foot tall impenetrable welded iron case with its door open so that the contents—several of pink, red, yellow, and white spools—lie like an offering to the keyholder. A few photo albums also make their way into the show, including Marleen Sum's collection of wacky polaroid snapshots of her zany college years as an artist.

For those Intro to Art History students who wonder what the mysterious Gordon Simpson does when he's not focusing slides like a gender at his dive into *Pez Mamma Transcribed Dreams*, from an anonymous donor, begins

Wink Martindale is the supreme ghoul, all the other television game show hosts are lesser ghouls... and the dream continues, spelled out on that early 80's style colored vinyl labels. Eve Levine's *I Like* is a compilation of her favorite things, cutely illustrated in felt, yarn, and pipe cleaners. A page of it reads: *I like fat Albert's torso and Bill Kite's head. (They're both fat).*

Pepita and the Milky Way by Wendy Lehman is a charming take with cool, sexy drawings.

Lisa Kim's gift for the ultimate shocker is a sleek black and red box, which opens to reveal the equivalent of thirty matchbooks and several



complementary cigarettes. *A Compilation of Picasso's Still-life with Chair Caning*, by Deborah Green (BC '94) brings a refreshing perspective to the making of one of Picasso's most famous collages (for those of you who don't buy the art historical analysis offered by Pfeiffer Kraus). Green's book folds out in eight metal rimmed circular glass panels. Louise NeCeoglu (BC '99) made a book that is as interesting outside as it is inside. The book's cover has the paper cast of a *Hangar in poet's shrunken death mask*, and the poet is writing the poem word by slobber word as the reader turns the pages.

Like Orpin, in an ebbles golden organ, cranes that spill like niches onto the table, the Open Book Show overflows with creative energy. So if you're tired of being force fed dry intellectualism or of the anti-tactile style of trying to come in to see the book show where it is, its lately necessary to take it and understand. Artwork by demarcate display in the Barnard Gallery (in the Dance Annex) until February 10th. After seeing the exhibit, its gay, indeed, a will read books by different light.

Wanda Chan is a first-year student.

photos by Erica Modugno BC '95

Coming up on film. . .

Now that Hollywood has recovered from the Christmas rushes and the January bombs (After "Body of Evidence" and "Dangerous Liaisons," Madonna has hopefully realized that January is not a good month for her—Oh I digress already!) they are finally ready to release some new blockbusters. Here is a brief look at some movie options coming up in the months of February and March.

"I'll Do Anything" stars Nick Nolte as an unemployed actor suddenly forced to care for his young daughter who he hasn't seen for over two years. Originally, this drama/comedy was supposed to be a musical as well, but thank God the idea was dropped. After seeing Nolte in "48 Hours," I really can't imagine him hamming it up with an updated Shirley Temple. This might be a good film to check out if you're spending your Saturday working for the Barnard Babysitting Service.

"Blue Chips" also stars Nick Nolte, but this time he plays a college basketball coach desperate to find talented players who can save his floundering program. The film also features Bobby Knight and Shaquille O'Neal, who I thought was just great in those Pepsi commercials. Hopefully that cute little kid who defiantly tells The Shaq, "Don't even think about it," won't appear as well and steal the scene! Well, I doubt he is in "Blue Chips" and I better stop digressing. Anywaays.

You've probably already heard about "Reality Bites," with Winona Ryder, Ethan Hawke, and Ben Stiller. It opens this month. The trio portray members of Generation X trying to find themselves. How original! Come on, we know that life in the real world sucks and we don't need to be reminded of this dreary reality. What even happened to good old escapist entertainment? The Great Depression had Shirley Temple and Fred and Ginger; the 70s had the "Star Wars" saga. (I digress yet again.) Anyway this movie looks annoying and besides, Winona 'bites'. She never should have been cast as Lucy in Coppola's "Dracula." Helena Bonham-Carter from "A Room With a View" and "Howard's End" would have been perfect in the role. In any case, Ryder was equally awful in the "Age of Innocence" ("Oh, Newland! Whatever). Just rent "Singles."

"Angie" with Geena Davis is one not to miss. This divine Oscar winner plays an Italian from that oh-so-cool outer borough of Brooklyn who defies her family by getting pregnant, refusing to marry, and moving to

Manhattan. The premise of a citizen from one of the outer, more provincial boroughs yearning for freedom and excitement is not new. We have seen this in "Working Girl" with Melanie Griffith and in Matty Rich's "Straight out of Brooklyn." And, hey, it happens in real life, too. Why do you think I'm at Barnard? Anywaays. I'll be there when this movie opens.

"Creed" features Michael J. Fox in an ensemble comedy about money grubbing family members who constantly kiss the wrinkled ass of their elderly millionaire uncle (Kirk Douglas) because they fear that he will leave his fortune to his sexy young nurse (Olivia d'Aboe of the "Wonder Years"). Will this be another bomb for "Alex P. Keaton"? Probably. But I wouldn't mind being Kirk Douglas' nurse! Oh Spartacus, have you seen your son in "Basic Instinct"? Oh Sparty, I love you! I'm there.

"House of Spirits" with Jeremy Irons, Meryl Streep, Glenn Close and Winona Ryder is about the rise and fall of a wealthy South American family. Streep's ten-year old daughter makes her film debut playing Streep's character as a child. This is reminiscent of Marlene Dietrich's daughter playing a young Catherine the Great in "The Scarlet Empress." Can we say "Oscar," boys and girls?

"The Paper" stars Glenn Close and Marisa Tomei who can say "Oscar" and "Batman" himself, Michael Keaton. This comedy drama by Ron Howard chronicles life on a daily newspaper. Howard conducted research for this picture by observing writers at both the Daily News and the New York Post. We should witness some interesting insights.

"Wolf" starring Jack Nicholson and Michele Pfeiffer is sure to make news. Nicholson plays a Manhattan book editor who is bitten by a wolf while traveling down a remote country road. Can we say "Oscar" for acting, make-up and special effects, boys and girls? Would you like to be bitten by Jack? If you answer "yes" boys and girls, you know where to go: see "Wolf."

"Serial Mom" is about another violent character. This offbeat comedy by John Waters stars Kathleen Turner, Sam Waterston, and Ricki Lane. Hopefully, Lane is better at acting than controlling the audience of her talk show. Anywaays. The film, which is receiving good reviews in early screenings, is about a woman who kills people who annoy her family. That's one way to deal with your

cont MOVIES, pg 21

King's X album embodies perfection

by Geoff Saavedra

The new King's X album was worth the wait. Unlike their other albums this one was recorded live, and produced by Brendan O'Brien (Pearl Jam, Stone Temple Pilots). Being recorded live did not take away from a band which is used to perfection.

King's X have always embodied the perfect power trio: Doug (bass and vocals), Ty (guitars, vocal) and Jerry (drums) all work off of each other. One could not take any instrument out of the song, and still expect it to be the same, including Doug's vocals.

"Fool You" has the King's X signature guitar sound. The sound that mixes the guitar and bass so well that one can't tell which is which. They compliment each other. It sounds like four guitars playing at once.

Dogman (Atlantic Records) is the heaviest album yet. It seems that with every record King's X get heavier. They got close

to really heavy with "Black Flag" off the last album, but here they hit "anvil heavy." With song-like "Dogman," "Black the Sky," "Human Behavior," "Go To Hell" and especially "Pillow," one can see why this music is called heavy metal.

"Human Behavior" brings out the Black Sabbath side with one of the heavy riffs. "Pillow" takes heaviness to the max during the verse. When the chorus comes around King's X jump to the other side of the musical spectrum and vocally harmonize to create a beautiful chorus that if taken away from the rest of the song would seem strange to pair with such a heavy riff. This doesn't mean that the parts don't fit together. totally the opposite. In fact King's X have made it their specialty to put two completely different styles of music together in one song.

The only ballads are "Flies and Blue Skies" and "Sunshine Rain." Here the X's notes are picked instead of strummed, but lyrically they are among the darkest songs.

With Doug's soulful vocals the pain of the lyrics is communicated without any interference. During the chorus of "Flies and Blue Skies" one can hear the Beatles influence with one main vocal in the front and a quiet background vocal, provided by Ty.

Throughout, Ty Tabor shows his mastery over his instrument. He attacks with calculated, but unplanned, shots of guitar, both with the rhythm and in his solos,

never overdoing it. This is seen in the song "Pretend" during the bridge. Over a lone bass riff Ty picks a few notes, holding on to them and letting go only after they have infected your blood with the mood of the rest of the song. Hendrix's "Manic Depression" is taken from a live show. Here is another example of Ty's soloing. He jumps from single notes to chords, going back and forth throughout his solo. This is in a song that the band had just learned before that show!

Jerry Gaskill also has his moments in which he is allowed to show off, and he doesn't waste it on "Don't Care." Near the end of the song the drums are brought above the other instruments and given free reign. With such freedom Gaskill never loses the beat, going off on tangents, but always coming back to the original groove, so as not to create a wall of noise.

One cannot forget to mention "Go To Hell", a one minute frenzy of verse-chorus-verse, with distorted vocals, loud guitars, and smashing drums. This song could stand up to a nuclear assault missile.

Any band that can easily pull off a song with Beatles influences and strains of classical and blues, and then rip into a song that is clearly reminiscent of live Ramones has got to be extraordinary. Good albums usually come with good bands, and Dogman is no exception!

Geoff Saavedra is a Columbia College First Year and a dedicated King's X fan.



Flop in and at the Limelight

by Hilary Reiter

They're one of my favorite bands—declared Nate Flop's new bassist after the group's captivating headline performance at the Limelight on February 15. His youthful enthusiasm over being the latest addition to Flop is refreshing. Flop who have a CD entitled *Whenver You're Ready* on Epic Records, are from Seattle, but don't let that turn you off. THIS IS NOT A GRUNGE BAND.

We're a rock band. Grunge was a term created by the media. People in Seattle never said, "Let's go see a grunge band." They were going to see a rock band, Nate insisted while crouched on the floor with a Corona in hand.

We went on to discuss several other random topics such as the supposed high suicide rate in Seattle. I only know one person who killed himself. People in Seattle don't try to kill themselves as a cry for help. They go through with it [they succeed in committing suicide].

Back to the band's show. Flop played several of the catchy tunes off their CD including *Awile*, *Julie Francavilla*, and *Woolworth*. One of the highlights was when they got to my personal favorite, *En Route to the United Field Theory*, a song that

possesses somewhat of a 60's pop feel combined with a 90's groove. On this one, vocalist Rusty Willoughby sings, "You fill my reservoir with shame and resignation." Willoughby's vocals are clear sounding, so the listener can almost always understand what he sings.

One of Flop's most impressive characteristics is that their songs don't all sound alike, and this is well demonstrated during the band's live performance. They skillfully alternate between mellow tunes and hard driving Nirvanaesque numbers. *Eat* is a fast paced song that will leave you breathless, especially when played live.

Nate told me that Flop will soon be embarking on a European tour with the Posies, and they will also be playing some U.S. dates with the Lemonheads. With opening slots on tours like these and Flop's terrific pop music, it shouldn't be long before they are smothered with success.



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

Movies coming up . . .

from MOVIES pg 19

neighbors. I guess

Lightening Jack stars Paul Hogan (Crockett Dundee) and Cuba Gooding, Jr. (Beverly Hills Cop) and is likewise receiving a good word of mouth pull. This comedy/western is Sony Pictures' venture into the mainstream after releasing the critically acclaimed *Shadowlands* and *A Bronx Tale*. Sounds like a solid date movie.

The Getaway stars Kim Basinger and Alex Baldwin

who have moved beyond the dating stage. It also stars James Woods. This remake of a 1972 Steve McQueen and Ali MacGraw film focuses on the adventures of a bank robber and his wife on the run after a bad heist. Let's Catch 'NCA Express.

Will that be all right now? I can't wait to see you at the theater. If you can't sit on the balcony so we can be

close, I'll be in row 10. And yes, I do expect you to buy the popcorn.

LETTERS TO THE EDITOR

Some savory rock from Jaw Box

by Chris McKenna

For your own special sweethearts you might pick a record of hard rock. Produced in six weeks by Foghorn's Ted Nicely, the album shows Jawbox taking the time to stretch out and make a record that has the peculiar ability to be brilliantly loud and fierce yet maintain a very high level of pop sensibility. I think that the production sounds a lot better. We were able to spend a lot more time on this record. We had to bang out the other records really quickly," says bassist Kim Coletta. The time Jawbox put

and MET 17) guitar tracks supported by a thick, thick bass sound and on the moxy percussion. The icing on the cake is vocals by Bill Barbout and Jay Robbins.

Tracks like the first single "Savory" create intermittent pauses in the action. This is a suave if not disjuncted song with a truly macabre video featuring the band in prom apparel while a child is given various implements of war as birthday presents. "For months we had been talking about making a video. Most other parts of the band we

understand. We understand how to write the songs. Jay always does the art work. We can make our own flyers for our shows. We started talking about making the video and nobody knew what to do. So we came up with a list of things we didn't like about music video. And with the help of director Paul Anichetian, Jawbox came up with a very satisfactory piece of film. It's kinda weird, I like that. We had been dreading the whole process of making a video but it turned out okay, I was kinda surprised," said Kim.

Having seen Jawbox live many times, it only just recently occurred to me that Jay Robbins has a stage presence akin to the incredible Hulk. He's a big man and when he got loud at CBGB's, I thought the building might not be safe. On the phone however, he's more soft-spoken especially when talking about the dark J.G.



into this record paid off. It is a definite move forward from their 1991 Dischord Release novelty.

The first track, "FF-66," features guitar that blazes and shouting amid feedback laden guitar and Kim's new fuller sounding bass. Lead singer Coletta's funk order to this piece with pretty vocal harmony. This sets the pace for the rest of the next twelve songs: aggressive surf rock, breathy funk, and

Psych and pop rock. "Mystic" (Hes (Bullard) sort of science fiction with, but the best science fiction sci-fi) is a kind of present world skewed social analysis of what's going on. I don't think that it's the proper rock song, but it's no reason for imagery, keep on going. "Lucky" (Pretz) is actually more out of the mind that I was trying this old car that I used
cont BOX pg 26

Copy cat Ar-Kansas rock

by Geoff Saavedra

Someone once said that nothing is original, well, Mutha's Day Out made it a point to prove this adage on their debut. The guitar riffs are typical heavy metal/thrash bar chords. This is not surprising, since the band looks barely old enough to grow facial hair. Even when doing something unoriginal there has to be something that catches people's attention. These guys have picked the right grooves; every rhythm catches one in the right spot.

On the typical metal ballad, "Green," a harmonica plays a three note riff that just makes the song. The other ballad, "Memories Fade," sounds so much like Bon Jovi that the your finger automatically reaches for the fast forward button. What keeps the fingers at bay, however, are the vocals; instead of using a drill, clean, angel-like voice, Moore uses a rough growl.

Although the riffs are commonplace, the vocals are unique. With two vocalists, Mikal Moore and Brice Stephens, Mutha's Day Out, have traveled slightly off the beaten path. Instead of doing the typical trade off, the two sing different lyrics at the same time. Without creating

confusion, a perfect balance is created. This is demonstrated wonderfully in the chorus of "My Soul is Wet" and in "Blank Page."

On most of the songs both Moore and Stephens sing with a typical hard-core voice, somewhere in between growling and singing. But the vocals get annoying when Moore decides to try to be a "real singer", creating a Sebastian Bach (Skid Row) type of wail that is quite painful to listen to. Lyrically, the Arkansas based preachers' sons offer the basic angst ridden, teenage, pain filled, fuck-everyone-because-all-adults-are-evil stuff of which heavy metal is made.

Mutha's Day Out gives basic metal riffs, "teen spirit" lyrics, with a bit of salvation in each song that prevents ~~done~~ from skipping over them and putting on the next CD. They should've waited, though, until their voices had changed completely. Their bark and their bite might have both been stronger.

Geoff Saavedra is a Columbia College first-year and a Bulletin Staff-Writer

W.H. I. S. E. WEEK

Women's Health, Images, and Self-Esteem
February 21-25

Monday, 2/21: Movie Night: "Eating."
8-10pm, refreshments served.

Tuesday, 2/22: Panel Discussion on Eating
Disorders, 7-9pm.

Thurs, 2/24: Movie Night: "The Famine Within."
8-10pm, refreshments served.

All events held in the Peer Education Room (1st Floor Hewitt)

The Heart of the Matter. . .

by Amy Leavey

I would not have bought blueberry

Last semester, I came into our suite's kitchen and discovered my suitemate cooking herself dinner. "Amy," she said, "don't eat the yogurt in the refrigerator. I need it because I have a yeast infection." I stared at her. Now my father's a doctor and I'm pretty sure that I have a somewhat keen medical awareness, but the things going through my mind concerning yeast infections and yogurt are unprintable. I decided to boldly ask her what she did with the yogurt, and after staring at me with her mouth

One of the better times I had with my suitemates involved popcorn, an old 80's mix, hairspray, and Rolm-phone.

wide open for almost an eternity, she yelled, "If I had to put it on I would not have bought blueberry!" Apparently, you are supposed to eat yogurt when you have a yeast infection. Something about a live culture.

This anecdote has now become a recurring joke in our suite. Along with dozens of other jokes which we record on a piece of paper taped on the wall, my suitemates and I have perfected the art of female bonding. Unlike men who often need beer, a football game, or a porno magazine to connect, women can become close over stupid jokes and silly stories. One of my favorite activities is sitting up late with a pint of Ben & Jerry's and a friend telling stories and watching Molly Ringwald movies. None of my gux friends, no matter how sensitive they are, will ever fully appreciate the heart wrenching scene in *Prêt à Manger* where Andie, after being stood up for her senior prom, chooses Blair over Ducky.

Female bonding does not always have to include romance or gynecological problems. My best friend and I

have spent hours shopping and talking. Our shopping-talk topics have ranged from abortion to chest size to career goals. These journeys have not only greatly benefited our wardrobes, but our psyches. I always feel better after spending an afternoon with Rebecca, unloading my problems, and helping her with the dilemmas she's encountered.

Food is also a terrific female bonding stimulant. As mentioned earlier, ice cream is my personal favorite, but pizza, Chinese, tortilla chips and salsa are all excellent bonding foods. One of the better times I had with my suitemates involved popcorn, an old 80's mix, hairspray, and Rolm-phone. I'll let your imagination go to work on that one.

While all of these bonding opportunities are common, the most typical female bonding location is the women's bathroom. Nothing, not even my call-waiting, pissed offed my ex-boyfriend more than when I went to the restroom with a group of girlfriends. "What do you do in there?" he always asked. Frankly, I couldn't tell him. Often we just exchange lipsticks or tell each other if our butts look fat when our blouse is tucked in. But, in general, I think that the ladies room is the ultimate women's hangout. Usually, no matter what you say in there, someone, friend or stranger, will agree with you, advise you, or help you. It's acceptable lingo in the women's bathroom to ask for a tissue or a tampon.

Often, when women get together they are stigmatized as being male-bashing gossips. Now, I won't lie and say that I've never spoken about a hideous date I had or mentioned that woman in my econ class who is dating my friend's ex-boyfriend's roommate. But, these topics are not all-consuming subjects of discussion. Rather, they are passing remarks in between an assortment of concerns and issues.

Now that I've gotten that off my chest, I must go next door. *Saken Candles* starts in fifteen minutes and it's my turn to bring the cookie dough ice cream.

Amy Leavey is a Barnard College sophomore and a Bulletin Commentary editor.

Sororities on campus: another view

by Katherine Hammond

Barnard College was founded to make higher education available to a traditionally excluded segment of the population—women. From its beginning, in the late 19th century, Barnard has striven to create an academic and social environment sensitive to women. Although its success thus far may be debatable, Barnard has to some extent insured a measure of inclusiveness that co-ed institutions lack: we are all women here. Naturally, our womanhood does not necessarily erase all other differences of class, race and ethnicity. Yet our common commitment to battling the exclusionist sexism of a patriarchal society provides us with common ground. Perhaps that is the basis of Barnard's refusal to recognize sororities. These groups divide the community with ritualized isolation, conformity and rivalry. They do not enrich our experience as Barnard women but, in fact, are fairly inconsistent with the ideology which this college promotes.

While there are other organizations on campus that require certain qualifications for participation, these groups are hardly comparable to sororities. Many times, these groups are formed to establish solidarity among a racially, religiously, or ethnically underrepresented sector of the community that might not otherwise be heard or recognized without a conscious effort to unite. These groups form in response to an already present exclusion or neglect; they do not purposely isolate themselves as do sororities. Nor, for the most part, do these groups alienate themselves in a twisted system of social affiliations and games that amount to little more than high school cliques who don't get along. Furthermore, there is usually not a conscious withdrawal from other members of the community as occurs in sororities which exclude or deny everyone but the "sisters." Finally, these women are not forced to pay hundreds of dollars a semester just to participate in these groups, as are members of sororities.

Last weekend when I went with a friend, a sorority pledge to the West End, my friend was enthusiastically greeted by a group of sorority women. After the *impromptu meeting* she turned to me and said, "This is really weird—a week ago they didn't know who I was and now all of a sudden I belong!" Her comment struck me for a moment as I thought, "What's wrong with this picture?" The fact that it took subscribing into an elite group for my friend to feel included seemed incongruous

with Barnard's mission.

There is a certain dignity in standing alone and refusing to submit to superficial standards such as those all too often imposed by sororities. One does not join a sorority, rather one auditions. It is like an open casting call where the director tells her assistant, "Basically we need such-and-such a number of girls that fit this particular description and such and such a number of boys that look like this." When a sorority is about to lose the majority of its membership due to seniors graduating, the remaining members need primarily to recruit first-years and maybe one or two sophomores and juniors if there is enough room. And of course the recruits must have the "right" look. For example, I know of two women who did not receive invitations to join a particular sorority because they were not first-years and the sorority already had enough members of their ethnic descent. Ultimately, if you fit the quota, then you can join.

Are there any intellectual qualifications? No. In fact, I don't ever remember discussing anything remotely academic with the members of my sorority. We did, however, spend quite a number of hours discussing parties, guys and clothes. Not mind you, that these aren't some of my favorite topics. Even so, they alone seem insufficient to build a sisterhood upon. This is not to say that the sisters are negligent. I don't mean to reinforce the stereotype of sorority women as flighty and frivolous, only that I never received recognition for my academic (only my social) commitments.

Even if you are invited to become a member that doesn't necessarily mean that you will not be excluded. Although I was once a member of a sorority, I didn't always feel that I belonged. On the contrary, I got the distinct impression that the sisters were not as "sisterly" toward me as they maintained. At first I couldn't rationally account for their behavior, but I soon realized that their antagonism was caused by resentment that I had been involved with a certain young man and their perception of me was as a barrier to his affections. These girls were my "sisters" and yet they wouldn't act nicely towards me because of some man with whom I was no longer even friends. If this kind of silly rivalry over men sounds even slightly unbelievable to you, I can definitely empathize. It goes a very short way towards fostering the goal of unity in womanhood and

cont' SORORITIES pg. 27

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Jaw Box rocks

from **BOX**, pg 22

to have through Cabrini Green—a housing project in Chicago. Then I got into a really terrible accident.

Jay Robbins also gave us some insight into his somewhat anti-pop sensibility on lyric writing. Lyric writing is always a sort of a weird collage and I don't always care that much if it makes sense because its more a matter of coming up with a bunch of different things and putting them in a blender and seeing if I can make something that makes sense to me in sort of artistic terms and not so much a clear linear way. On songs like Green Glass and Whitney Walks, this kind of anti-narrative is demonstrated to the fullest.

Whatever the case, Jawbox's lyrical style compliments their swirling, loud, round and their creepier slow songs. Jawbox have debuted on a major label with a truly trippy rock album, For Your Own Special Sweet Art, it should indeed be savored.

Chris McKenna is a Columbia College Junior.

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Sororities have no place at Barnard College

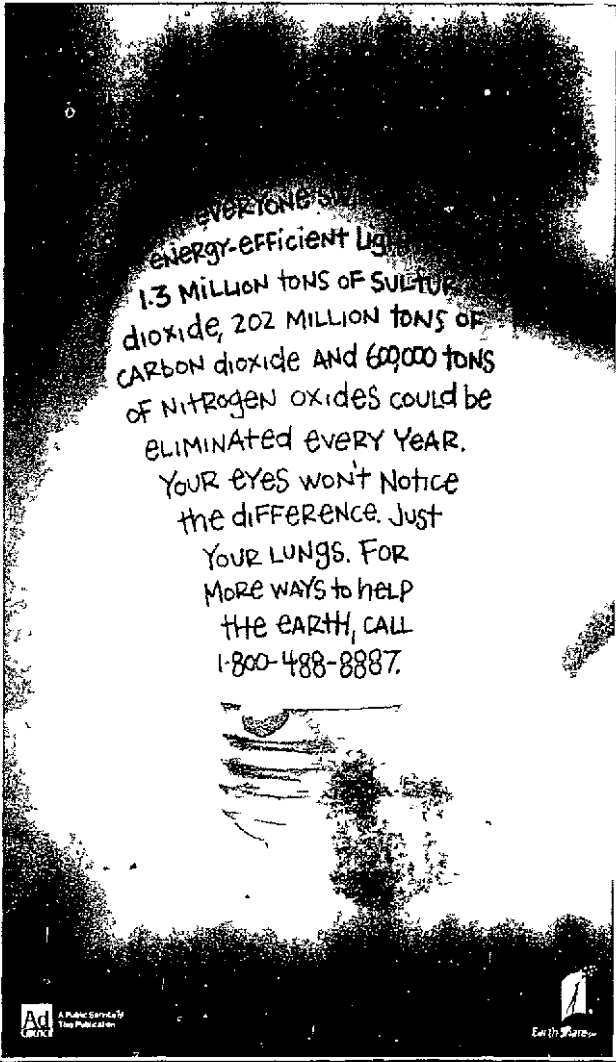
from **SORORITIES**, pg. 25

community which Barnard proponents.

An equally sinister aspect of this divisiveness occurred with my female friends outside of my sorority. I joined the sorority to make new friends, but sometimes I felt that they wanted me to drop my old friends. Also some members were suspicious that I had friends in other sororities. I was frequently asked "why didn't you join Sorority X because you seem to have a lot of friends in it?" Supposedly, this pressure to associate only with the sorority members was

intended to engender some feeling of sisterhood among us. While the desire for unity is not insidious per se it takes on a negative shade when one is asked to nurture one group at the cost of denouncing a whole community. Barnard is about appreciating women and their diversity and difference. Strife and division are rampant in this subculture, weakening the Barnard spirit of inclusion, acceptance and unity.

is the author of "Hate and Love" at Barnard Summer



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