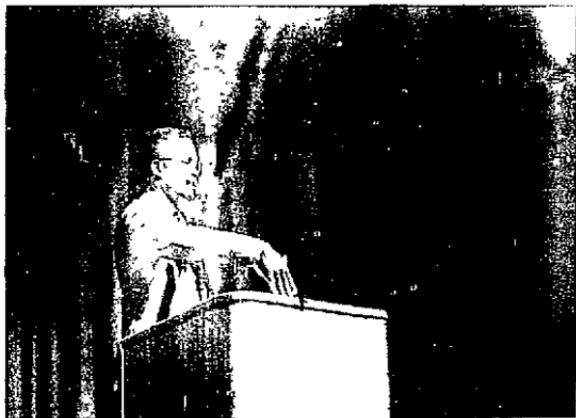




BARNARD BULLETIN

VOLUME CI NUMBER 13 MARCH 2, 1994

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INSIDE

Our Country's Good debuts

How efficient is Barnard security?

Africa: American women in 1872

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 borrowing privileges of any user having one or more overdue recalled items from the Barnard or any other Columbia library. This system-generated block on borrowing will remain in effect until all of the overdue material is returned and it cannot be overridden by circulation desk staff.

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

INTERESTED IN RUNNING FOR A HALL COUNCIL OFFICER POSITION FOR NEXT YEAR?

Election information is available in

any Associate Director of Residential Life Office. Applications and platform statements are due on Monday, March 7. Elections are on Wednesday, March 9.

BARNARD BULLETIN

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Letters to the Editor

Challenging Female Stereotypes

Editor:

I open the *Barnard Bulletin* hoping to see something to which I relate. I usually do, if I skip a few things — especially Amy Leavey's "The Heart of the Matter." It has become primary on the things-to-skip-each-week list.

Maybe I don't worry enough about Molly Ringwald. Or food. Or how I look. I never have lipstick to exchange with others in the bathroom. And when I refer to "girlfriends," I mean women who are the romantic interests of other people. And if two girlfriends go into the bathroom together and stay there for a long time, I don't inquire what they've been doing. I doubt it concerns men at all.

Currently, after examining journalistic politics with a female friend, we're both assessing each others thoughts and opinions. The basics of the tirade which "I would not have bought blueberry" released boil down to a few simple precepts.

First, neither I nor anyone I know "bonds" over the things about which Leavey writes. As is the case for a large majority of Barnard students, we tend to go to school. Sometimes, we even study at the library. The people I know don't go on many shopping sprees. Most have internships, or jobs, or both. Some even talk to each other about classes, politics, religion. Strange, but true. Most of us thought *Sixteen Candles* was okay — when it came out.

So maybe I just know different people. My

friends, too, worry about love relationships and food, most humans do. However, in many ways Leavey appears to be writing down a stereotype, or perhaps living it. What I find disturbing is not so much the fact that I feel unrepresented by the image of Barnard women which she presents by publishing this article in our school newspaper, but rather the fact that so many women often do fall into stereotyped behavior. It is as if they were fulfilling the only expectations of them ever presented in the media. Women can be mothers, daughters, virgins, whores, or psychotic because they're single, all one-dimensionally. As Leavey demonstrates, women can be concerned with appearance and gossip, food and movies. Perhaps the only other alternative presented to them is of an austere, removed, unfeeling intellectual (like Lilith on *Cheers*) I'd like another model please. One with intellect and humor and kindness.

Perhaps I am also quite concerned with the image and reality of Barnard. Is our college a place that helps women grow and think and develop, or do we stray into a fluff-land with lots of people from whom to borrow clothes? I've always assumed the former. I hope others do too. Even after reading this article.

Finally, for one trying to dispel an image of "being male-bashing gossips," Leavey's stereotyping of men was completely out of place, and offensive. Men, she claims, "often need beer, can't LETTER, pg. 35

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.

Security Efficiency

Mina Ando and Jackie Donnelly

It is hard to doubt that many parents have been concerned by the idea of their daughters living and going to school in New York City, the perceived center of crime and danger for the east coast. It is difficult to imagine how many times Barnard students have listened (not always so patiently) to their mothers' admonitions to always lock their doors and not to ride the subway at night. Apparently safety is not only our parents' concern. Many students seem to have been questioning the efficiency of security at Barnard themselves.

When a variety of Barnard students were asked what they thought of security at Barnard, most seemed more than willing to talk about rumors they had heard and the anxieties they felt. The responses varied in the depth of concern they expressed. One anonymous student remarked, "I don't know how much Barnard Security could do if I were placed in a situation where I needed help." Other students seemed to think Barnard Security does a sufficient job considering Barnard's location and in comparison to other schools. However, the majority of students seemed very apprehensive.

Students' responses revealed several different aspects of safety that worry them. They questioned security in the tunnels, especially the tunnels connecting Hewitt dining hall to the rest of the Quad. Lauren Lombardo, BC '97, commented, "Barnard Security does a fairly decent job but tunnel access concerns me. The fact that the Quad is so vulnerable makes me wonder about my safety." Others were worried about residence hall desk security and how apparently easy it is for Columbia students to say they are going to dinner and have access to all parts of the Quad. According to one rumor, a student in her room began arguing with her boyfriend. Her hall mates started hearing screams and other signs of commotion coming from the room. One of the hall mates called security. Allegedly, security told them they couldn't do anything, and the situation was resolved when someone else's boyfriend intervened. Other vague stories about men roaming, burlesque dressed up as waitresses, men were brought up. Students noticed they hadn't seen any new security alerts on the security alert boards since the beginning of last semester. Were these students fears well-founded?

We decided the best way to deal with the rumors and



photo credit Erica Modugno '95

concerns that were flying through the student body but weren't going anywhere else, would be to talk to Otto P. Cilenti, Director of Security at Barnard. It was not necessarily easy to get in touch with him, but the interview gave him a chance to hear about some of the concerns of the students and to give his side.

When asked about the safety of the tunnels and the entrances to the Quad through Hewitt, Cilenti admitted that he too is concerned by the accessibility of the largest Barnard residence hall through the dining area. He said that he had just spoken to Dining Services and asked them to make the students checking IDs at both entrances more aware of this problem. If an outsider does get into the tunnels, the cameras in the tunnels can detect anyone who looks out of place, Cilenti said. He claimed that someone was caught two weeks before the interview, trying to sneak a visitor into the Quad by the said cameras.

Mr. Cilenti also agreed that the security desks and the

cont'd SECURITY next page

from **SECURITY**, previous page.

policy of allowing Columbia students to eat in Hewitt by presenting Columbia ID is a vulnerability. Students at the desks do watch where the admitted students go and where they exit, and are supposed to call any student's attention to where they should be going. As far as the desk policies in general, Cilenti will soon be proposing to the Security Committee that during evenings, students should not be able to simply tell a desk attendant that calls up to their room to admit someone. The Barnard student will need to come down and visually assess the visitor before he or she is admitted. This is to keep visitors from being admitted into the building in an intoxicated state or in any questionable condition that the student might find tough to deal with later on.

Mr. Cilenti said that he had heard about the incident involving the student and her boyfriend arguing. Security tapes all phone calls, logs all phone calls, and tapes all radio transmissions. Cilenti said that a report of this incident did not show up on any of those sources. He theorized that the hall mate may have accidentally called Columbia University instead of dialing 88, the number for Barnard Security. He asserted that they would not have replied in such a matter under any circumstances. Emergency situations are responded to immediately. In a case like the story illustrated, security would have called the Graduate Assistant first and asked if she wanted to handle the situation, or if she wanted security to accompany her. In some situations, security would have informed the GA on their way into the building.

When questioned about the security alert boards, Cilenti explained that according to the 1990 Right to Know Law, security is required to inform students of any incident

that poses potential danger to other students. It must also be foreseeable that another incident like it may occur again. If the incident is a personal matter concerning a student, her privacy is considered and Mr. Cilenti consults with Dean of Student Life, Georgie Gatch. As to why there has been such a shortage of security alerts posted, he responded, "luckily, we haven't had much happen." Also, Columbia Security is supposed to share all of their alerts with Barnard Security, and as a result of a "lack of consistency in leadership" at Columbia Security lately, Barnard Security may not have received all of their reports.

The main concern that Mr. Cilenti expressed was his hope that students would not be reluctant to call security, whether for a recognizable emergency, or just if they are feeling uncomfortable about something. Another concern he expressed was the large number of students that walk around both the campus and the city wearing Walkmen. He pointed out, "you cannot see behind you, but you can hear behind you". This extra sense could make all the difference in a safety situation.

Students that have either concerns or suggestions involving security have the opportunity to voice these to the Security Committee either through student representatives, or by going to a meeting. To find out when the next Security Committee meeting is scheduled, call security. Mr. Cilenti commented that Barnard was one of the most "generally intelligent and security-educated student bod[ies]" he had ever worked with.

Jackie Donnelly is a Barnard first-year and a Bulletin News editor. Mina Ando is a Barnard first-year.

A reaction to the Olympic news coverage

from **OLYMPIC**, pg. 31

access gives you whatever your little heart desires, trust me. Perhaps they have two man luge!! I propose that the what is it- the 18th or 19th Winter Olympiad be broadcast on public-access. My life would have meaning again!

Imagine the possibilities!

Tara Griffin is a Barnard sophomore and a Bulletin columnist.

Tony Martin stirs up more than Black/Jewish tension

by Rana Bonnice

As the winds raged outdoors, approximately 125 people gathered to listen to the highly publicized, highly hyped speech by Wellesly Professor Tony Martin, the Black Student Organization's (BSO) keynote speaker of Black History Month, last Wednesday in Ferris Booth Hall. While some wondered why there weren't more people there, the JSU (Jewish Students Union) conveyed the message that it wished HE (Martin) wasn't there by handing out leaflets before the presentation. Long before his speech last Wednesday, the JSU strongly opposed to what it viewed as Martin's potentially threatening and abusive presence, was in action to prevent him from coming. Sull Sharod Baker, CC '96 Political Chair of the BSO, expressed his joy that the lecture was continuing despite attempts to uninvite the speaker. He explained that the BSO was not deliberately bringing speakers to upset the JSU, noting that although a debate between the JSU and BSO was declined, a forum would take place the following Sunday, addressing Martin's speech.

Martin began by expressing his hesitance to speak since he felt he was already being defamed by the leaflet distributed by the JSU, which he said "symptomized the problems between Blacks and Jews." But he went on first putting much of the rift between the two groups into historical context, then citing other incidences that widened the gap between the two groups, which unsurprisingly concluded with Crown Heights.

When Martin turned the lecture to the Jewish involvement in the slave trade, he noted that although for twenty years he has taught about the Jews, Quakers, Christians, Catholics, Arabs, even Blacks' involvement in the slave trade, he was "dimly aware" of the Jewish involvement. When it was brought to his attention, he assigned the Nation of Islam's book *The Secret Relationship Between Blacks and Jews* as additional text for his African American History class. Unexpectedly, he received a backlash from the Jewish community, which spurred him to write the book *The Jewish Contribution to the Fight Against the White Supremacy*. Whereas Martin sees wedges that while the participation may not have been a magnanimous or related to the Nation of Islam, he holds that the Jews did play an integral part in the history of slavery, as well as in Black civil rights. Just by maintaining that the primary reason for the Jewish involvement of the Jews in the NAACP was that it

desired of the Jews to become part of the rich, white establishment, and to buffer the prejudice of Jews into the racism of Blacks.

Martin asserted that while the NAACP may have helped introduce Blacks to equal rights, it ensured the position of the white majority by keeping the Blacks dependent on a higher power. Thus when Marcus Garvey



photo credit: Erica Modugno

promoted self-reliance and Black power as a crusade against whites (including Jews), the white (and Jews) began to attack the Black establishment. Martin stated emphatically that instead of seeing the effects, people will merely generalize his motive for using his facts to bigoted, hateful, and racist. Martin commented that the argument against him are used to "cup one's hand" rather than engage in dialogue. Dialogue, he said, needed to be based on mutual respect.

University Chaplain Ruffa Charles Sheer argues that the message Martin was sending to the Black community could MARTIN, next page

was a separatist one. While Martin emphasized his hope for reconciliation, Sheer, argued that Martin focused on grounds to keep the two groups apart. Holding that Martin's "facts" were incorrect and the role of Jews in the slave trade was actually minuscule, Sheer stated: "It is the myths that offend me, not the book." While some were hesitant to form an opinion before listening to Martin, it was clear that many already had already made up their minds. While the JSU presented Martin as an anti-semitic, the media presented the speaker as controversial and confrontational which served to divide Columbia's campus into supporters and opposers, often, before anyone had even heard him speak.

The media's sensationalist-playing-up of the potential for conflict generated much of the tension. Rabbi Sheer asserted that the tension on campus between Blacks and Jews is not blatant until speakers such as Martin come to campus. In these instances, the media tends to belittle the unifying elements between Blacks and Jews, to focus on differences which pit one group against the other. Be it for political reasons, or for simple media hype, the rifts are intensified and typically alienate the two sides further. Undeniably, a problem exists, stemming from complex origins, between Blacks and Jews. However, while this fact is constantly in the news, instances of Blacks working together with Jews are not emphasized. For instance, when the BSO invited rappers to sing with a rabbi and Pizmon (a Jewish a cappella group), the performance

received little attention, certainly relative to the hype involved in the anticipation for Tony Martin. Instead, the BSO was accused of exclusively arranging negative speakers.

Although many students felt that Martin may not have been the appropriate speaker on the topic, the debate about whether he should be allowed to speak conjures up deeper issues. It brings to light the result of the politically correct vocabulary which, many argue, serves to blanket over existing racism. Controversy around speakers such as Martin exposes another reality about the relationship of certain groups. As Martin happened into the current conflict out of default and is now desperately defending his position, it is difficult to enter discussion and speak objectively. But discussion is further hindered from hyped up differences presented by the media. Commented Nakia Gaston CC '96 "It becomes so emotional that you just accept [what you hear] or reject it." But Gaston noted that as he questions Martin's facts, he will do his own research. One view that is seldom expressed is that an educated campus might actually be a more appropriate place for Martin to speak than elsewhere, since educated people may be more prone to form their opinions independently, rather than relying solely on superficial and capitalizing media coverage.

Rana Bonnie is a Barnard junior and a Bulletin staff writer.

One student's spring break anticipation

from FLING, pg 10.

going to end. Only those with five million dollar trust funds need ask. Let me tell you anyway. It was too expensive so please don't ask June why she is not doing the "Bahamas thing" this year. For those of you who are interested, though, there is alot of help out there. A casual browse through some of the dailies and weeklies show a considerable number of travel agencies offering fabulous discounts to students. Being a student, it seems, does have its moments

I tried not to leave the graduate students out so I sought out one of them. Scrap that! I didn't have to because we slave over German together every morning at 9am. For Nina Kushner, a student at the Graduate School of Arts and Sciences, spring break is not going to be any different either. It is going to be work, work and yet more work. Who knows, she may be able to sneak in a movie once in a while. Of course she does plan to catch up on her sleep

whenever the books also decide to get a shut-eye, which in my prediction is not going to happen too many times. There's a solution here, though. The books could be "Darwinized". Please, do watch "SeaQuest DSV"!!

As for me, life is of course boring and I don't think the break is going to make it any different. I'll catch up on my needed sleep - as if there's anything else for me to do - read a few trashy novels, catch up with my favourite shows especially Baywatch, and call up everyone in my address book. Sure, I'll cry when the phone bill gets in but hey, what else is spring break for?? The big question here is: What in the world could you really do in just one week?? Think about it. Don't worry Danny, I'll call you too!!! Afterall, what are friends for?? No, please, don't answer that!!!

Barbara Andoli is a Barnard sophomore.

The art of Zen

by Mina Ando

On Wednesday, February 23, and Thursday, February 24, The Institute for Medieval Japanese Studies welcomed Chief Abbot Keido Fukushima of the Tofukuji Temple, Kyoto, who gave a series of lectures and demonstrations on Zen Buddhism at Columbia. During his two day stay, he gave two lectures entitled "The Way of Zen" and "What is a Zen Koan?" and two demonstrations, one on Zen calligraphy and the other on Zen meditation.

Chief Abbot Keido Fukushima directs the Tofukuji sect of Rinzai Zen Buddhism, a religion of great historical importance, dating back to the thirteenth century in Japan. A man of a cosmopolitan nature, the Zen master, upon his appointment in 1991 as Chief Abbot, began to travel abroad in order to clarify "poorly interpreted aspects of Zen" and romanticized beliefs held by Westerners of Zen Buddhism. His trips to the United States are specifically focused on younger generations attending American Universities.

Accompanied by a translator and an assistant, The Zen master eloquently articulated the beliefs of the Tofukuji sect of Rinzai Zen Buddhism. All lectures and demonstrations took place in the Kent Student/Faculty Lounge, a room specifically designed to Asian tastes, which made the Chief Abbot's presence all the more dignified.

Dressed in a white kimono, with sashes tying his sleeves up in order to avoid ink stains, Chief Abbot Fukushima skillfully demonstrated and discussed for almost two hours the art and meaning of Zen calligraphy. His calligraphy is written for the most part in *kanji*, a form of Japanese writing deriving from Chinese origins. These characters are written on a scroll of white paper using brushes in a variety of sizes and textures with black paint. One aspect of the art of Zen calligraphy is the startling contrast between the black and white of the artwork. The scrolls are held in place by heavy stones.

In preparation for his work, the Zen master seats himself and meditates in silence for a brief moment, visualizing the Zen expression he is about to write. When questioned if external noises affected his concentration, he replied, "You hear what is going on around you and practice within that." He admitted that in order to create a work of art,

one does need peace and quiet, otherwise the piece is destroyed in the midst of its construction.

Often, the calligraphy is characterized by Zen beliefs which express the Zen mind, or *koans*, riddles Zen Buddhists ponder in order to increase their level of awareness and enlightenment. Such phrases included, "If one sits quietly in a hermitage, one can watch the white

He admitted that in order to create a work of art, one does need peace and quiet, otherwise the piece is destroyed in the midst of its construction.

clouds rise", and "No guest, no host". The latter was quite confusing until clarified by the Zen master. He explained that the phrase did not negate relationships, but dealt with duality, a common theme in Zen Buddhism. It also emphasizes the freedom one has to be a guest or a host. Essentially not negating relationships, but formalities and restrictions placed on individuals. The Zen master also playfully wrote "Columbia University have no illusions" which brought one of the many light notes to the demonstrations. He afterwards commented that Columbia University was indeed "venerable and worthy of respect. It's just my playful mind as a Zen master".

Probably one of the reasons why Chief Abbot Keido Fukushima is so successful in his lectures is his sparkling sense of humor and jest. Chief Abbot Fukushima discussed his interest in spreading Japanese culture and following up on the interest in Buddhism and Zen training which exists in the United States. The Zen master remarked, "In that sense I thought it was very successful. It doesn't matter how heavy the luggage was," and with a twinkle in his eyes, "It doesn't matter anyway, I don't have to carry the luggage."

Mina Ando is a Barnard first year

Spring Fling...or is it?

by Barbara Andoh

The winter temperatures reached record lows this year, course loads remain as heavy and unbearable as ever - but everyone is on the threshold of heaving a tremendous sigh of glorious relief. There is a very good reason for this: Spring break is almost upon us. For a rather large section of the Columbia University population, the week would be like any other - work, sleep, some T.V. (O.K. a LOT of T.V.), oh, wait a minute, there will be no classes! I knew there was a difference!! We will have lots of wonderful time on our hands, time to relax, time to have fun - time to



sleep and most of all, time to do all the absolutely wonderful things one can do with extra time in a lifetime and more - in a week!! In any case - for those of you who don't agree with me, I stand corrected.

For students like Eve-Lynn Siegel '89, the Spring break is a very welcome reprieve. "Even though I have no definite plans for the break", she says "the final pages of my thesis are due the day prior to the break". Get the picture? According to what I perceive - she is going to throw her hands up in the air - kick up her heels and probably sing "Adios, computer! No more cozy tete a tetes up till 4am in the morning. Isn't life wonderful?" to the tune of "America the Beautiful". I can count a monstrous number of people who can only wish were in her place. But of course if wishes were horses - My guess is that she is going to put her feet up - literally - enjoy not being called upon in class and not set her alarm for a whole week. Mmm...total and complete bliss. What more could

she ask for? More grease to your elbows, Evie. For others like Roline Adolphine, a Barnard College Junior, the break is definitely a welcome break too, no pun intended!! Roline, like most students I talked to around campus, has exams right before the break, countless papers due, and take care not to forget all the lab write-ups that take up the bulk of our already painfully limited time. "As if this wasn't enough - I have two more exams immediately after Spring break", she says without breaking into a smile. "Thank God I don't have to work - but at least, there are no classes so I should be able to study", she concedes. Somehow this takes a huge chunk out of the spring break spirit doesn't it?

Forgetting about the very irritating fact that school exists is definitely not a possibility. Some students use this period mainly to catch up on studies and assignments. There's always an excuse to abandon this approach, though the libraries and computer centers won't be operating full time. In light of this, the break is the one period everyone wishes was made up of thirty - six hour days and ten day weeks. Spring break is supposed to be fun. Every student is expected to forget about deadlines, schoolwork, their very annoying and most fashidious room and suite mates, catch a plane to somewhere sunny - say Florida? - and just lie in the sun and stare at the very blue and spotless sky. Or maybe if they decide to do "the New York thing", catch the fifteen or so Broadway shows they have conveniently put off ever since they landed in the Big Apple from wherever. Then again, maybe not. The 'New York thing' could turn out to be a surprisingly expensive venture and so could the sun thing.

The money aspect of having a good time has not fazed students like to be a bad but very distant memory as she heads off into the good times. It's going to be fun, sun, beaches and of course waves. Minnie - hold on to Mickey - (as Brenna's headed for the fast lane in sunny Florida Disneyland - here she comes!!). On the other hand, Junedale Nishiyama - a Columbia College Sophomore has decided to go to California with her boyfriend. They will be using American Express travel vouchers which offer incredible discounts to students. American Express don't leave home without it!! Actually - we had wanted to go to the Bahamas but - Any student who has lived in the US for the past couple of years should not be told how this is cont'd FLING pg. 8

"Clipper" proposal provokes right to privacy debate

by Maragarida Jorge

Those of you daily exposed to the joys of e-mail may recently have encountered messages about 'Clipper,' a proposal to allow the government access to citizens' private e-mail. Naturally, this proposition has provoked quite a debate about something close to many American hearts, the Constitutional right to privacy. As a consequence of the discussion and insecurity which many e-mail users feel, there is currently a message circulating in an attempt to generate support to "stop this thing."

Apparently, the proposal under consideration by the Clinton Administration outlines requirements that all forms of encrypting data (including e-mail) have a "backdoor" by which the government will be able to decrypt the data. Already Federal security agencies have met with telecommunications companies to design this backdoor which would open the entire National Information Infrastructure to government scrutiny. The opposition, which consists of a group calling itself WIRED Online, sees this possibility as 'an infringement on your right to privacy.'

They argue that the scope of Clipper is 'significantly broader than any previous surveillance strategy.' The Clipper chip will be attached directly to telephones, computers, etc. and all information which then passes through these devices would be available to government officials. While the Clinton administration claims that the system will be used only to catch criminals and that privacy will be respected as before, WIRED Online nevertheless interpret the proposal as an affront to constitutional guarantees of rights to privacy, calling it a "stealth strike at our freedoms that could effectively abrogate the Bill of Rights in cyberspace where we and our descendants will be spending increasingly larger parts of lives."

According to the message which has been sent around to e-mail users, many of the U.S.'s leading experts in cryptography and computer security have contacted Clinton in hopes of convincing him to retract the Clipper proposal. A copy of a letter to the President has also been circulated. In it, the authors argue that the Clipper proposal should not be adopted. We believe that if this

proposal and the associated standards go forward, even on a voluntary basis, privacy protection will be diminished, innovation will be slowed, government accountability will be lessened, and the openness necessary to ensure the successful development of the nation's communications infrastructure will be threatened.

Public support for the withdrawal effort has reportedly

"We believe that if this proposal and the associated standards go forward, even on a voluntary basis, privacy protection will be diminished...the openness to ensure the successful development of the nation's communications infrastructure will be threatened."

been positive. Meanwhile an Internet petition has been organized to garner even further support for the opposition. It is also currently being circulated on e-mail.

Maragarida Jorge is a Barnard Junior and a Bulletin editor-in-chief.

Swamped with
problems?
Collapsing with stress?
Just want to talk?
Call Nightline at ext. 47777

The people at Nightline are ready



Portrait of an African American woman

Beyond Anita Hill: A question of identity

The political scandal of Clarence Thomas and Anita Hill broadcast before the nation in October of 1991 was a historical occasion for more than one reason. The hearing crystallized an important moment in black history. An

small town and a valedictorian, she must have been appalled by such risqué statements. No wonder they hit her so hard. She went from a prominent position in Washington to teach at a conservative Christian law school, leading many people to say that her allegations against Thomas were symptomatic of a personal vendetta resulting from long-concealed bitterness about not being able to make it in Washington. Whatever the case may be, the hearings are over, but their impact endures, for this is not simply a question of validating Anita Hill but looking at what progress, if any, has resulted from Thomas Hill Drama, in which she was a main character.

Some have presented Anita Hill as the representative strong woman defying a patriarchy firmly established in the most powerful posts of the land. Black women have constantly been shrugged aside in the feminist movement in this country. Then in 1991, feminists appropriated Anita Hill's situation, holding it up and examining its symbolic values. Did and does this mean that new avenues are open to finally create a new, more inclusive, feminism for the 1990s? Or was it that, once again, as the black feminist Bell Hooks has argued about the feminist movement's historical tendencies, black experience was being co-opted to advance the position of the primarily white feminists?

There was a lot of hostility on the part of some black women who have been excluded from the mainstream feminist movement. For a black woman to side with feminism instead of with a black man amounted to a betrayal because she put her womanhood before her race. Some in the black community felt that she, as well as Thomas, never understood what it means to be black in America. Both were graduates of Ivy League schools, members of the upper strata of society, and conservative Republicans. Thomas, a staunch opponent of affirmative action, who contributed to the negative image of black women by degrading his sister on welfare, used specifically black imagery when presenting himself as a victim of racism. He claimed that the hearings amounted to a "high tech lynching." And Hill, some African Americans felt, did not understand the special dynamic between black men and black women and had exaggerated the whole



African American man was being considered for a major governmental post. An African American woman was being used as a symbol of female oppression throughout America. Hill ushered in a new epoch in black history. There was more than the issue of sexual harassment brought out, and in the African American community, that particular issue was often the least important. Before their eyes questions about the new Black identity were emerged.

Anita Hill has become a figure who paid a great price for her exposure in the public eye. Facts such as her being born on an Oklahoma farm, becoming valedictorian of her high school, and graduating from Yale law school suddenly become tidbits that the public could psychoanalyze in order to draw conclusions about the veracity of her statements. For instance, she was from a

situation after taking particular incidents out of context

As with all communities, the African American community has conflicts within itself but for Hill and Thomas to make these conflicts public at a time when positive imagery of unification seemed essential for a strong front against white popular culture was often considered a betrayal

The class and ideological diversity within African American culture was poignantly apparent in this affair Blacks are not all slaves fighting for freedom or tenant farmers striving to better their economic status or soldiers in the battle for a unified Civil Rights movement There are conservatives, liberals, rich, poor, professionals, laborers The conflict of class differences within a racial group became a question of establishing individual identity in a group which places a high premium on racial solidarity Does being rich and/or conservative and/or

Republican necessarily signify a betrayal? What are one's duties to the community once that individual has entered the ranks of the white established elite? If personal views go against the grain of black popular views, should one conform for the sake of race? Do and can black feminists work with mainstream feminists? Do they have the same goals and if not, what are the differences? Is race a greater obstacle for black women than gender?

This became and remains a time when not only the African American community must redefine concepts of identity, but as more and more people from all parts of the world settle everyone must ask themselves what place their heritage and woman/manhood has in their lives

Amisha Ujjhadayanya is a Barnard junior and the Bulletin Women's Issues editor

African American jazz performers

from JAZZ, pg 15

corporate philosophy (Wilmer 193)

The most evident example of the transference of love for another human being to love for the musical instrument, is the way in which some jazz musicians refer to their musical instruments At one point during my fieldwork, one of the regular guitarists was talking to a fellow guitarist in the break between sets The former asked the latter "Where's your girl? while looking for signs of a guitar case or an amplifier Such terminology is not limited to guitarists Given the massive amounts of time and energy expended in the mastery of instrumental technique and the craft of jazz performance one wonders whether the gendering of musical instruments as female by male musicians represents an attempt at symbolic control of female sexuality

Lastly, when women are accepted as performers there are often still intimations that what they are doing is made illegitimate by their gender Despite the existence of all girl groups like the big band the International Sweethearts of Rhythm there is still a widespread perception, based probably as much on inertia as on the vestiges of Victorian morality that only certain

instruments are appropriate for women as musicians Indeed, iconic images of saxophonists, trumpeters, guitarists, and drummers in jazz performance, for example, are invariably male (Combs-Schilling 1989: 25) These images are iconic because they have become most familiar to us Female musicians filling those roles are often viewed as novelty acts rather than as professional musicians In recent years, the situation for female performers has improved markedly, but still not to any level approaching a more equitable distribution of women in various instrumental and leadership roles in performing ensembles The process of change, if and however it takes place will be slow and difficult

Travis A. Jackson is Columbia graduate student of music

Where's your girl: African American women in Jazz

by Travis Jackson

The most cursory examination of either the history or current state of jazz would reveal that the majority of the music's performers have been and are male. Even more, in those situations where women have become involved in the performance of African American improvised music, they have most often been either singers or pianists. Men have dominated almost all other roles in the jazz music industry. Nineteenth century views of black female sexuality and the reactions of middle-class blacks to those views have limited women's opportunities to become involved in musical production. These early prohibitions and reactions have become internalized by male and female musicians in such a way that they continue to inhibit female access to the performance ritual.

During a time in which scholars are increasingly expected to acknowledge the ways in which race, class, and

Metalanguage of Race," historian Evelyn Brooks Higginbotham notes that from slavery to the present, race has been a major trope demarcating "otherness" and difference in American society. Higginbotham explains that "Race came to life primarily as the signifier of the master/slave relation and thus emerged superimposed upon class and property relations." Further, playing a central role in the formulation of the Southern ante-bellum world view, race obscured the very real gender and class conflicts that were integral to the maintenance of the Southern system and inhibited the possibility of gender-based coalition-building. Indeed, the ideology of race placed black women outside of definitions of "womanhood."

The marking of difference black women and women was accomplished through the use of a trope that positioned the black female below white female prostitutes in terms of her status or moral value.

Higginbotham also describes the resistance strategy that black women devised in order to combat the image of their sexuality which consisted of the adoption of Victorian mores

Nineteenth century views of black female sexuality and the reactions of middle-class blacks to these views have limited women's opportunities to become involved in musical production.

gender are interrelated, the focus on issues related to race may seem narrow or short-sighted. The rationale for limiting the scope to African American women in the early years is most clearly suggested by Lewis Porter. "Almost all of the significant jazz women before World War II were black. White women were quick, however, to pick up on ragtime, an independent idiom that had a great influence on early jazz."

Any discussion of views of African American female sexuality must necessarily begin with or focus on American slavery. Although all who were involved with the slave system suffered in some way, it is clear that that suffering did not take the same form and did not always have the same consequences for men and women. In her 1992 article "African American Women's History and the

through which Black women, especially those of the middle class, reconstructed and under-represented their sexuality through silence, secrecy, and invisibility. In so doing, they sought to combat the pervasive negative images and stereotypes. Black clubwomen's adherence in the Victorian ideology, as well as their self-representation as "super moral", was perceived as crucial not only to the protection and upward mobility of black women but also to the attainment of respect, justice, and opportunity for all Black Americans.

In such a context, the only socially legitimated avenues of musical expression open to black women were those that connected them either to the European concert tradition or to the music of the African American church. Even down to the present day, a great number of African

American women performers in several genres of African American music have their roots in churches. Thus the musical roles most often assumed by African American women have been the ones that were most readily available to them as churchgoers: namely as pianists or vocalists.

The world of jazz performers can be characterized as an inside/outside dichotomy that places jazz musicians on the inside and all others on the outside. Boundaries of ethnicity and class become less important than strictly musical ones. Gender can only be applied in a limited sense: if a female musician is musically fine, she may eventually be accepted into the predominantly male inside. Because it is so difficult for musicians in general to find a place on the inside, some female musicians assert that their gender has not been a great obstacle. However, in saying that hard work is the only thing that is essential for success, the continuing role that gender ideology has on women's performance possibilities is obscured.

There are barriers to keep women from moving to the inside in two very specific ways: institutions and attitudes. Given the growing institutionalization of jazz performance through the development of conservatory programs in jazz, the world and the opportunities that confront the young jazz musician are heavily influenced by those with whom she/he attends school. Attendance at such an institution often serves as an opportunity to network. If there are women enrolled in institutions like Berklee or William Patterson and ones who are competent to play African American improvised music, why are they not better represented in such networks? Part of the reason lies in the way in which networks are formed. Although music remains the primary focus of activity, the formation of networks centers in many ways around male social rituals of hanging out—consuming alcoholic beverages, watching sporting events on television, and picking up women. These tasks may be intimidating to some women who may wish to become members of social or professional networks, especially when one considers the offensive and demeaning overtones that picking up women suggest.

Further, the male-centered nature of these networks, results both from the male-centric world of early jazz and perpetuates it in the present. The racist, patriarchal structures that led to the creation of a culture of

dissemblance and thus limited women's opportunities for participation in the formation and early development of jazz as a genre, have also created and reinforced in male musicians and non-musicians attitudes that continue to inhibit the access of female musicians to and their seeming "rightness" in the performance ritual.

One salient example of the attitudes of male musicians and non-musicians that devalue the performances and artistry of female performers is the objectification of the female body. This objectification is illustrated strongly by the experiences of some Classic blues singers as well as those of Billie Holiday. Holiday is

Although music remains the primary focus of activity, the formation of networks centers in many ways, around "male" social rituals of hanging out-- consuming alcoholic beverages, watching sporting events on television, and "picking up" women

famous for refusing to pick up money from tables when the management demanded that she use her vulva. "In the early years of her career [Alberta] Hunter, like many women blues singers, was a table singer, which meant strolling from table to table singing to one small group at a time. Table singing often involved more than creating an atmosphere of intimacy with the audience; it was also the way that singers obtained tips. The men at the table would expect the singer to pick up their money with various parts of [her] body" (Carby 1991: 188).

Women are also seen as antithetical to the process of musical expression. Indeed, they are seen as corrupting/polluting influences (see Ortner 1974). Composer Charles Mingus's autobiography has him extracting a promise from a female companion that she never ask that she be given higher priority in his life than his music (Mingus 1971). The male musical culture of jazz performance demands unyielding allegiance to the music. [T]he musician who puts his wife and family before the music has always tended to be rejected by the subculture. The group itself frequently takes the place of conventional family, especially when there is little work to be had and the musicians come together often to play and develop a

cont d JAZZ pg 13

It's good to be a Bad Girl

by Catherine Martarsella

The foundations of modern art were constructed across the bodies of women by men. The "Bad Girls" of the New Museum of Contemporary Art's new exhibit, which closed last Saturday, attempt to deconstruct the imposed myths of modern art, culture, and society by creating divergent representations of the female body. Almost all of the works intentionally contain various views so as to

that they have the right to be represented and acknowledged.

The exhibit also makes a statement against the objectification of human bodies.

Elizabeth Berdani's 1993 work entitled 'Topless Hall of Fame' consists of 48 oil paintings of women's breasts an engraved aluminum plate next to each set.

Keith Bondwee mocks the superiority that society has granted his body by playfully presenting his penis. In a series of three photographs from last year entitled "Jasmine Swami," "Elmo Swami," and "Homer Swami," he represents his source of power as a mere fashion accessory. His organ is molded to resemble a hat. This work deconstructs a fabricated source of power. The Bad Girls seek to mock and challenge the conventional power structure in society. Once the deconstruction is

Bad Girls strive to be free of societally imposed identities and hope to successfully challenge the status quo through humor and satire.

complete, people theoretically gain the power to free their own personalities.

broaden the outlook of those who insist that there is only one universal point of view in the reading of an artistic text. There is no atypical Bad Girl. This is the point of the Bad Girl movement, that artists should be able to define themselves according to their own terms, pleasures, and interests in their own ways. Bad Girls strive to be free of societally imposed identities and hope to successfully challenge the status quo through humor and satire. Since the messages of some of the works are often disturbing, the use of humor helps to create a comfortable distance from the harsh realities of the world and alleviate the societal oppression which weighs heavily upon the artists and the viewers. Through the use of multi media, the Bad Girls combat constructed limitations.

Porra Munson's 'Tink Project' comments on the way in which society shapes our characters and perceptions of the world. On a table with a pink table cloth, Munson has arranged pink objects that are used by girls. All the objects have phallic appearances: combs, hair accessories, cleaning devices, baby bottles with nipples, feminine product bottles, kitchen utensils, dildos, mirrors, faucets, doll accessories, telephones, toy animals, and various pins. The majority of these objects are given to girls because society assumes that they desire them. The most striking part of the work are two small pins which state, "It isn't easy being a princess" and "Nobody knows I'm a lesbian." These phallic symbols subliminally force young women to assume a particular identity which is subservient to that of men.

Complete, people theoretically gain the power to free their own personalities.

Dani Tull's water color illustration explore society's refusal to acknowledge the role of sexuality in early childhood experiences. The work depicts mainly little girls exploring their sexuality in a natural setting. Although the work strives to point out that childhood sexuality exists, it likewise shows the girl in a passive and submissive position. Of the three water colors representing a feminine experience, only one shows a girl

as an aggressive participant in sexual activity. Perhaps Tull is trying to suggest that when society does acknowledge the possibility that childhood sexuality exists that society will only recognize the male experience.

Margaret Curtis' pieces comment on the falsity of some childhood myths which are supported by society. In "Virgin Primer," an oil painting on canvas from 1992, she proclaims that the beliefs of virginity and sexuality imposed upon young women are shit. In the upper left hand corner of the painting there is a cherubic bee with pastel blue wings points pointing upwards. The bee is pointing the letters "Shhhhhhh" which are positioned in a semicircle formation. Next to the downward to the bottom of the canvas where the letters "it" appear. This shocking announcement appears on a bright pastel colored canvas

depicting cockle shells, beehives and cute little bees which may suggest society's emphasis on virginity.

Although many people may find the work of the Bad Girls disturbing and stressful, it points out the inconsistency of a society that is dominated by one voice when there are so many others that are silenced. The exhibit provoked the viewer to acknowledge these oppressed voices. Recognition is the first step in the fight for freedom of multiple expression. Unfortunately "Bad Girls: Part 1," ended on February 27th, but luckily, "Bad Girls: Part 2," begins on March 5th. Don't miss it!

Catherine Martorella is a Barnard junior and a Bulletin staff writer.

Coming Up: Art Showcases

Exhibits:

Frank Lloyd Wright's Wasmuth Folios: "Representing the Ideal," an exhibition of rare lithographs by the architect of his buildings and designs, with photographs used in preparing the drawings, from the Avery Architectural and Fine Arts Library at Columbia University

Arthur Ross Architecture Gallery, Buell Hall, Columbia University, Broadway and 116th Street, thru March 12, 1994, Tue-Sat. 12-6, p.m.

"Friends, Romans, Countrymen." Work by Vicki Mansoor, Lisa Beck, Mark Gonzalez, Luckv De Bellevue, Bill Ashley

76 Greene St. 2nd floor, NY, NY 10012, Tue-Sat 11-6pm.

Plays and Performances:

Denishawn Repertory Dancers, a program of historic dances by Ruth St. Denis and Ted Shawn. St. Mark's Church, Second Ave. and 10th St. Tickets: \$10

March 10-13

The Galatea Ensemble will present its third performance at Christ and St. Stephen's Church, 120 West 69th Street (between Broadway and Columbus Ave.), featuring music by Bach, Minam Gideon, Richard Strauss, Leo Janacek, and Nils Vigeland. Tickets: \$4 for students. March 21,

1994.

For more information call (212) 243-1910

"1993-94 Second Stage Series," presented by the Oscar Hammerstein II Center for Theatre Studies and by Andrei Serban, Director at Columbia's School of the Arts. Horace Mann Theatre, Teachers College, Columbia University. Tickets \$3 with CUID. March 24-26.

Call (212) 854-6920, for more information.

"A Bilingual Prose and Poetry Reading," followed by a discussion on the present state of writing in France, presented by the Barnard French Department. Ella Weed Room, 2nd Fl. Mubank, Thursday, March 3, 4-6 p.m.

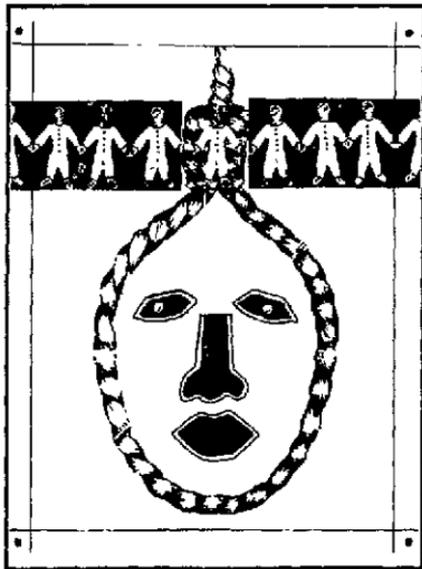
Student Theatre at Barnard and the Barnard Theatre Department present: "Machinal," by Sophie Treadwell; directed by Tessa Derfner. Minor Latham Playhouse, Barnard College. March 24-26, 8 p.m.

Student Theatre at Barnard presents: "Our Country's Good," by Timberlake Wertenbaker, directed by Elizabeth Swain. Minor Latham Playhouse, Barnard College. \$3 with CUID, March 3 at 5:30 p.m., March 4&5, at 8 p.m., and March 6 at 3 p.m.

Our Country's Good already a success

by Allison Vance

The three dollars you spend with CUID to see Theatre at Barnard's presentation of *Our Country's Good* might easily be one of the best investments you make all weekend. If you didn't get a chance to see it this past weekend, do not miss the remaining four performances. *Our Country's Good* is directed by Barnard's Professor Elizabeth Swain who is



also Chair of the Theatre Department and assisted in direction by Lisa Houston BC '94.

Playwright Timberlake Wertenbaker recounts how the first penal colony was founded in Australia by 1,500 convicts and marines from England who arrived on shore in 1788. As Jamie Bennet CC '95 who served as both the play's dramaturg and sound designer writes in the program note, "An impromptu theatre company of convicts presented George Farquhar's *The Recruiting Officer*, making it the first play ever to be presented in Australia."

Although *Our Country's Good* is a commentary on the

conditions in which both the marines and convicts lived in Australia in 1788 and the nature of their relationship, it has an undeniably comic side. Serious moments are balanced by wildly humorous scenes in which the Second Lieutenant Ralph Clark desperately tries to write his actors and actresses through a series of interrupted rehearsals. The play becomes a source of diversion for all involved who view it as a chance to escape the reality of their life in the penal colony as well as develop their individual talents.

The casting in *Our Country's Good* is nearly perfect. Emma Dassori BC '95 is most memorable as convict Liz Morden whose scenes are some of the most hilarious and most painful. Elizabeth Sullivan BC '94 as Captain Arthur Phillip is very convincing as the stately, but inspiring Governor who encourages 2nd Lieutenant Ralph Clark, played by Jason Fisher CC '95, to transform the convicts into actors and actresses. My personal favorites were Robert Fields CC '94 in a comic role which he played superbly, Suzi Takahashi BC '94 as the brassy, but warm-hearted Dabby Bryant, Michael Goldstrom as both Major Robbie Ross and Ketch Freeman, and again Emma Dassori BC '95 who was so impressive as Liz Morden. Other principal characters include Sarah Diamond BC '96 as Mary Brenham, Bernadette Clemens BC '95 as Duckling Smith, and Sanjiv Jhaveri CC '94 as Midshipman Harry Brewer.

It's evident that everyone involved in *Our Country's Good* put an enormous amount of time and effort into its production. The play is already a success with four remaining performances at the Minor Latham Playhouse on March 3 at 5:30 p.m., March 4 and 5 at 8:00 p.m., and a matinee on March 6 at 3:00 p.m., don't miss your chance to see it!

Allison Vance is a Barnard senior

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Daddy-O: You Can Be a Daddy But Never Daddy-O

by Geoff Saavedra

Daddy-O, formally of the eighties rap group, Stetsasonic, has just released a solo effort on Island records. It seems, however, that Daddy-O hasn't yet left the eighties. The rhythms on all the tracks are basically the same: a slow to mid tempo bass beat, with looped noises above it, all mixed in with Daddy-O's voice. At times he sounds like ONYX, with rough and scratchy vocals, and lyrics that jump away from the beat.

Daddy-O did leave the eighties lyrically, by joining the rest of the "New School" rappers, in focusing on praising himself and putting down every other rapper - "You Can Be A Daddy But —instead of offering raps with social value like Stets used to do

On "Buc Buc Buk" Daddy-O gives us a little geography lesson: let's see how many cities we can name in three minutes. The whole song is basically a shout-out to all the



photo courtesy of PolyGram Labels

You Can Be A Daddy But Never Daddy-O

Geoff Saavedra is a Columbia College First Year and a Bulletin Staff Writer

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cities from whence come rappers that Daddy-O knows.

The only track that had a slight catch of interest to it was "Kid Capri." As the title might infer, it is a rap commemorating the "greatness" of the dj Kid Capri. The rhythm track is at the same speed as the other tracks, but the melodies layering the rhythm are what make this track different. There is a lot more scratching, creating the illusion that there is a real dj mixing the song. Thanks to this track the monotony is broken.

One would think that coming from such a ground breaking rap group as Stetsasonic, Daddy O would have been able to offer something new or at least solidly exciting. Not so with

Doughboys' guitarist Jonathan Cummins speaks

Photo
credit: A&M Records

by Hillary Reiler



"I hated that show! Yuck. I just thought we sucked," Doughboys guitarist Jonathan Cummins told me of the group's July performance at the Academy. "I think tonight'll be much better," he added referring to the February 18 performance at Irving Plaza. "We were seated at a small round table on the balcony of Irving Plaza during the band's soundcheck. He wore a baseball cap and a pair of black rimmed eyeglasses with a cracked right lens.

Cummins got his start in music growing up in Toronto, a city that had a small hard core/punk community in the early 80s. "I was really into Kiss and wanted to be a member of Kiss," he recalled seriously. "That was the tennis racket era of just playing a tennis racket to Kiss records. Then I was really into the Ramones. I ended up buying a bass for \$100. The band still loves the Ramones, which added to the excitement of working with producer Daniel Rey (the Ramones' L7) on *Crush*. Daniel's a great fuckin' guy! He's amazing!" Jonathan exclaimed.

The Doughboys formed in 1987 in Montreal and had several indie label releases before signing to A&M in 1992. John Kastner (vocals/guitar), Paul Newman (drums), Peter Arsenault (bass) and Jonathan Cummins (guitar/vocals) apparently have a great appreciation for punk music, but they have taken the genre several steps further. They do not rehash old punk. Their brand of punk is poppy and

accessible without being overly commercial. The songs have catchiest choruses imaginable. The latest release is appropriately entitled *Crush* because it describes the swirling, relentless guitar melodies.

Jonathan Cummins clearly recognizes the advantages of

being on a major label. "Right now we can go into like any record store, and our record will be there. With *Restless*, which was our previous label, we kept running into record store managers who were just like, 'You know, we've been trying to get your record in, but I can't get it in from the company, it was just utterly depressing.' Cummins frowned. "We're a Canadian band and you could only get the record on import in Canada. With A&M it's like today they set up all these interviews for us. They're really doing their part.

As with many bands, the Doughboys often fall victim to journalists who categorize their style of music. Cummins takes this reality of the industry in stride. "It just makes me laugh. Everybody's gotta know what they're buying, before they get it. People compare us to stuff that I just don't see the comparisons to at all. We have no control over it, so I just don't let it bother me.

Most groups have a favorable attitude toward playing arena shows. "The Doughboys seem like a band that could greatly benefit from playing in events such as Lollapalooza. The guitar player has two separate points of views of Lollapalooza. As a musician, I think it would be a great thing for the band that we would get a chance to be playing in front of a really large group of people and hopefully turning them into our music. But as a fan of music in general, I don't think it would do anything

reflect my tastes at all...I don't even like big shows. I like going to really small shows. Even this [Irving Plaza] is like a big show for me."

During 1993's Lollapalooza, the Doughboys were touring and had a day off. They decided to check out a Lollapalooza show. Cummins was turned off by the event. "I just thought it was a joke. They had all these stands up there selling beads and what-not from local merchants. It would be like selling bellbottoms at Woodstock. I was like, 'This is ridiculous.' It's under the guise of being alternative culture, but what it is is big money."

Lollapalooza is politically oriented, as are the bands on the tour. The Doughboys are one band that won't preach to their listeners.

"I don't feel like I have the right to get up on stage and start spouting off my political views," the long, narrow bearded guitarist explained. "Our lyrics are just either telling a story or telling something from the heart. It's something that the songwriter deals with on a personal level...It's pretty easy for people to tie in their own lives and intertwine it with these lyrics."

The songs on Crush reflect Jonathan's philosophy when it comes to lyrics. Many of the songs, such as "Shitty Song," relate actual events. Of this particular track Jonathan said, "I thought it was just like a comedic thing, really because the chorus is so stupid. It's utterly moronic..." Each verse of the song is written from a different point of view. "One was from the perspective of the University of Montreal where nine women were shot. It was from the person with the gun's point of view. One point of view was from a person that I met - this girl that I just thought was really shallow and a bad person."

Most bands tend to measure their success by the size of the audience they play for or on the number of albums they sell. Cummins has a different view when it comes to determining the degree of accomplishment. "I thought we were successful years ago when we were one of the bands that were able to get in a van and tour all over the world. I thought that was success right there, and it's only gotten better."

Success is not the only thing that has gotten better for this band. Later that evening, the Doughboys surpassed my every expectation. Frontman John Kastner sang flawlessly even though during soundcheck he complained, "I'm losing my voice." On stage, he jumped up and down with his long dreadlocks whipping around in every

direction. Cummins played his guitar with outstanding charisma, and on every song, Peter Arsenault and Paul Newman provided a tight and powerful rhythm section.

The set included many of the catchy pop tunes from Crush such as "Melt," "Shine," and "Disposable." On "Disposable" bassist Peter Arsenault took over the lead vocals, and he sounded amazing. John and Jonathan

The Doughboys effectively recreated the sound of the album, only with twice the adrenaline.

provided extra solo vocal parts on this song as well, demonstrating the band's true ability to perform beautifully as a unit.

The Doughboys effectively recreated the sound of the album, only with twice the adrenaline. It's hard to believe that only three hours earlier Jonathan was described as being exhausted since July has been so exhausting. "The past couple of nights have been pretty taxing on me, I'll admit... I don't really like touring. Nobody does, but we love playing live." The group's enthusiasm over playing live was well reflected that night. Smiling as they played their no-fills set with a vocalist who can actually sing, they are one of the best live bands I have witnessed in a long time.

New York City is regarded as a difficult city for bands to receive a positive crowd response, but the Doughboys appear to get a better reaction each time they play here. "It's taken this long that we can actually do well in New York now," Cummins admitted. The audience loved the band's set, and it showed. The Doughboys seemed to feed off their enthusiasm which made them play even better as the show progressed.

After their set, Jonathan approached me with a gleaming smile and asked, "See? Wasn't that better than our show at the Academy?" Yes, it definitely was, and assuming the band follows this trend, they are only going to get bigger and better.

Hilary Reiter is a *Barnard College* first year and a *Bulletin Music Editor*.

Fugees (Tranzlator Crew): Blunted on reality

by Geoff Saavedra

Rarely, on a rap album, do you get songs with unsampled backing rhythms. The Fugees' *Blunted on Reality* (Columbia Records), has quite a few songs that have original back-up music. Interestingly, Wyclef, Prakazrel, and Lauryn, who make up the Fugees, don't rely only on words and rhyme. They control their throats as

The fugees have ONYX's style of the rough vocals and hard rapping, almost crossing over into heavy metal as ONYX has done.

instruments to complement the backing grooves.

Wyclef plays an acoustic guitar on "Vocab." Relying on their control over their voices, Wyclef, Prakazrel, and Lauryn use the words in the rap to provide the beat. The inflections in the voice, on the syllables, meld with the bass notes on the guitar to provide the backbone to the song.

The vocal delivery of the Fugees seems to be a mixture of ONYX and Das EFX. They have Das EFX' style of rhyming until they run out of breath. They also break away from the confines of needing a rhyme by going off on vocal tangents that might jump off the beat for a few seconds.

The Fugees have ONYX' style of the rough vocals and hard rapping, almost crossing over into heavy metal as ONYX have done. These hard grooves are present on

"Nappy Heads," "Booty Baf," and "How Hard is It?" which, with its crowd shouted chorus, has definite anthem potential.

"Harlem Chit Chat Interlude" is a cruel song. Behind lots of street noise one can barely hear a great jazz/blues bass line, with horns that jump in. After a few seconds the "Interlude" ends. "I wanted more!"

Lauryn gets to show off her vocal talent on "Some Seek Stardom." It follows the basic pop music construction. During the bridge Lauryn lets go and sings the rap. Instead of speaking the words in rhythmical style, she puts the words into a melody of their own. The song almost turns into a lot of noise, but Lauryn holds it together. She sings just behind the beat and then catches up for the chorus, without rushing the vocals.

The album ends with "Shout Outs From The Block." It uses the same backing music as the previous song, "Living Like There Ain't No Tomorrow," but it contains no rapping, only the usual, and by now banal, shout outs. Why do I care who they want to thank?

Fortunately, the "shout out" draw back on this album is mercifully saved until the end so it does not conflict with the Fugees worthwhile music. I only wish they had used the space to give us more of an "Interlude."

Geoff Saavedra is a Columbia College First Year and a Bulletin staff writer.

Housing arrangement chaos

from SERA, pg 27

rooms were taken. Another plan foiled! Brown haired girl was very bummed and anticipated a highly boring year in her large Brooks room. When she went to pick her room the next day, her large Brooks room was taken by some inconsiderate Senior. Brown haired-girl had to live on the 2nd floor of Hewitt and face the Quad. Every single one of her meticulously designed plans fell through.

I beg of you, heed my warning— DO NOT PLAN ANYTHING! Go with the flow and see what happens, you'll be pleasantly surprised. As a special note of interest Filipino political activist-girl, Ukrainian nice skin-girl and Texan-looks-like-Madonna girl are currently hunking back

and forth from Plumpton (something Brown-haired girl was just not interested in doing). Brown-haired-girl is currently enjoying her life in Hewitt despite the fact that her floor is haunted and that she doesn't get to see Dutch Annie-Lennox-fan-too-skinny for the excessive amounts of food-he-eats-boy as much as she'd like to. Out of stupidity Brown-haired girl will be making specific housing plans again this year with the intention of finding the perfect suite (yeah right). To put it bluntly, Brown-haired girl is a moron.

Tara Griffin is a Barnard sophomore and a Bulletin writer.

Green Apple Quick Step: A 'wonderful Virus'

BY Hilary Reiter

7:30 on a Saturday night is not exactly the ideal time slot for a band to perform, but Seattle's Green Apple Quick Step managed well. They played at the Academy on February 26, opening for Fishbone. Despite the early hour, the group successfully won over the arriving Fishbone fans with their short, but riveting set. G.A.Q.S. played some of the excellent pure rock songs from *Wonderful Virus*, their debut album on the Medicine Label, including "Bottle," "Feel My Way," "Dirty Water Ocean," and "Pay the Rent." Lead vocalist Ty Willman has original stage presence with his quirky, bazaar stage movements and dark sunglasses which he did not take off until the final song. He appeared to be in a world of his own, far away from the Academy. Bassist/background vocalist Mariann Braeden also has a striking appearance with her long legs and even longer, straight black hair. Ty's voice is strong and powerful, coming from the gut as he sings about poverty, drugs, sex, and even aliens.

After the band's performance, I had a rather unusual interview with the not-so-clean and sober lead vocalist. Most of the interview was conducted with both of us leaning half way out a fourth or fifth story window of the band's dressing room. Apparently, previous to my arrival, Ty had unrolled a roll of toilet paper and extended it outside the building from the bathroom to another room down the hall. "The wind's blowing, and I don't know. It's kinda cool," he comments with a child-like fascination as we watch the toilet paper flutter outside the building. We continue to discuss throwing objects out windows and how a penny thrown from above has the capacity to kill a pedestrian passing by on the sidewalk. "There's some weird shit that can happen. You could kill somebody with a penny!" he exclaims in amazement. "Most everywhere, though, a gun is the preferred weapon of choice."

I finally succeed in shifting the subject from toilet paper to the 23 year old's music career. "I was a painter first, but it didn't give me enough instant gratification. I still paint, but I wanted more quicker, so I wanted to be a singer. I tried out for a band five years ago that I'm still with now."

The band was called *Inspector Love* for the first three years. They changed the name to Green Apple Quick

Step when they kicked out the bassist. "I used to sit in my apple tree in my front yard and eat green apples. I'd eat them, and then I'd get kind of sick, so I'd have to get a quick step....It's like a 1930's phrase," Ty explains.

For the last few years there has been much focus on the Seattle music scene which Green Apple is a product

Ty's voice is strong, powerful, coming from gut as he sings about poverty, drugs, sex and even aliens.

of. They spent much time gigging at local clubs before getting signed. Ty wishes that people would pay more attention to the music than to the city that a band comes from. "There's so much more going on. If you hear a great song, you're hearing a great song. It doesn't matter where you're from! Why does that even remotely matter about a song that you write?" he wonders.

Green Apple really isn't a grunge band, and being from Seattle doesn't make them one. They write hard rockin' music with unforgettable melodies. Willman resents it when people automatically assume they are grunge. "I don't know what a grunge band is....That has got to be 1993/94's most ridiculous word. Why would I want to be in a band that is the crap underneath my fingernails?" he demands as he scrapes up dirt from the window ledge. "I think of myself as more than that....Maybe a band that is grunge might think that they are the crap under their fingernails, and they are crap!" he insists.

Ty is the band's lyricist. He writes in an abstractly poetic manner, similar to the way he speaks. For example on the track "Ludes and Cherrybombs," he sings about his obsession with science fiction. "Live from space perfect direction/indicating science fiction/dinosaurs bigger than buildings/billions of cells mature/rape a monkey from a big planet." He is also inspired by what he observes and by love and pain. "I have a song about my fascination with evolution and aliens. I've read a lot of books on that. I want people to hear the record and go to sleep or if they're hurting to make them feel better or make them feel worse. If you like it, you like it. If you don't, you don't."

Hilary Reiter is a *Barnard College* first year and a *Bulletin* Music Editor

Lies and Betrayals or Fruit Covered Nails?

by Chris McKenna

Should Pavement have just broken up? It's a biting question. Slanted and Enchanted may very well have been the most amazing pop-noise record it was and is a masterpiece of melody buried under



photo credit: Gail Bulensky

hazy no-fi guitar and bright crushing cymbals. Steve Malkmus' vocals are the kind that catch J Mascis with his ass in the wind. He purrs and screams with the most convincing intensities and crescendos. The lot-dot-slah-dahs and the Sha-la la lahs are hokey and awkward at first but ultimately, totally endearing. Slanted and Enchanted, play after play continues to fascinate and amaze.

Watery, Domestic was a follow up that proved Slanted was no improvised joke. The moog driven intro of Texas Never Whispers freaks with its screeching sonorous power. The Sonic Youthish we won't tune or even string in standard but give you a melodic pop track involving guitar sound on Shout the Singer and Frontwards is more refined but equally brilliant.

So the question remains: should Pavement have broken up? Should they have retreated into an indie rock legend? Should they have quit without giving themselves an opportunity to make a record that might be total crap? NO. No one can accuse Pavement of not trying, become a little bit slicker on their newest release Crooked Rain Crooked Rain, but its pretty obvious that the punk rock smart-ass has flown south for the winter yet.

Crooked Rain Crooked Rain is set in their ilk but it has hard pop melodies with stinging sounds and lyrics. The album starts out with the fine toothed Silence Kit. The song runs like an early Stones song, that has just gone a little off kilter. The other rock number "Cut Your Hair"

just plain power pop kind of like Teenage Fanclub before they decided that they wanted to be the Bay City Rollers. Tracks like "Stop Breathing" "Fillmore Jive" and "Heaven is a Truck" are all that same kind of untuned plory that was so common on Slanted and Watery.

Malkmus seems to be tremendously self-conscious about the air of stardom that may or may not consume the band. The lyrics on several songs seem to reflect a certain they were still the same old punk rock Pavement. Stand outs in this department include "Range Life" where Pavement trounce on corporate rock amidst VC inflected guitars and cutesy piano. Unfair Malkmus riots: lets burn the hills of Beverly, this is the slow sick-sucking part of me. Punk still but Punk still.

Chris McKenna is a Contributing Writer

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Paw: Down to earth rock from Kansas

by Hilary Reiter

"Do you think anyone will come to the show tomorrow?" Peter Fitch, drummer of Paw, innocently asks me at the beginning of an interview in the lobby of the Beacon Hotel on Broadway and 75th Street. The band was scheduled to headline the following night at the Grand. Being that they hail from Lawrence, Kansas, it seems natural that they would be nervous about playing the Big Apple. Peter happens to be incredibly down-to-earth and honest, so he is willing to express his apprehension. I assure him that because of the increasing popularity of Dragline, their debut album on A&M Records, they are sure to draw a big crowd.

Paw was signed shortly after Nirvana broke, a time when record companies were desperately seeking out grunge bands. Grunge is a term that is beginning to have a negative connotation. Peter says that being labeled as such "used to piss us off, but it's just funny now. I don't really think it's derogatory. It's basically saying, 'This is the music of our generation.'"

Ordinarily being based in Kansas, as opposed to a music industry center, would be an obstacle for any band looking for a deal. Paw was actually not disadvantaged by their location. They were quite fortunate. The people at the studio where we made the demo sent it to people that they knew. Then all of a sudden everyone wanted to sign us. We were just at the right place at the right time—the soft-spoken drummer tells me.

Soon after Peter, vocalist Mark Hennessy, guitarist Grant Fitch (Peter's older brother by two years), and bassist Charles Bryan entered the studio and released *Dragline* during the summer of 1993. The album possesses a rough edge, grinding yet intricately melodic guitars, and a tight, driving rhythm section. Hennessy has a remarkably sincere, raspy vocal delivery. The listener can feel the pain he sings of in songs like "Jessie," which is about his dog that ran away. The band writes about adolescent frustration, sexual aggression, and alcohol.

Another genuine characteristic about Paw is that they write about what they know and have experienced. I think that everybody can identify with our music because they're stories about people and people's lives and hardships and losses that they've dealt with and hopefully have overcome. And even if you don't have a

dog that ran away, you can still relate to that same feeling of loss as a child. Peter explains.

Paw's primary philosophy of music is that it is strictly a means of entertainment. It is an escape from the usual hassles of life. When asked what Fitch thinks of

The album possesses a rough edge, grinding yet intricate with melodic guitars, and a tight, driving rhythm section.

bands who write songs to promote certain political views, he answers, "Not too much. We kinda feel like there's just no place in music for that. If you're gonna pay to come and see our show, we're gonna play for like an hour and 15 minutes. You don't want to be beat over the head with the crisis in Bosnia or to be told that you should feel guilty because you're white."

Paw has been touring since April, and they have since relocated from Kansas to Chicago. At the time of their record deal, they were about one of five bands in Lawrence, but much has changed since then. Now like everyone you meet is in a band. When Paw was initially signed, everyone in the town was excited because they were the first band in the area to ever get a major label deal. Now their success is deeply resented. Well, we actually moved to Chicago recently because it was too hostile to live there [Lawrence]. There was a like a serious Paw backlash. People would break the windows of our car and slash the tires. Peter recalls in disbelief.

He does not believe that album sales and a record deal are true indicators of success. At this point, we think we're successful because we write good songs, made a good record, and we're really proud of it. We think we're a good live band, the 24-year-old says modestly. "If we sold 100,000 records next week, I don't think I'd be overjoyed. It would be nice because it would mean that more people were listening to us. The success part is playing a great show or having someone's sympathy. Hey, I really don't." **PAW** next page

MUSIC

from PAW, pg. 25

like the songs you guys write "

Peter displays a positive attitude toward music. "There's a lot of really good bands out there. It's pretty exciting." He's a fan of many new acts such as Shudder to Think ("They're pretty much doing something that nobody's doing"), Jawbox, and A&M label mates Therapy? and Doughboys. "We think that Therapy?, Paw, and the Doughboys just always touring together would be really fun because everybody's really cool and laid back and drinks a lot."

That would indeed be a terrific bill, but judging from the February 22 show at the Grand, Paw can clearly stand strongly on their own. It was my third and best time seeing the group perform. "We're really surprised to see so many people here," a flabbergasted Mark Hennessy declared after the first song. The band was overwhelmed and flattered over the size of the audience. There was an insane mosh pit. It was thrilling to see so many fans there instead of the usual music industry crowd.

Paw performed most of the songs from Dragline including "Pansy," "Lolita" (which Mark sweetly dedicated to his girlfriend from Kansas), Veronica (about the Archie comic book character), and the crowd's favorite, "Jessie." The band clearly had an excellent time, playing their set with raw energy. Hennessy even invited the front row kids, who were getting crushed to join the group on stage: "There's plenty of room up here." He distributed beer and water to the dehydrated fans, creating a close atmosphere between the crowd and the band members.

Mark's attitude clearly reflected what Peter described the previous day about the band's desire to maintain a casual, close relationship with their fans, "I don't mind signing autographs, but it seems pointless. I'd much rather hang out and drink a beer with a fan after the show."

Hilary Reiter is a Barnard College first-year and a Bulletin Music Editor.


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Que sera sera...

The trials of Barnard Housing

by Tara Griffin

As all of you well know, from the oversized packets stuffed into your mailboxes, it's housing time again. I'm still trying to bounce back from last year's housing hell. For you freshmen (p.c.-ness is not recognized in this column as a form of political protest—we have to have some cause this year), don't make any plans with anyone. Just don't make plans period, they simply will not go through. I will now subject myself to public ridicule as I attempt to describe—in graphic detail—my housing tragedy circa 1993.

Imagine, if you will, four friends: Filipina political activist-girl, Ukranian nice skin girl, Texan looks like Madonna-girl and Brown-haired normal looking sometime-political activist girl (that's me). All four girls became friends during Orientation. Brown-haired normal looking sometime-political-activist girl was lucky because her three other friends (with extremely long hyphenated names) showed her around New York and took her to cool clubs where they met goofy club kids with equally strange names. Filipina political activist girl and Texan-looks like Madonna girl accompanied Brown haired normal looking sometime political activist girl to BC STAC meetings and demonstrations. Their friendships grew stronger each day as they collectively moaned about art history T.A.s and Texan looks like Madonna girl's Philosophy professor.

When the end of first semester rolled around the four girls came together to casually discuss housing for the next year. They basically assumed that they would be living together their sophomore year in a pristine suite (Filipina girl is a cleaning nut). Ukranian girl told her three other friends not to talk about housing till the time came to actually decide because they didn't know what was going to happen between the beginning of second semester and the end of March. The three other girls nodded their heads in agreement but the housing bug had already attacked Brown haired girl. She went crazy. Housing consumed her life for the next 3 1/2 months.

Brown haired girl should have been hospitalized by the end of February. Her housing packet arrived in her mailbox and she memorized it cover to cover. She can still tell you how big each room in Flimpton is and which suite

in 600 has the best kitchen (102A). She knew it all. She drove her freshman roommate batty with her newly acquired knowledge by rattling off fact after fact. Little did she know what laid ahead (aren't you just so anxious to know?)!

Well it was the beginning of March and Brown-haired girl took advantage of the open house sessions across campus. She took notes and 8x10 glossy's. She transported all of her info back to the Quad to share with her friends.

Back at the Ranch (I mean the Quad), Filipina-political-activist girl was in her room with Texan-looks-like-Madonna girl waiting for Brown-haired-girl to return. When Brown haired-girl arrived, exhausted from her day's

I will now subject myself to public ridicule as I attempt to describe—in graphic detail—my housing tragedy circa 1993.

adventures. Filipina girl nonchalantly told Brown-haired girl that she and the others didn't want to live with the brunette the next year. Filipina-girl thought that she and Brown haired girl would fight partly because of the fact that everyone except Brown-haired-girl smoked (and, of course, Brown haired girl did not want her room to smell like smoke) and partly because they just wouldn't get along.

Brown haired girl was mighty upset that night. Her search for the perfect suite was meaningless. Naturally she cried like the wimp that she was. Then she decided to throw herself into an intensive search for the perfect single in the Quad. Her friend Dutch-Annte-Lennox-fan too skinny for the-excessive-amounts-of-food-he-eats boy, told her that he and his friends wanted to live in Brooks so Brown haired girl was happy that she would be living near someone she knew. She picked out the largest room in Brooks for herself, oblivious to the fact that she was only a Freshman.

The next week Dutch-boy called Brown haired girl to tell her that he couldn't live in Brooks because all of the cont'd SERA pg 22

The Heart of the Matter..

by Amy Leavey

I go to Barnard, damn it.

Senior year in high school was full of monumental events. Prom, graduation, and of course, getting accepted to college. From December, when the first early decision acceptances came out, until May, when some cut throat choices had to be made, the constant question being asked was "Where are you going to school?" At first I would enthusiastically respond, "Barnard!" And then I would patiently answer all of the inquiries concerning where,

I cannot count the number of times I have been asked, "You go to Bernard?" No!!! Bernard is my grandfather; *Barnard* is my school.

when, why, and what Barnard was about.

However, sometime between my senior year summer and the end of my first semester of college I began to dread people's harmless questions and narratives about the institution I had decided to spend my next four years at and \$100,000 for. Why hadn't anyone heard of Barnard? Was I going to be in a class by myself? Was it a hoax? Had some cruel SAT/College admissions counselor decided to bait my academic pursuits by completely fabricating the perfect college to fit my individual needs? Well, obviously not, I hoped. But the fact remains most people in Pikesville (a little suburb in Baltimore) had not heard of Barnard.

I cannot count the number of times I have been asked "You go to Bernard?" No!!! Bernard is my grandfather. Barnard is my school. Or how about the standard "Barnyard" alliteration. Is that really necessary? I think not.

Once I get the name issue cleared up, usually the next question involves location. New York City. Those three words conjure up images of murders on the sidewalks, air reminiscent of a Nuclear Winter, and subways reeking of urine. While, these pictures are not entirely false, they are a bit on the skewed end of the spectrum. So the next item I explain is the layout and security systems at Barnard.

After a five minute discussion of these logistical points, a more detailed description of the school is necessary. I take a big breath and begin. "Barnard College, established a little over a hundred years ago, was formed as the women's college of Columbia University. While Barnard students today may attend Columbia classes, live in Columbia dorms (or should I say dorm), and participate in Columbia University functions and organizations, the college has its own campus, administration, admissions process, residence halls, etc." Then I wear a huge smile, nod my head, and try not to lose my temper at the next question.

The next few questions can range from everything like, "Why go to Barnard and not Columbia, after all, isn't Columbia an Ivy?" to "You mean you go to an all girls school?" These questions definitely *irk* me. But, I try, in my infinite patience, not to chew anyone's head off or stare at them so hard that their skin melts off. Instead, still wearing my obscene smile, I politely explain that I don't see Barnard students as second class citizens in the University, and I don't think going to an all women's school is so terrible. Rather, I explain how Barnard fosters a self-confidence and identity that I could not have received at any other school. Of course, I get annoyed that Barnard's e-mail doesn't have the "talk" feature or that I can never live in EC unless I go into special interest housing, but these minor concessions are worth the gains I am getting by going to Barnard.

I don't know what to do about the familiarity issue though. Perhaps, a television or radio commercial is the answer. Advertising is the way to the heart and mind of the American public. Just imagine. The sun will always shine, students will always sing, Barnard College food is always the real thing. Or maybe having an alien attend *Barnard in the next Steven Spielberg film*. E.T. at BC has a nice ring to it. Don't you think?

Well, I'll leave the logistics up to Kathy Rogers and the rest of that crew. As for me, I'm just glad that I have a sense of humor. With questions like these, I need it!

Amy Leavey is a Barnard sophomore and a Bitch in Commentary editor.

Thesis woes plague seniors

by Patty Flanerty

Writing a thesis is stressful. I am writing mine on a topic which fascinates me (the Irish Republican Army), and am one of the lucky few with a supportive advisor with whom I actually have a good rapport. Still, the sheer volume of the task is intimidating. My goal is sixty pages SIXTY PAGES. Somehow that large amount of work is going to flow out of my small brain and into my word processor. Right now I am very far way from that goal, and the pressure of comparison looms large. Every senior has that so responsible-it's-sickening friend who is on page 40, and we've all heard the rumor that so and so doesn't even have a topic yet. The frantic question becomes, "Am I going at the right pace?"

In general, I think the thesis requirement is a good idea. At times I do complain to friends at other colleges who have the option of undertaking a thesis so that they can qualify to graduate with special honors. It seems a tad unfair that Columbia College, with all its hoopla about providing the Ivy League education, requires no such senior essay. Still I do feel that it is important to attempt a larger research work, particularly for students considering graduate school. In April, I hope that I will look at my thesis with pride and that it will provide some sense of closure to my academic life at Barnard. Believing the idea of the thesis requirement to be valuable in the abstract, I assert that certain policy changes could make the thesis experience more positive for all Barnard students.

1. THESIS ADVISING MUST BE TAKEN MORE SERIOUSLY AND THE VITAL NATURE OF SUPPORTING STUDENTS MUST BE EMPHASIZED. We've all heard the horror stories. Professor A doesn't seem to care about his or her advisees, is only interested in his or her research, or is a brilliant lecturer but just doesn't provide enough support in a one-on-one advisor/advisee setting. A close friend of mine faces the frustrating situation of having to work with a thesis advisor who seems to have no interest in her project what so ever.

She feels no connection, personal or intellectual, to this professor, so it is not surprising that he does not inspire her to write. Yet he is the 'expert' on her topic within her particular department and all the other professors have their own slew of advisees so she's stuck. Another friend is a student in a small department. She does not feel her advisor is accessible or helpful. The nature of the

department is such that most seniors work with this particular advisor and my friend feels that she has no other option.

Not every professor has the time or ability to be a thesis advisor. I am not just professor-bashing. I recognize that

Every senior has that so-responsible-it's sickening friend who is on page 40, and we've all heard the rumor that so-and-so doesn't even have a topic yet.

relative to their high level of education, professors in general are overworked and underpaid. Nonetheless, thesis advisors should have to attend some kind of a training session that emphasizes the magnitude of the thesis in a student's life. The ability to offer support and constructive criticism should be requirement demanded of every advisor. If this does not occur, perhaps the thesis requirement should be reconsidered. A fellow senior summed up the situation well by stating, "If the college can not provide faculty with time and energy to give their student advisees, it is unfair to make it mandatory for all students to do a thesis to graduate."

2. THE SYSTEM NEEDS TO BE MORE UNIFORM. A more universal system of expectations and deadlines for the thesis would reduce the "Am I going at the right pace?" anxiety. Just within my particular department, Political Science, it seems that the schedules students are working on vary widely. Don't get me wrong, I'd love it if nothing was due til April, but it would be reassuring to know that all the Pol/Sci students had to have the same number of chapters due on the same day. Uniform deadlines could foster more of a sense of community among students tackling the thesis.

3. FINANCIAL AID STUDENTS SHOULD RECEIVE A CONT'D THESIS next page

COMMENTARY

from **THESIS**, previous page.

THESIS ALLOWANCE. Reality dictates that financial aid students simply do not have the same amount of resources to bring to the thesis

project. Consider my friend who's thesis on the Clinton Health Care Plan would be much enriched by interviewing prominent politicians in Washington, D.C.. She had to decide whether or not the possible benefits to her thesis were worth the considerable havoc that multiple trips to D.C. would wreak on her already fragile budget. The starving student may be an attractive myth but it is not a fun reality. The few departments that do provide a small fund for senior projects, such as the Theater Department, still do not really address the issue. Obviously, the student who is not worried about paying for food, housing and

books has the added flexibility of dipping into her own pocket so that the sets and costumes for her production are as professional as possible. Such a thesis allowance could be spent on travel, purchasing books, or even seemingly small expenses that add up over the long run, such as photocopying. I can not answer the nagging question, "Where will the money come from?" But until the funding is found it must be recognized that working- and lower middle-class students writing the thesis are, yet again, at a disadvantage, when competing with their richer peers.

Ideally, a thesis should synthesize learning gathered throughout the academic career. Changes in the current system would make writing a thesis a less painful, and much more enjoyable process.

Patty Flaherty is a Barnard senior

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Olympics, Tara style!

by Tara Griffin

I am a self professed Olympics fanatic. And by the time you read this article, the Olympics will be a faded memory but who cares. I love it all. Winter. Summer. cross country skiing, ping pong, ice dancing, ballroom dancing (wait, is that an Olympic sport? Probably). I was one of the few subscribers to the disastrous Triplecast of '92 (you know the faded attempt at complete and I mean COMPLETE coverage of the Olympics). I will donate my vital organs to any Olympian in need well except Nancy Kerrigan. I was even considering making a trek to Lillehammer this year to cheer on the Japanese ski-jumping team, dance a traditional Nordic dance or two and club Nancy's other leg. *Waanna know what stopped me?* I sincerely believed that the Triplecast, a product of our beautiful pop culture wasteland, would be available yet again, for my consumption.

Throughout the lazy days of summer, into the brisk days of fall and finally, through the "pain-in-my-ass literally" days of winter. I knew that my oasis lay in the Triplecast come mid-February. When I discovered that Ted Turner dissed my prized Triplecast, I was enraged. I was frantic. I was out for blood. But then I realized CBS (the official Olympics station for '94) would have ample coverage of this cult event as did its predecessors. ABC and NBC. All would be peachy keen. I would spend my days and nights glued to the fantastical tube. Screw channel surfing (the new term for changing the channel, oh what will they think of next?), CBS would have ample 24 hour coverage of sleepy little Lillehammer. In theory it was perfect. CBS would get its ratings. I would get my Olympic fix for the next couple of years and Tonya would win the gold medal leaving everyone in the dust, no ice cups/shreddings- you know what I mean. dust.

But noooo! You had to screw everything up didn't you CBS? Why didn't you let me watch the full 12 exciting hours of cross-country skiing or all 53 lugers. You censored your Olympics broadcast didn't you? You only aired the glamour sports: ice skating/dancing, downhill skiing, Bonnie Blair and her skates of fire and Dan Jansen's speed skating victory (it's about time he made it to the finish line without falling). Then you hid the nerve to

show these highly annoying exposes filled with insipid details on the average day in Lillehammer. You see, that was the time you should have spent showing me the two-man bobsled event. *Frools!*

Whoa, take it down a level Tara. They're gonna think you're a freak (which I'm sure most of you do). Okay, after calm reflection I'd like to get, as Amy Leavey often says, to 'the heart of the matter'. I'm worried ever so slightly about censorship. It grates my nerves. Olympic coverage or the conscious lack thereof is a prime example of

I was even considering making a trek to Lillehammer this year to cheer on the Japanese ski jumping team, dance a traditional Nordic dance or two, and club Nancy's other leg.

censorship. A whole bunch of executives lock themselves in a poorly lit room and decide which events they are going to show and those they are going to toss aside. These people think they know what I like, what you like and what your matrilinear cross cousin (far too much anthropology has been shoved down my throat) likes. CBS has made our viewing choices for us.

Welcome to the world of TELEVISION! CBS is not the only station that censors its programs. Everyone in TVland partakes in this pious event. The whole idea behind the Nielsen rating system is to determine which shows will sink or swim according to a select few who supposedly represent us all. If you ever take a look at these people you'll cringe. To put it delicately, in what random forest did they find these people? And to that I say whatever. They just better not cancel 90210!

I resolve that our only option for censorship-free programming is on public access. It's a freak show granted, but these people are certainly able to avoid the conservative roving eye of the Nielsen family. Public cont'd OLYMPIC pg. 6

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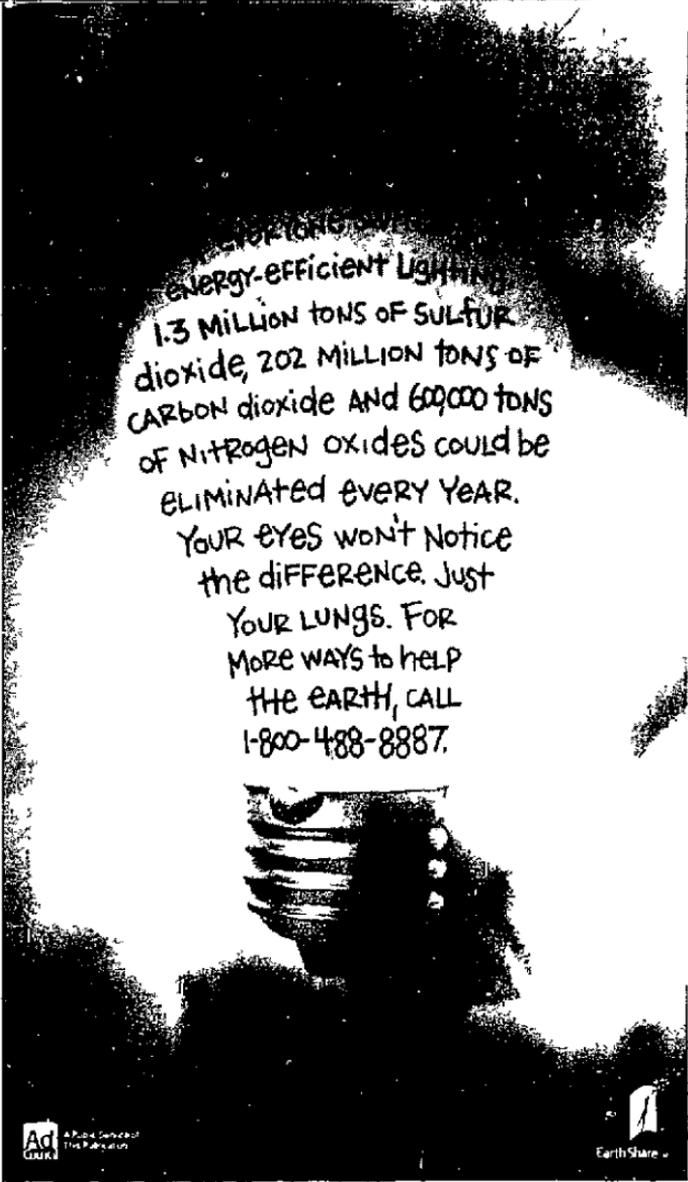


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from LETTER, pg. 4

a football game, or a porno magazine to connect." What a dismally limited view!

Oh well. Enough serious thought. My friend and I are off to bond with a beer. Maybe we'll rent a movie, maybe we'll discuss class stratification at Barnard, or maybe we'll go in search of a new great feminist folk singer. You

can never tell with women.

But Molly Ringwald is right out

Michelle Baird-Andreasen is a Barnard College senior who doesn't know what to do with her life and writes letters to the editor instead of doing her grad school applications.

Editor's response

When a writer writes a commentary s/he is expressing her/his opinions and observations. Each week when I write *The Heart of the Matter*, I am telling the *Bulletin* readership about my experiences and my life. While I hope that some, if not all, of the Barnard community will enjoy what I wrote and agree with it, realistically I know that will never happen.

Baird-Andreasen, in her letter, clearly does not agree with my views. While she has every right to disagree, I think many of her comments criticizing my column are rather harsh. Firstly, I know that most Barnard students have "internships, or jobs, or both." I happen to be one of those students. The purpose of "I would not have bought blueberry" was to detail what I do in my leisure time and my experiences. It was not to say "Hey, Barnard all I do is eat yogurt and shop!"

Secondly, I am sorry that if I did not present myself as a proper Barnard student and give the impression Baird-Andreasen would like the Barnard community to reflect. However as a member of the *Bulletin* editorial board for the past three semesters, I have always seen the *Bulletin* as a way for all Barnard students to express their ideas. If Baird-Andreasen wants to censure my opinions because they are not feminist or serious enough for her, I must remind her that I am as much a member of the Barnard community as she. While she reflects one type of Barnard student, I reflect another.

I am very happy I go to Barnard (read this week's column to see what I mean.) More importantly, I also have a sense of humor which I enjoy using.

Amy Leavey, author of The Heart of the Matter

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