

# BARNARD BULLETIN

FEBRUARY 3, 1995

VOLUME CIII NUMBER 1

1995  
The  
Year  
of the  
Pig

**Inside:**

- News Briefs
- Fiction
- *Before Sunrise*
- 360's Review
- Heart of the Matter



## bear essentials

### FIRST-YEAR STUDY-SKILLS WORKSHOP

If you need help with note taking, time management, test taking and paper writing, this course is for you! Four consecutive Fridays; February 17, 24, March 3 and 10, 12 - 1:30 p.m., location TBA. To sign up, call Dean Webster at x42024 or email CWebster@barnard.columbia.edu.

**TUTORING IS AVAILABLE** through the Dean of Studies Office, 105 Milbank. Students who anticipate they will need help in a particular subject should apply early in the semester, *especially if they need help in the sciences*. Please be aware that the application process may take up to two or more weeks, so if you need tutoring for an upcoming exam, be sure to submit a tutor request well in advance of the date of the exam.

Students who received tutoring last semester are reminded to turn in their evaluation forms as soon as possible to the Dean of Studies Office, 105 Milbank.

### BARNARD/SIPA JOINT DEGREE PROGRAM

Students interested in Barnard's joint degree program (A.B./M.I.A.) with the Columbia School of International and Public Affairs are invited to an information session on Thursday, February 23, at 2 p.m., in Room 1401, International Affairs Building. For further information, contact Dean Runsdorf, x42024.

### HISTORY MAJORS AND PROSPECTIVE MAJORS

The History departments of Barnard and Columbia invite you to attend a reception, to be held Thursday, February 16, 4:30 - 6 p.m., in the James Room, Barnard Hall. Refreshments will be served. For more information, contact Lisa Tierston, x44733.

**SPECIAL INTEREST HOUSING APPLICATIONS** are

available at the Office of Student Life (210 McIntosh), the Housing Office (1st floor Sulzberger Hall), and from the Associate Director's Office in each Residence Hall. The application deadline is Friday, February 17.

### SENIOR CLIPBOARD

The deadline to file a diploma name card for May or October 1995 graduation is Friday, February 3. File your card at the Registrar's Office, 107 Milbank.

The deadline for ordering caps and gowns is Friday, February 24.

Seniors who took Incompletes in Fall '94 must submit all outstanding work by March 20 if they want to graduate in May. After submitting your work, be sure to fill out a "Work Completed" form at the Registrar's Office.

### PREMEDICAL STUDENTS

Dean Rowland will hold an important meeting on the application procedure for premeds applying to medical school in 1995-96. The meeting will be held on Tuesday, February 14, 12 noon, in the Sulzberger Parlor. A summary presentation will take place at 1 p.m. on the same day for those who cannot attend. If you are unable to attend at either time, drop by the Dean of Studies Office (105 Milbank) after February 14 to obtain the materials.

The Dean of Studies Office has compiled a list of summer programs. Ask at the receptionist desk if you would like to see it.

**SUPPORT GROUPS ARE BEING OFFERED** through the Barnard Office of Health Promotions and Mental Health this spring. The following groups will be meeting throughout the semester: **Adult Children of Substance Abusers** Thursdays, 5:15 - 6:30

p.m.; **Bereavement Group**, Fridays, 11 a.m. - 12 noon; **Divorce in the Family**, Wednesdays, 4:10 - 5:10 p.m.; **Survivors of Childhood Sexual Abuse**, Fridays, 12:45 - 2 p.m. All groups meet in Room 119 Reid Hall. If you have any questions or are interested in joining, please call x42091.

**NEXIS AND CLIO PLUS DEMONSTRATIONS** for interested faculty and students will take place in the Library on the following dates: **Nexis**, Monday, February 6, 4:15 p.m.; **Clio plus**, Wednesday, February 8, 12:15 p.m.. Meet on the second floor at the Reference Desk. One on one sessions are also available. For more information, please contact Karen Dobrisky, x43953, or email rcldesk@barnard.columbia.edu

## A.C.O.A.

a support group for those who grew up in homes with alcoholism. A safe forum to discuss family alcoholism and meet others who are dealing with this issue.

Thurs. 5:15-6:30

Wed. 5:15-6:30

Contact Andrea Spungen, x42128 at the Alcohol and Substance Abuse Prevention Program, 132 Hewitt

# BARNARD BULLETIN

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# Barnard in the Columbia Community

The contention caused by Columbia President George Rupp's declaration that Barnard is not a part of the University is symptomatic of Barnard's long time conflict to identify itself as an individual institution yet at the same time recognize the immense connection it shares with Columbia.

On paper Barnard is indeed independent and the independence manifests itself visibly in many ways. In many other ways, however, Barnard is unquestionably integrated with the Columbia community. For the majority of Barnard students, independence and participation in the University are not mutually exclusive realms, but choices of degree. There is no doubt then that those Barnard students who participate in varsity sports in almost any club or organization, in classes offered by one of Columbia's schools or jointly offered with Barnard, are stunned to find that their activities amount to nothing after all, since they are not considered part of the University whole.

To assert that Barnard is not part of Columbia because technically we are an affiliate is a misrepresentation of the exchange which is apart of everyday life for many students. The true relationship between the schools defies such reductive classifications.

Affiliate as a term is inadequate to express the affinity many students from either side feel for the other school. For many Barnard women, it fails to relate how much time was spent in Buder during finals, how many football games were attended in the course of the semester, how many Orientation events were shared in the first weeks of school. It undermines the unity and harmony, however fleeting, that students of all the schools occasionally manage to attain either in classes or in extra-curricular pursuits.

Whether deliberate or not, Rupp's comment offends many Barnard students by diminishing our contribution to the point of expendability and by ignoring the sense of community that prevails among the undergraduates on both sides of the street. In a city where people struggle just to get along, our greatest goal should be to foster as much common ground and goodwill as possible. The alienation of one sector can only end counter productively.

Rather than promote divisiveness among students, rather than subjecting everyone to reductive comparisons in which one school elevates itself by disparaging another, rather than justifying the hostility which emerges as a result, perhaps our aim should be more firmly directed toward establishing in the minds of our students a more apt, a more just definition of a fuzzy relationship. It is the confusion of our position that allows hurtful comments to be made with impunity and that compromises our ability to maintain a positive attitude about our community.

To dwell on the unpleasantness of one episode, although in some cases understandable, does not resolve any issues. The value in Rupp's comment lies in its crystallization of a long standing question which many of us have considered often enough. Ultimately it is up to us to answer such elusive inquiries. As Barnard students, we are told that we have the choice to participate as much or as little as we care to in the larger University community. Are we welcome members of that community? Are we unwanted visitors? Can we salvage our individuality and our independence as an institution and still be a part of Columbia? Rupp's position seems clear. Now it is up to each of us to reconcile these issues.

## Editorial Policy

In order to be considered for publication, all Letters to the Editor must be signed by an individual of Barnard, SGA and/or Columbia Student Council, a recognized campus organization. Letters to the Editor must be submitted no later than the Wednesday preceding publication. Opinions expressed in the Bulletin are those of the authors, not necessarily of Barnard College.

**The Barnard Bulletin welcomes  
Letters to the Editor.**

# Rodgers Leaves Barnard NOW

by Amy Leavey

After fourteen years of service to Barnard College Vice President and General Counsel Kathryn J. Rodgers left Barnard on January 23 to become the Executive Director of the NOW Legal Defense and Education Fund.

Rodgers came to Barnard in January of 1981 to act as Special Assistant to then Acting President Ellen Futter. After President Futter's appointment Rodgers became Vice President and Barnard College's First General Legal Counsel to the college. Additionally Rodgers has served the role of instructor by conducting a colloquium on civil rights in the political science department.

While sad to leave Barnard, Rodgers enthusiastically looks forward to her new position and the role it will play in the pursuit of women's equality under the law.

"The organization is involved in a broad array of women's issues. Over the years, it has worked on an even larger number of issues and what we do changes what is happening in the world. It is an organization that works on legal reform and legal advocacy and the enforcement of women's rights. Explained Rodgers, NOW-LDEF attempts to accomplish its goals through litigation, public policy influence, and public education. Issues that Rodgers hopes to work on at NOW include reproductive rights, economic rights, welfare reform, sexual harassment in both the workplace and schools, and domestic violence issues.

Rodgers is aware of the importance and magnitude of the issues which NOW faces. My particular goals are to help keep the focus on those issues up front and center on the political agenda and obviously to help strengthen the organization to function more effectively."

Rodgers thinks that Barnard students can play a part in these

reforms. Students should educate themselves on these issues. The options and the freedoms which Barnard students have now were hard won by the generation before them. This generation should understand that history, and they should also understand that they are going to have to continue to work hard to keep these options.

Looking back at her years at Barnard, Rodgers commented that she has not seen many changes in



Kathryn Rodgers

the type of students who attend Barnard. Barnard students are always bright, ambitious women." However, Rodgers does notice changes in the extra-curricular involvements of Barnard students. According to Rodgers, Barnard students have become less politically involved both directly and indirectly while there has been a gradual increase in college activities. Students have become involved in student government, busier and busier. In part because of economics, we are all struggling to make ends meet, and students are in the middle of that. Some of it also comes from students and their drive to have a wonderful academic experience, internships, and a social life.

One of Rodgers' favorite and most exciting memories of Barnard is the construction of Stricker

Hall and her participation in making Barnard a mostly residential college. Rodgers also fondly reminisces about her experience working with students, both as an instructor in an academic environment and as an administrator working on student issues.

While Rodgers has functioned as a teacher and mentor to Barnard students, she is not hesitant to announce that she has learned a great deal from Barnard as well.

"We all learn from other people's experiences. There is no question that my own thinking has been broadened by interacting with Barnard students. There is an incredible diversity of cultural, ethnic, and economic backgrounds and an incredible pool of diversity in intellectual interest. It has broadened my own horizons to work with these students and work out problems with them on some of the issues and projects on this campus.

Rodgers feels that Barnard's future is very bright. She encourages President Judith Shapiro to work on building bridges between the diverse population on campus.

"People should not be afraid to say I am who I am but nonetheless I respect you and I respect the ways that you are different than I am and the ways that you are the same." Rodgers emphasizes that Barnard students probably share more in common with each other than they differ. Students should take confidence in that and be able to appreciate each others' differences. I think that Barnard is actually a step ahead of the game because we already are a community.

Rodgers summed up her emotions about leaving Barnard very succinctly. While I am excited to go on with new challenges, I am suffering a lot of separation pain for leaving Barnard. I have had a wonderful fourteen years here.

Amy Leavey is a Barnard Junior and a *Bulletin* columnist.

# NEWS BRIEFS

## Kaufman Joins Barnard Administration

In addition to Micheal Pferman, Barnard also has a new Vice President for Finance and Administration. Barry Kaufman will replace Sigmund Ginsburg, who is now the Vice President for Business Development at the American Museum of Natural History, on February 13th. Kaufman's former positions include: policy research chief and later Dean for Institutional Research and Analysis at CUNY, faculty member at University of Rochester, and, most recently, Vice President for Administration at Hunter College. Kaufman was enthusiastically appointed by President Judith Shapiro, who believes his "philosophy of administration" suits Barnard well.

## TAP Funds May Be In Danger

According to the Coalition for Independent Colleges and Universities (CLCU), the maximum TAP awards for students of the institutions which the coalition represents will be reduced significantly this year, depriving Independent Sector students of as much as \$90 million or more in funds. This could cost Barnard an estimated 33% of its TAP funds. The exact amount will be revealed when the Executive Budget is released, but the CLCU urges students to offer feedback to the state governor, George E. Pataki, to prevent this loss of funds as soon as possible.

## New Way To Pay

Default costs on student loans were \$3.6 billion, the highest figure ever, in 1991, but have declined steadily each year through implementation of tougher sanctions. The Clinton Administration has announced a new method of paying off defaulted student loans through monthly payments based on income. Failure to do so will result in having wages garnished. Defaulters with outstanding loans will be notified by mail that they can ameliorate the default by negotiating a repayment plan based on their income.

Previously, defaulted loans were collected through IRS offset against borrowers' federal income tax refunds. Basically, the IRS withholds

income tax returns unless the loan is paid off. Last year, the Department of Education collected \$598 million through the IRS withholding of tax refunds from 780,000 defaulters. This system, in large part successful remains in place, but often takes years. Also, some defaulters manage to avoid paying by reorganizing their holdings to avoid a tax refund. Defaults on loans result in ineligibility for further federal student aid, and diminished credit.

## Historically Black Colleges A Valuable Resource

Segregated education has always been a controversial issue in America. The American Association of University Professors (AAUP) Committee on Historically Black Institutions and the Status of Minorities in the Profession, however, supports the continued survival of Historically Black Colleges despite some states' attempts to close some black institutions or merge them with white ones. The Committee argued that these colleges are valuable in contributing a large share of black graduates in various fields of study. In 1990, Historically Black Colleges awarded 44% of all bachelor's degrees to blacks in science, 41% of math degrees, 38% of computer and life science degrees and 25% of engineering degrees. Furthermore, Historically Black Colleges have produced a number of the U. S.' most distinguished citizens including former Supreme Court Justice Thurgood Marshall (Howard University), astronaut Ronald McNair (North Carolina A&T), founder of the Children's Defense Fund, Marian Wright Edelman (Spelman College) and Energy Secretary Hazel O'Leary (Fisk University). Gloria A. Mixon, chair of the AAUP committee, argues that these colleges offer an environment relatively free of everyday racism, which is not available anywhere else. Historically Black Colleges also promote black achievements by providing role models as examples: "You know that possibilities exist. As long as society remains as it is currently, there will be a need for historically black institutions," Mixon stated.

*Margarida Jorge is a Barnard Senior and the Bulletin Co Editor in Chief*

# Nuland Kills a Myth

## A Book Review of *How We Die*

by Margarida Jorge

Carrying a book entitled, *How We Die* around campus raises eyebrows wherever one goes. What a healthy, reasonably happy twenty-one year old with a full and promising life ahead of her could possibly want with so morose a topic defies understanding. Yet, interestingly enough, no morbid fascination with the topic of death need accompany the enjoyment of Sherwin Nuland's latest work, a national bestseller and winner of the National Book Award. On the contrary, this author's reflections on death are suitable for readers of all ages. It is the young, however, who may be in a position to benefit most from his writing.

Nuland's medical insights clearly inform his ethical and philosophical sensibilities. His accounts of killer diseases like Alzheimer's and cancer reveal a sensitivity always tempered by common sense. Straightforward accounts of how pathogens kill provide the reader with at least a cursory understanding of the facts. The book is valuable in absolute terms just as a work of didacticism, a means to decipher all the medical mumbo jumbo which scares us with its many syllables and Latin roots. Reading it insures that if ever such a time comes, the reader will step out of some doctor's office with some real understanding of a diagnosis.

*How We Die* is a layman's dream: a specialized book that requires no specialized background for interpretation or comprehension. The writing is clear and succinct, an important feature when writing about often convoluted scientific subjects. Nuland's method of explanation reflects his theme: just

as he treats death by some pathological agent as a common part of life, he translates medical jargon into everyday terminology. In this vein, angina pectoris, Nuland writes, is "nothing more than a charley-horse of the heart."

Yet, beyond providing

**Nuland's medical insights clearly inform his ethical and philosophical sensibilities.**

information, Nuland's work is an attempt to deal honestly and straightforwardly with that most elusive of human conditions: mortality. At the outset Nuland states that "An entire mythology has grown up around the process of dying." He spends almost three hundred pages coming to terms with the discrepancy between the romanticized construct of dying with dignity and what it truly means to do so.

The author's personal experiences with death, his acknowledgment of participating like everyone else in the futile and disturbing procedure of fabricating hope by deceiving the hopeless vivifies his writing and lends a certain credibility to his authority. He is not a member of the holy race of doctors who can defy death and disease indefinitely and facilitate the triumph of life. No, he has erred and learned, and now asks, "what kind of life do we prolong?"

What kind of life, indeed, he argues, can we offer an elderly person who's body, like a machine, inevitably deteriorates after long wear? Our society's persistent refusal to accept the reality of death and to refrain from every effort, however impossible, to prolong life, undermines our own ideals

Death with dignity has more to do with one's state while still alive, Nuland points out, than with displaying propriety while on the death bed. Doctors, like family and friends of death's victim, are susceptible to the same surrender to futility. "Pursuing treatment against great odds may seem like a heroic act to some, but too commonly it is a form of unwilling

disservice to a patient; it blurs the borders of candor and reveals a fundamental schism between the best interests of patients and their families on the one hand and of physicians on the other."

Through his personal development as a doctor and person, Nuland discovers that there is no nobility in death, no loftiness in this final departure: "In dying... there is only affliction." It is rather in the course of daily life that "the pain is mitigated by periods of peace and times of joy." Where there is heroism, he finds it in the ability to accept the inevitable honestly, though sorrowfully and regretfully. When he sees courage and the greatest humanity it is in the loved ones of the dying, who overcome their own agony in order to ease another's.

Nuland addresses difficult issues with principles that are simple, yet not reductive. His approach to the most elemental trials of humanity is striking in its honesty. In *How We Die*, he forces a confrontation of our most frightening fears and assures us that real bravery consists not of hiding our fear, but of embracing it.

Margarida Jorge is a *Barnard Senior* and the *Bulletin Co-Editor-in-Chief*.

# One + One Never = Three

A Short Story by Viveca Lindfors

"Two tickets in the name of Kaminsky, please." It was her voice, no doubt. I turned around there she was. My daughter. The lady in the booth smiled at her. "Eight twenty for two tickets. . . It starts at two-thirty." Kris looked at her watch. I could have told her it was one-thirty—we have an hour, she and I, until the concert begins. Until Kaminsky arrives.

I was shaking like a leaf, leaning against a marble pillar in the marble hall of Lincoln Center. Thank God she hadn't seen me; I would have said something hysterical, like "He's mine! Please stay away from him! I still need him badly—for me, for me alone!"

"I can't live without you." I had said it. I don't know how many times. Lying next to him feeling his body, his skin, my hand on his penis . . . gently, so gently. How could I ever have lived without him? I never could get enough. I must have been so hungry. I still am hungry.

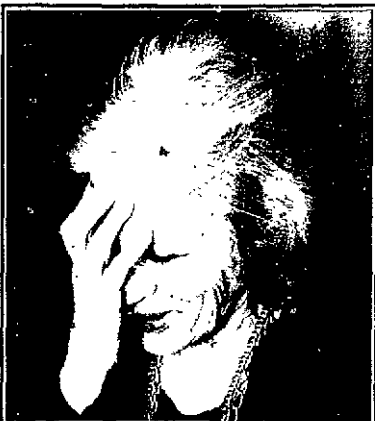
It's incredible how fast your self-assurance goes. A moment ago, I was perfectly happy having just bought one ticket to the concert. I was going to listen to the music, think of him, how we met here.

"My name is Kaminsky." He had a slight Polish accent. His hair was thin, but his face was like a peasant, strong and beautiful. He introduced himself in the intermission during a concert here, three—or was it four—months ago. "I would like to compliment you . . . you are a wonderful actress. . . I have enjoyed your work many times . . . I am three rows behind you." I had been crying during the Beethoven sonata—Oh, well, if he saw it, so what? I was very bitter that day. I had just closed a play after two weeks performances. One thinks one can cope with failure, but one can't. It hurts just as much each time. "Is it worth being an actress?" you ask yourself. "Would you like a drink after the concert?" "Why not?" and I meant it.

It sounds sentimental. I began to live—I think for the first time in years. Not just work. I realized how important the balance is.

I saw Kris wander through the big glass doors. The way she walks, sort of determined as if she knows what she wants and is going after it. No, I don't want to talk to her, not yet.

Don't speak unless you want it said, someone wise taught me. She looked terrific, her hair cut short like a sexy, effeminate boy. She has beautiful breasts. I know, we used to take steam baths together. Like hills and valleys. I wonder, has he kissed them yet? If so, I am out in the cold. I used to hide mine or turn out the light so he wouldn't see



Viveca Lindfors is an esteemed actress residing in New York City and is currently developing a play based on the life and works of August Strindberg.

them. He caught me. "They look a bit (tired)." I explained "Don't be silly," he said. "You are worn and so are they."

I lost sight of Kris. A splash of water on my face. I am by the fountain. It's like his sperm. Oh, I want it on me, over me, in me, damn it, I don't want to give him up. Why do I feel so defeated? The game is not lost yet. (I am going mad.)

"I am going mad, mother," she said one morning. We were having coffee together. She looked terrible. "I went to bed with Richard last night." "Oh, Krissy. . . I told you wait. You have to be sure whether it's worthwhile to be generous with yourself. . ." Don't tell me Mummy. She cut me off. I was about to give her some advice. "It's all ridiculous, Mummy. . . He doesn't really want me, I don't know what I want. I must stop this or I'll go mad." At least she is aware of it. I don't need to say it. When will she ever learn? It has been going on since she was four. "Mummy, my Daddy. I want my Daddy. Mummy why don't you love him anymore. Mummy, why are you crying?" She caught me in the middle of the night, in the middle of my pitiful human dilemma. I took her away from her father for a new, beautiful life. It never is quite that simple. The moment you hurt someone, nothing is ever simple, and life never quite

(continued on page 10)



(continued from page 9)

as beautiful as you thought it would be. They loved each other, he cut her off from his life. He was hurt, he took it out on her.

Some sort of lousy self defense. Understandable sure. Never a letter—a call a toy perhaps if he remembered or felt like it. I can still see her coming back from the mailbox, very little, very pale, very sad. She didn't say anything, but the look in her eyes, I could've killed him. That's what he was after, of course, hurting me. She got it worse. For her it was a stab in the heart and a wound that never healed. It's funny—rather it's ironic—I suddenly realized Kaminsky would be wonderful for her now because he had had me, like her father.

"That guy Kaminsky, the one you had lunch with the other day." "Oh, you mean Kaminsky." "O.K.—Kaminsky, is he your lover?" We were still having coffee. "Don't be silly, he could be my son, I could be his mother." "That never stopped anyone," she said. We laughed.

"So I am your mother." We were sitting in the park one afternoon and he had just told me a divine story about himself when he was six, with terrific sexual fantasies about his pregnant mother. They used to walk in the park with the father on Sundays. He would play games, he was the real father to the unborn baby, and his father never knew he was cheated upon by his own son. We laughed. "How does it feel to finally conquer your own mother?" "You are much better than she." "Perhaps you were not so hot yourself at the age of six." "Not true—I was terrific." "I believe you. It would be nice to have a child with you." I said. He looked at me, as if for the first time it occurred to him that a woman really could have a child with him, would want to have a child with him. I thought for a moment he was going to cry. I didn't dare to move. Should I touch him? How could I help him? Finally he took a deep breath as if he needed a lot of air in order to start a new piece, a new part of his life. He stroked my face gently but slow, heavy, as if he wanted with the palm of his hand to reassure himself that I was a reality. Without a word, he took my hand and led me to his room. He undressed me very slowly, like a child. Then he started to kiss me and love me as if he had discovered love for the first time and only we two existed. In the entire universe that afternoon, everybody and everything else was unimportant and a waste, such a waste. I believe that was the day Kaminsky became a man, and the day I started to lose him.

"Would he be for me, mother. I'm talking to you." We were still having coffee, only a few seconds had passed that seemed like hours for me. "Would he be something

for me?" It was my turn to take a deep breath. "Yes, it would be great for both of you."

The place is getting crowded. "What time is it?" I ask a young soldier. "Two minutes past two." He's so precise. "It would be great for both of you." What a stupid thing to say. "True, I want to be a good mother, how far do you have to go?"

We got very silly that evening. Kris and I, a friend of hers was over a photographer. We started to pose for him, mother/daughter pictures. "Let's take our sweaters off. I never wear a bra." She took hers off too, the pictures turned out marvelously. I showed the contact sheets to Kaminsky—another stupid mistake. We looked at them with a magnifying glass. "Oh, I could have you both," he said. "She is more fragile than you think." I said slowly. "I know," he said. "What do you mean you know?" "I know because she is your daughter."

It's true, I am fragile too. I found that out at a late stage in my life. I am learning to face it now, dealing with it. I am finally becoming daring to be more consistent. I learned from him, through him, with him. Writers are more consistent than actors, it's easier, perhaps. Anyhow, a piece of paper doesn't talk back—an actor needs people. Agents, managers, directors, critics, there should be no excuses. For some reason, I had begun to feel humiliated to lose my want. The older and better I became, the more rejections, and the fewer defenses against the hurt. It is part of the price you pay for knowing how to be naked. Somehow you don't want to give it up. Because it is the truth. My only defense left was not to work, not to expose myself to rejection over and over again. Yet those lines by Alexandra del Lago in "Sweet Bird of Youth," the actress—kept haunting me. "At some point in your life, that thing you live for is lost or abandoned, then you either die or you find something else." I felt as ashamed as she for abandoning the part in me, the actress. I was trapped like a hamster in a cage and exhausted from running around, only to hit my head against the cage. That's how I felt the day I went to the concert.



## fiction feature

and met Kaminsky

I didn't know how tired I was I would lie in his room for hours It was easier there away from my own life my own past and I loved his room The most disorderly room in New York I'm sure I didn't mind I began to feel order inside me "If I started to clean it up I never would get anything done" Little slips of paper were pinned all over the walls to remind him of what was important One hundred and twenty and a half I counted them one day I read them all very slowly some of them became my favorites "I saw a pair of steely eyes I loved them I saw a pair of smally eyes I loved them I saw a pair of blue eyes I loved them I saw a pair of warm eyes I never forgot"

One day when I was complaining about how hard acting is he pinned up "In the theatre one is never ready Chekov written in red—"with my blood" he said "It's this fucking society we live in I and a few others are going to change it" I believe him My generation fucked it up his generation is going to un fuck it I added my own "To wish for the reachable to want the possible It must have been like that once in my mother's womb It all seemed so easy" A few weeks later I added "Because of you" I learned how to rest to do nothing in order to—perhaps one day—do something that was important to me If I don't do it now I will die You are being dramatic I said to myself but I knew it was true

One factor was helpful I had no money problems Fewer responsibilities with Kris on her own now no excuse any longer to work for "Just paying the bills" It was down to brass tacks It was down to me working for me "Do you like it?" he would ask if a job was offered me "I don't think so but" "Don't do it" he said "It's easy to know what you don't want just say no" "O.K." I said "No action for action's sake?" "Right don't be afraid I'll help you" and he did I don't exactly know how He loved me yes and made love to me I felt I made him happy He was never mean he never laughed at me he let me do anything I wanted It's extraordinary how helping each other how strong that makes a relationship I knew I would never regret anything

There she is I see her on the other side of the square through cascades of water it's like he's between us We are tiny he's enormous

He was like that the other day—hard and enormous Maybe he'd already met Kris—if so why didn't he tell me? Son of a bitch! I thought he would never come that day When he did it was like this fountain "You could have become a father tonight" I said to him I was exhausted Did I hurt you?" he asked "No" He stroked my hair and my arm I felt old "You should get married and have a family—you would make a wonderful father It's good for an artist to have children" You want to get rid of me" he said It was very quiet in the room my "No" came out in a whisper

Kris was getting closer In a moment she would

see me What is she going to tell me? "Mummy I've found my man" she said one day out of the blue in the kitchen She always expected me to be happy when something good happened to her—well somehow I wasn't this time Was she talking about Kaminsky? I ducked behind a couple of pregnant women and Kris wandered off safely from me I suddenly felt very angry with myself with her with the whole goddam thing

"Mommy the lady's crying" a little girl whispered to her mother a loud whisper "Well people cry just like children" The mother was one of those marvelous young women capable and fun I decided to enter the conversation "They shouldn't though It's okay when you're four not forty How old are you?" "I'm five and I only cry when Dodo runs away" "Who is Dodo?" "My cat" "I don't blame you" "Did your cat run away too?" "My cat yes sort of in a way" "Would you like my lollipop you can have two licks" "Thank you I'm not really licking" I manage to whisper to the mother "Thank you I'm all right now You did it" The mother and I laugh at one another The little girl looks very content I could imagine Kris pregnant as a mother—she loves children "I had an abortion when I was sixteen" I was stunned She had told it to me quite casually she was twenty two then She described the whole thing to me—two boy friends one the father and one a friend took her to the place They were very sweet to her They were very sweet to each other all three The way she told it it sounded like a very happy event Where was I? "I told you I was having an overnight date and you believed it" I can see her in front of me All the time her hands were picking at her nails or twisting a piece of her hair and wasting Kaminsky She's such a marvelous girl and she could be such a marvelous woman Warm sensitive fun like that mother with the lollipop girl

Where is she? I have to find her I run like a madwoman through the crowd I want to tell her she should have it all Kaminsky children She must grab it I will help her I'll be a good grandmother I am out of breath Full of overflowing motherly generosity but out of breath I have to sit down Cool yourself It's not the last time you'll see her besides she needs you like a hole in the head right now I suddenly started to laugh I had my first sensible thought since this hour began they will obviously do what they want to no matter what I feel and think thank God!

I see them! There they are Kris and Kaminsky He touches her hair puts his arm around her and that's that It's all quite simple and very clear and very good I too feel good surprisingly so "Hang on to that feeling!" I decided against going to the concert though no use to challenge the Gods I looked at my ticket I looked at Moore's statue above me A walk would be better maybe then a nap and then whatever life brings Perhaps But more important I didn't feel frightened I knew for sure I wasn't frightened of life my life \*

# HOW THE OTHER HALF LIVES...

## *Barnard's Scientific Dimension*

### ... But English Majors Can't Do Science!

by Sheila David

Michelle Baird graduated from Barnard with honors in May 1994 with a degree in English and a Physics minor. Bypassing the typical career routes for English majors (i.e. publishing, journalism, graduate school), Baird has decided to pursue a career as a midwife. Baird is currently enrolled in the Entry into Practice/Masters in Nursing Program in the Columbia School of Nursing. This is an accelerated program from which she will graduate with a Bachelor of Science in Nursing (BSN) in May of 1995, and a Master of Science in Nursing in May of 1998. When she is finally through, she will be a certified Nurse-Practitioner with a specialty in Women's Health. This program is relatively unique in that candidates are not required to have the extensive science background requirements most nursing schools expect. The ETP program is geared towards students who do not have prior experience in the field of medicine, who have some science background but perhaps discovered their interest in nursing late in their undergraduate career, or wanted to explore other options first. Within the field of nursing, Baird plans to specialize in Midwifery. After she graduates, she will take an exam which will qualify her as a Certified Nurse-Midwife.

Because it is an accelerated program, Baird and her fellow students (over 90% of whom are female) take a heavy course load. Though each semester students take somewhere in the region of 17 credits, this is misleading because

a credit in the Nursing program requires far more work than does its equivalent at Barnard. In addition to regular classes, students are required to do clinical work for two days per week. Each semester, students are assigned to at least one section of the hospital, rotating through several major divisions to make sure they have a view of the broader picture of medicine.

This semester Baird is working in the Emergency Room, as part of her Medical/Surgical Unit rotation. "It's a far cry from the way it is portrayed on television," says Baird with a smile. She will also be working in a Psych/Mental Health ward this semester, but at the present time she was unsure of what her specific assignment would be.

There are approximately 50 people enrolled in the program with Baird. About 20 of them expect to specialize in midwifery. Baird credits several experiences with influencing her decision to become a Nurse-Midwife: witnessing the birth of a child for the first time; speaking with Kathy Jewell, one of several Nurse Practitioners working here at Barnard Health Services who studied at a similar program at Pace University; and also her conversations with Re Gorham ('94), a fellow Barnard student who has had a long-standing interest in midwifery. Most midwives are affiliated with either a hospital or a free-standing birthing clinic; at this



Michelle Baird, BC 1994

point Baird feels she would prefer the latter. Midwives need to be affiliated with a major medical institution because home births vary in legality from state to state. A midwife is chosen by a woman just as she would choose an obstetrician; the midwife then serves as her primary caregiver during pregnancy, from prenatal care through the actual birth. Midwives operate much as doctors do, though conventional wisdom holds that midwives tend to rely less on unnecessary technologies and drugs than physicians do. The only major restrictions on midwives are that they can prescribe all drugs but narcotics and they cannot perform cesareans. Patients in need of such services are usually referred to a collaborative physician.

Baird credits several people at Barnard for giving her advice and support during her years here: the aforementioned Kathy Jewell, as well as Professors Timothy Halpin, Healy of the Physics Department, and John Pagano of the English

(continued on p. 28)

## HOW THE OTHER HALF LIVES. *continued*

# McDonald's and the Environment: The Paper Task Force

by Sheila David

The first lecture of the Environmental Policy Practicum was given on Wednesday, January 25, 1995 by John Ruston of the Environmental Defense Fund (EDF). The Practicum is a series of lectures jointly sponsored by the School of International and Public Affairs (SIPA), the Barnard Environmental Science Department, and the Columbia Geological Sciences Department, that brings in speakers from a wide range of backgrounds: government, industry, academia, and non-profits, to speak about current environmental issues. Ruston, an economist who joined EDF in 1987 spoke about his work with the Paper Task Force. According to David Downie, the SIPA faculty member sponsoring the Practicum Ruston is "known for his technical expertise," and his work focusing on "cooperative partnerships with the private sector." The Paper Task Force works with a group of 7 corporations to assist them in more environmentally sound paper purchasing habits. EDF hopes "by changing their purchasing habits to change the way the paper industry makes paper."

In August of 1990 Fred Krupp, Executive Director of EDF approached the President of McDonald's about a possible collaboration. At the time McDonald's was suffering a public relations nightmare due to public outcry against its use of polystyrene foam plastic (i.e. the foam clamshells that hamburgers used to come in). A core group of EDF staffers went to work with a group from McDonald's starting from the

ground up. In order to be able to recommend changes for their purchasing practices, the EDF people needed to know how McDonald's uses paper. EDF staffers read investment bankers reports on the company, toured plants, spoke with countless employees at all levels, and even worked behind the counter at a McDonald's (Ruston was a "fry guy"). The collaboration between EDF and McDonald's resulted in two visible changes, the elimination of the foam clamshells, and switching from white, bleached, 100% virgin paper bags to brown unbleached 100% recycled bags. McDonald's also made other changes, ones that we as consumers were not intended to notice, such as shaving an inch off the length of their straws, and cutting part of their napkins off and refolding them differently. These changes seem minor, but multiply them by the 19 million people in the United States that are served by McDonald's each day and the effect becomes more appreciable. By November of 1990 three months after EDF first made contact with McDonald's they had stopped purchasing the foam clamshells, and by April of 1991 they had a corporate policy of waste reduction, starting with a 42 point action plan. EDF took no money from McDonald's or any of its corporate partners wanting to avoid a conflict of interest.

Because McDonald's purchases such large volumes of material the economy of scale allows them to purchase recycled products at a cost comparable to virgin materials. It is changes in the paper industry that is the real motivation behind the work of EDF. When a major

purchaser like McDonald's spreads around the word that it wants to start buying products made of recycled, post-consumer content, those suppliers know that McDonald's will continue to be around for many years and so feel secure in changing over their equipment to work with recycled instead of virgin paper. As more paper manufacturers begin to work with recycled paper, the cost of such paper will go down. The same goes for recycling paper. As more major paper users begin to recycle their output, those paper manufacturers who want recycled paper will be more assured of a having a regular supply, which will lower their costs, and in turn the cost of the final product.

From their track record with McDonald's, EDF was able to expand into working with several other major companies, including Johnson & Johnson, Nations Bank, Time, and the Prudential (which uses more paper than all of the other 6 put together). In response to a query from the audience Ruston discussed the motivations, such as public relations, behind the companies involved. Many companies feel that voluntary changes are preferable to regulation. Overall, the various changes McDonald's made saved the company money particularly due to waste reduction. Ruston touched briefly on the fact that McDonald's is involved with many other negative environmental issues such as rainforest destruction and that paper waste reduction is only a drop in the bucket. But in answer to his own statements he concluded: "You have to start somewhere."

## They Destroyed the Quadish, We can build an Asherah pole

by Catherine Anne Pajak

Under the comforter beneath the sheets the bodies lie tangled up within one another they act with such devotion

*In the worship of the female deity sex was Her gift to humanity*

The movement stops

*For purely political motives they destroy the quadish laws temples sacred customs*

She curls up in a ball

*The Hebrews propagate laws of premarital virginity the antithesis of the attitude toward female sexuality upheld in the goddess religion*

But he could take her anyway

\*\*\*\*\*The Hebrews write if a man find a damsel that is a virgin which is not betrothed and lay hold on her and they be found then the man that lay with her shall give unto the damsel's father fifty shekels of silver and she shall be his wife (Deuteronomy 22 28 9)\*\*\*\*\*

He asks her why And she cannot explain Her pill case is in her purse The condom box lies on the nightstand The emotion the commitment is here

She does not feel worth And she feels guilt

*For I know my transgressions*

*And my sin is always before me*

*Against you only you have I sinned*

*And done what is evil in your sight*

*Surely I was sinful at birth*

*sinful from the time my mother  
conceived me (Psalms 51 3 5)*

They destroyed the matrilineal Quadish system

The Quadish system involved matrilineal inheritance laws and worship of the Goddess at Quadish temples Sex was valued as a sacred act of devotion to the Goddess Quadish women engaged in free sexual practice with male worshippers who visited the temples to pay respect to the Goddess The worship honored the sanctity of sex and valued women's sexual capabilities

The political motives behind the Hebrews destroying the Quadish temples involved the desire to establish a patrilineal system Recognized paternity was essential to begin a patrilineal system to replace the matrilineal Quadish system As long as the Quadish had multiple sex partners paternity was not distinguishable By enforcing laws calling for premarital virginity and forced fidelity the Hebrews could determine paternity and thus establish a patriarchy

The destroying of the Quadish system to produce patriarchal lineage is documented in Hosea 1 2 3

*When the Lord began to speak through Hosea the lord said to him Go take yourself an adulterous wife and children of unfaithfulness because the land is guilty of the vilest adultery in departing from the Lord So he married Gomer daughter of Diblaim and she conceived and bore him a son*

Additionally in 1 Kings 15 13 Asa the king of Judah deposes his grandmother from a power position because of her adherence to the Goddess tradition

*He expelled the male shrine prostitutes from the land and got rid of all the idols his fathers had made He even deposed his grandmother Maacah from her position as queen mother because she had made a repulsive Asherah pole Asa cut the pole down and burned it in the Kidron Valley*

The destruction of the Goddess religion carried on for centuries In the disciple Paul's missionary efforts he proclaimed that man made gods are no gods at all in Acts 19 27 Paul does not denote the sacred Goddess as he destroys the faith in the sacred temples

*And you see and hear how this fellow Paul has convinced and led astray large numbers of people here in Ephesus and in practically the whole province of Asia He says that man made gods are no gods are at all There is danger not only that our trade will lose its good name but also that the temple of the great goddess Artemis will be discredited and the goddess herself who is worshipped throughout the province of Asia and the world will be robbed of divine majesty*

She was we are robbed of divine majesty

Catherine Pajak is a Barnard sophomore and Bulletin Commentary Editor Catherine would like to acknowledge Vicki Kirsch for her contributions to make this piece possible

# An Update on Women

## Domestic Violence

According to a new joint study conducted by the Advertising Council and the Family Violence Prevention Fund, thirty percent of Americans know a victim of domestic violence. The survey, completed in July, 1994, was based on approximately 700 interviews with men and women and was designed to establish a "benchmark of attitudes" toward the issue of domestic violence.

Researchers found several significant differences in attitudes between men and women:

- Women are more likely to consider domestic violence an important issue (42% versus 27%)

- Most women (77%) believe that perpetrators of domestic violence should be arrested. However, men are more divided in opinion: 54% think perpetrators should be arrested and 48% think that the police should talk to the abuser in his own home.

- More men than women (39% versus 22%) think that the issue of domestic violence has been exaggerated by the media.

The survey also asked whether the participant ever interceded to reduce violence. Around 18% of respondents said they had done something in the past year to decrease the problem; 40% said they intended to do something in the coming year. Nearly two-thirds of those interviewed were unsure of what they could do to help in a situation involving domestic violence.

## Women and HIV: An Update

- HIV infection is growing at a greater rate among young women than in any other sector of the

population.

- Four million women get pregnant every year. Eight-thousand of them are infected with the HIV virus and of those, about one quarter have babies who are actually infected with HIV as well.

- Evidence from a recent study sponsored by the National Institute of Allergy and Infectious Diseases in collaboration with the National Institute of Child Health and Human Development, suggests that early diagnosis and treatment of HIV

infection in mothers may prevent transmission to the infant.

- According to the Pediatric AIDS Foundation, access to psychosocial care and medical treatment may improve the health of mothers with HIV.

The information presented here was compiled from the "The Public Service Advertising Bulletin," a publication of the Advertising Council (No. 149, January-February 1995).

## Well Woman Questions & Answers Empowerment + Knowledge + Choice

### What treatment is available for people living with HIV and AIDS?

Azidothymidine, which is most commonly known as AZT, is the first drug approved by the Food and Drug Administration (FDA) in the treatment of HIV and AIDS. AZT is an antiviral drug that helps contain the multiplication of the HIV virus. It has been shown to decrease the number of opportunistic infections that would otherwise be serious health risks for those living with AIDS. AZT has also increased the life expectancy of people with AIDS, thus allowing those people to have a better quality of life. Initially, AZT produced side effects in patients but when the dosage was lowered, without reducing the effectiveness, the side effects were virtually eradicated.

Experimental drugs are also being tested and some are available to AIDS patients through participation in clinical trials, importation from other countries, or through AIDS treatment buyers' groups. However, these drugs are not FDA approved and much more research has to be done on them before they can be purchased on the market.

For more information on HIV/AIDS, contact HOPE (formerly SPEACH). Call Sarah at x8025

To submit questions to the Well-Woman column, leave questions in the slot of the Bulletin office door in lower-level Melnosh or send your questions through campus mail addressed to the Bulletin, attention Women's Issues editor

# before sunrise

by Cathi Martarella

Recently the Arts and Entertainment Editor attended a press screening of *Before Sunrise*. After the screening Director Richard Linklater and his two stars Ethan Hawke and Julie Delpy discussed the project in detail.

Which European city is the perfect setting for romance? Paris? Venice? Rome? Wrong these spots are too common. The idea of a young couple falling in love in Paris is no longer a highly romantic notion but a cliché. And besides a true romantic doesn't follow the common path a true romantic dares to be different.

Richard

Linklater, the director of *Slacker* and *Dazed and Confused*, continues to set new standards in filmmaking with *Before Sunrise*, a romantic film which is mostly dialogue and set in the city of Vienna. Vienna? Why Vienna? When asked this question at a recent press screening Linklater responded by saying, "Why Vienna? They actually speak English there unlike most (European) towns. I liked that about it. Seriously, Linklater added, "I'd gone to this film festival there for *Dazed and Confused* and had a really good time there. I had looked at other European cities. Germany was pretty all I don't know they didn't have the same kind of sense of humor. I think I found in Vienna. I didn't want to do Paris or Venice or other typical (cities) or even Prague which is currently very hip. Vienna is kind of off the beaten track and it's really very beautiful and it has a great history."

Unlike many other European cities, Vienna has no



From left to right: Director Richard Linklater and co-stars Ethan Hawke and Julie Delpy.

been overexposed in films. Moviegoers will find the setting to be fresh and new. The film has an eternal quality unlike *Slacker* and *Dazed and Confused*, which are set in specific times and places and deal with topical themes. For instance, *Dazed and Confused* was set in the 70s and featured a heavily inspired 70s soundtrack. Whereas in *Before Sunrise*, the soundtrack is almost entirely composed of classical music and contains such timeless pieces as Bach's *The Goldberg Variations*, Strauss' *Vienna Blood*, and Vivaldi's *Concerto*

*In B Flat Major for Violin and Oboe with Rigelno Strings RV 548*. In addition, the protagonist in *Dazed and Confused* faced a typical dilemma for many teenage boys in the 70s: either smoke pot or stay straight in order to be eligible to play football. Linklater's latest flick tells the ageless story of two people trying to communicate. He said that he never saw this film in terms of generations. It could have been made fifty years ago or fifty years from now. Many will try to label this film as the Generation X take on *An Affair to Remember*. Ethan Hawke (*Dead Poets Society*, *White Fang*, and *Reality Bites*), the male lead in the film, said that Words like generations belittles the individual. And it also belittles Linklater's work.

He takes the old fantasy of falling in love while on vacation and makes it fresh through a great script and cast. A few lucky people have had the good fortune to

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## ARTS EVENTS CALENDAR

## Exhibitions and Permanent Collections

•**Art in General**, 79 Walker Street, Phone: 219-0473, Gallery Hours: Tuesday-Saturday, 12-6 pm.

•**Triple Feature**: An exhibition that offers an in-depth look at new and site-specific work by three individual artists, Bing Lee, Paolo Peosini, and Suzanne Bocanegra.

•The pictographs in Bing Lee's painted mural reveal the artist's notations of personal myths and fragments of deconstructed memory. Paolo Peosini creates a field of objects that are shattured with an axe. Suzanne Bocanegra's found and fabricated objects are arranged on shelves in ways which mimic the collecting habits and art education of Victorian era women.

•**Whitney Museum of American Art**, 945 Madison Avenue, Phone: 570-3633, Gallery Hours: Wed. 11am-6pm, Thurs. 1-8pm, Fri. thru Sun. 11am-6pm. Admission: \$5 for students with ID and free to the general public on Thursdays 6-8pm.

•**Black Male: Representations of Masculinity in Contemporary American Art**: Selected works that chronicle changing perceptions of African-American masculinity since 1968. Thru March 5.

•**Franz Kline: Black & White, 1950-1961**: Major Abstract Expressionist Works from the last decade of the artist's life. Thru March 12. Collection in Context.

•**Gertrude Vanderbilt Whitney: Printmakers' Patron**: An exhibition that reveals the taste, aesthetics, and collecting strategies of the Museum's early years. Thru March 12.

•**The Magic Map Book**: Prints by five leading artists who have reinterpreted an 18th century magic book. Thru Feb. 15.

•**Metro Pictures**, 150 Greene Street, Phone: 925-8335, Gallery Hours: Tues.-Sat. 10am-6 pm. **Cindy Sherman** Thru Feb. 11.

## Theater and Performances

•**Women's One World Theater**, 59 East 4th Street, Phone: 460-8067 for Reservations

•**Lesbian Bathhouse**: A lewd, luscious, lunatic Comedy about modern love. Where can you go when you're feeling a little...dirty?

Performances are Feb. 2, 3, 4 and Tickets are \$6 for Thursday's show and \$8 for the weekend performances.

•**Postcrypt Coffeehouse** is located in the basement of St. Paul's Chapel and features professional, amateur, and student performances every Friday and Saturday nights from 9pm-12:30am throughout the academic year. Postcrypt is the home of diverse music extending beyond blues, folk, jazz, rock, country, and a cappella, as well as performance art, poetry, comedy, and storytelling.

Friday, February Thurd:

•**Susan Renner Band**-Susan delivers a driving acoustic rhythm on her guitar, backed up by a violinist and bass guitarist.

•**The Chanting House**-Singer Susan McKeown, cellist Michelle Kinney, and guitarist Chris Cunningham perform original material with a distinctive and an acoustic rock sound.

Saturday, February Fourth

•**Open Stage**-Folk, blues, jazz, reggae you name it! We also welcome storytellers, actors, comics, and performers of all kinds. Performances start at 9pm and sign-up is at 8:45pm. There is an eight to ten minute time limit.

•**Repertorio Espanol** will offer half-priced tickets to college students (with ID) for any Friday night performance for the rest of the 1995 season. This special "two tickets for the price of one" college offer is on a first-come basis. All performances are at the Gramercy Arts Theater, 138 East 27th Street. College discount tickets for all Friday performances are \$15 with the second ticket FREE. For reservations the week of the desired performance, call the box office at (212) 889-2850. A limited number of tickets will be available for each Friday performance. All performances are in Spanish with simultaneous English translation. Friday 2/3/95 at 8pm: *And the Carnival Expired or ...Y Sa Armo La Mojanga*

Friday 2/10/95 at 8pm: *Real Women Have Curves or Las Mujeres de Verdad Tienen Curvas*

Friday 2/17/95 at 8pm: *Coffee with Milk or Cafe con Leche*

•**Minor Latham Playhouse** in Milbank Hall, Phone: 854-2079

•**Barnard Theater** presents *A Night at the Chinese Opera* on Feb. 3 at 8pm. Internationally renowned Chinese Opera star **Madam Hua Wenyi** concludes her week in New York with a performance of authentic Chinese Opera featuring the distinguished actors **Su Shengyi** and **Wang Taiqi**. The performance will be followed by a discussion with the performers.

Kun opera (*kunqu* or *kuju*) is China's oldest and most refined musical theatre form. A contemporary of the Shakespearean stage, Kun opera was for hundreds of years the theatre form patronized by China's intellectuals and its imperial court. **Madam Hau Wenyi**, former artistic director of the Shanghai Kun Opera Company and China's leading proponent of the refined female style of Kun opera acting (*gumendan*) will lead a program introducing this exquisite performance tradition.

The impact of Kun Opera on China's theatre world over the past several hundred years has been enormous. Since Kun opera's inception over 350 new forms of opera have appeared, the most popular of which being

(Continued on next page)



## ARTS EVENTS CALENDAR...

continued

Beijing Opera Su Shengyi, a former member of the Shanghai Beijing Opera Company and a performer of painted-role faces (mushan) will demonstrate some of the performance techniques used in Beijing Opera.

Tickets are \$8 for general admission, and \$3 for senior citizens and individuals with CUID. Call 854-3638 for reservations.

### Film

• Film Forum 2, 209 West Houston Street, Phone, 727-8110  
*the Warhol Factory 1963-1968* In Association with the Andy Warhol Foundation

*Poor Little Rich Girl* records a day in the life of glamourpuss Edie Sedgwick, with the first reel deliberately blurred, the second sharply focused. Said Warhol. "If she needed a script, she wouldn't have been right for the part."

*Beauty #3* is the most penetrating character study of Edie on film.  
Friday 2/3/95 1pm, 5:10pm  
8:55pm  
Saturday 2/4/95 1pm, 5:10pm,  
9:20pm

If you'd like your event to be listed in the *Bulletin*, please call Cathi at 854-2119.

## before sunrise

(continued from page 15)

have this fantasy become reality while some can only imitate it on the screen. Hawke, for example, traveled through Europe with his brother who met a woman in Rome. And of course, Hawke's brother threw their travel plans to the wind and stayed a day longer in Rome with his new lady friend while Hawke moved on to the next city.

Fortunately, Hawke had the good opportunity to create such a fantasy on screen with Julie Delpy. While Hawke's name recognition will initially attract a huge audience,

film goers will remember Delpy who steals the film from Hawke. Like Annette Benning in the remake of *An Affair to Remember*, she is extremely intelligent and mature. Her Celine is miles ahead of Hawke's Jesse mentally. In addition to her wonderful acting, Delpy brings an undervalued type of beauty to the screen. Unfortunately, the media dictates that women must be small and waify like Kate Moss or small and buffed like Sarah Jessica Parker. Throughout the film, Delpy confirms that a woman can have toned arms and a womanly body and still be absolutely beautiful.

Delpy proves through her brilliant performance that she is not just another pretty face like Milla who was in *Dazed and Confused* and never said a word. The French-born Delpy comes from a strong theatrical tradition (both her parents are theatrical actors). Early in her acting career, Delpy felt the need to rebel against her theatrical training and soon set her sights on a film. American audiences first saw her in *The Three Musketeers* in the part of D'Artaignan's (Chris O'Donnell's) girlfriend which she jokingly calls the Raquel Welch role. Just this past summer, Delpy starred as a soon-to-be-divorced woman who is the focus of her husband's madonna/whore complex in *White* (of Krzysztof Kieslowski's *Blue/White/Red* trilogy), a Miramax film which was a limited release this past summer. She is currently editing a film in which she both acted and directed. This rising star is comfortable both in front of and behind the camera.

Linklater enjoyed working with Hawke, who is the Artistic Director of the theater group Malaparte, and Delpy because they understand many aspects of the creative process. He commented that,

Working with the two of you (Hawke and Delpy) was almost like working with two other directors in a way. They both think cinematically. It was really

interesting. I never experienced that before and I predict that they'll make very interesting things.

He not only collaborated with the actors on the project but he also co-wrote the script with Kim Krizan, who appeared in both of his other films. According to Linklater, the project was an old idea that I had over five years ago, but when I sat down to work on the script in the

---

*As soon as I saw the words come out of their mouths in character, I just thought... that's it!*

*There was never another thought and there hasn't been since about who these two people were. I could proceed from then on in complete confidence.*

---

spring of '93 I asked a friend of mine (Krizan) to work on it with me because she's a woman and I really liked the way she thought and we bounced ideas off each other.

While writing it, Linklater knew that the script would become something else. The three of us (he, Delpy and Hawke) would work on once we started rehearsals. The rehearsal process brought the script to a new level. Delpy echoed this sentiment by saying, "We all wanted the characters to be really alive and everything so we had to bring a little bit more of ourselves to make it really natural. I think that's what I was really attracted to—cause I knew it couldn't stay like this. I knew it was a great script but I knew it would evolve into something else also and that's what also interested

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# FLICK FOCUS

*Boys on the Side*, a warm drama about the friendship created by three very dissimilar women has opened in the metropolitan area. This new flick stars Whoopi Goldberg, Mary Louse Parker (*Fried Green Tomatoes*) and Drew Barrymore and is directed by Herbert Ross.

*Boys on the Side* marks director/producer Herbert Ross' 25th feature film in 25 years. In that time, he has enjoyed successful collaborations with actors from Barbara Streisand, Vanessa Redgrave, and Julia Roberts to Laurence Olivier, Woody Allen, and Mikhail Baryshnikov, as well as associations with writers ranging from Dennis Potter to Neil Simon. His films have received a total of 44 Academy Award Nominations including acting wins for Barbara Streisand in *Funny Girl* and Richard Dreyfuss.

Although the aforementioned films are amazing, my favorite Ross production is *The Turning Point* which starred Shirley Maclaine (who's currently wowing audiences with her traveling one-woman show) Anne Bancroft and Tom Skerrit (of *Picket Fences*—who would have guessed that Ross would direct Skerrit who would later steam up the big screen in *Poison Ivy* with Drew Barrymore—one of the star's of Ross's latest flick). I know that I am babbling but I'm just trying to illustrate that Hollywood is just one big tangled web. Anyway, Ross is a great filmmaker and before I present a brief synopsis of *Boys on the Side*, I just want to implore you to rent *The Turning Point*. Traditionally films about the ballet have not done well with the general public at the box office, but Ross broke this myth by crafting a ballet flick that features

an engaging cast and a great dramatic story. The plot focuses on the friendship between Deedee Rogers (Maclaine), a former dancer who abandoned her career to raise a family and Emma Jacklin (Anne Bancroft), a prima ballerina who has sacrificed her personal life for her art and now must accept the fact that her career is virtually over. The two women envy each other and their mutual jealousy provides the film's dramatic tension. The film also contains a great sub plot which focuses on the blooming ballet career Deedee's daughter Emilia (played by dancer Leslie Browne) and her romance with a talented Russian dancer (Mikhail Baryshnikov) who has a daughter with Jessica Lange who just won a Golden Globe Award for her role as a military wife opposite Tommy Lee Jones, who rocks my fragile world. See I told you that Hollywood is just one big tangled web and since everybody works together I can always find an opportunity to mention my favorites. Moving on, I'd just like to say that *The Turning Point* is an interesting drama with lively characters that just happens to be set in the dance world. And if you are not a dance fan, you will be after this flick.

As I stated before, the average movie goer does not rush to buy a ticket to a ballet flick as most men do not readily see chick flicks like *Boys on the Side*. Well, Ross broadened the appeal of ballet flick and I hope he does the same for chick flicks. *Boys on the Side* tells the story of three women who are making a break with their pasts as they share a trip across the country. Each has memories she'd like to forget and circumstances she'd like to change. Over the

course of their trip together, they shed the armor they've built around the disappointments in their pasts. Laughing, bickering, crying, and defending each other they become friends, joining together to form something they've never really known before, something they've been searching for all along—a sense of belonging—a family—at least that's what the press release says. In addition, the film features an all female soundtrack which contains Bonnie Raitt's new cover of Roy Orbison's, *You've Got It*. So if you do anything this weekend either go see Ross's new flick, rent one of his old ones, or get the soundtrack.

If you don't like any of those options try seeing *Miami Rhapsody* which stars Sarah Jessica Parker, Antonio Banderas, and Mia Farrow. The story focuses on Parker who plays a young advertising copywriter who faces the biggest challenge of her personal life when she decides to accept her boyfriend's (Gil Bellows of the *Shawshank Redemption*) marriage proposal. Ironically she hopes to have a marriage just like her parents but then she learns that each and every member of her family is having an extra marital affair. Some of the individuals engaged in the numerous romantic liaisons include former Houston Oilers football star Bo Eason in his feature film debut and supermodel Naomi Campbell who is now an actress, writer and singer. The flick also features Jeremy Piven who was hilarious in *PCU* and is cofounder with John Cusack of *The New Criminals Theater Company* based in Chicago; he is definitely one to watch.

Many young actors like Ethan Hawke are dividing their time

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between film and theater work Hawke is the Artistic Director of the theater group Malaparte in NYC At a recent press conference Hawke said that the theater company just happened and he described it as creatively exciting when you take away a lot of the business aspects that can kill all your thinking and can possibly kill all your joy in doing what you do and the theater company is just a place to get back to that kind of joy in doing He lamented the fact that the public does not go to the theater for entertainment A theatrical background doesn't really exist anymore in the same way it used to you know the whole idea that actors are coming out of the theater people don't go to the theater in the same way It's too expensive That whole environment doesn't really exist

Hawke also commented on how his friend Lisa Loeb got involved with the film *Reality Bites* "That was just a fluke Lisa is a good friend of mine and it seemed like it was right for that movie I'm not a hokey running around town trying to score deals I didn't discover her her parents knew her long before I did (Be sure to see Hawke's latest flick *Before Sunrise* which is reviewed in this issue)

If you want to watch something but cannot leave campus this weekend there are plenty of new videos to rent *The Shadow* stars Alec Baldwin as the mysterious hero and Penelope Ann Miller as his psychic love interest Margo Lane and John Lone as the villainous Shivan Khan This action adventure film is based on the famous radio series *The Shadow* that was first introduced to audiences in 1930 as the spooky phantom narrator of radio's *Street & Smith's Detective Story Hour* In 1927 Orson Welles was the first actor to play the dual roles of The Shadow and Lamont Cranston in the mystery series People are always drawn to characters where there's a lot of mystery involved says star Alec Baldwin Take the famous line — "Who knows what evil lurks in the hearts of men?" — Well the Shadow really does know He's been there He's done some pretty terrible things He's not some boy scout who decided to put on a costume and go out and fight crime

If you prefer musicals to mysteries then check out the *Deanna Durbin Collection* If you watch great American Movie Classics on cable then you probably have heard of Deanna Durbin because all

summer long they ran ads for the Deanna Durbin Collection which could only be attained through this great TV offer But now his incredible collection can be found in stores as well MCA Universal Home Video is now proudly proclaiming that Canadian born Deanna Durbin is America's Sweetheart of Song (Um Hello but I mean like she is Canadian not American Canadians are invading I mean well they talk like us and look like us and apparently they act more like us cause Hollywood is full of them and they kick our ass on occasion in that great American sport called baseball) Anyway back to Deanna Did you know that she received a special Academy Award which was inscribed with the following "For bringing to the screen the spirit and personification of youth?" Shirley Temple won the same award four years earlier and Judy Garland won one in 1939

Long before Madonna sang *Take a Bow* Temple starred in a movie with the same title Despite the same titles the two works have nothing in common However both ladies are popular singers and dancers but only one is a successful actress Madonna is probably hoping to save her sagging film career by playing a witch in her next film project Well if the Divine M has not

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Cathi Marzarella is a  
Barnard Senior and  
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Gwyneth Marcus (Sarah Jessica Parker left) goes off the deep end and reconsiders her boyfriend Matt S. (Gil Bellow right) proposal of marriage in *Mina Hagen* v.1

## THE SAMPLES:

# 'Uninhibited and Expressive' on *Autopilot*

by Paula Vavas

I've been a big fan of The Samples ever since I first saw them at the 1993 HORDE festival at Jones Beach. My friends and I had come to see Blues Traveler but left planning to head straight to the record store the next day to pick up albums by four new bands: Colonel Bruce Hampton and the Aquarium Rescue Unit, Widespread Panic, Big Head Todd and the Monsters and The Samples.

Over a year from that first day, The Samples released *Autopilot* (W.A.R.) and let's just say that I was more than a bit excited. They say that the best work of an artist comes from despair and exhaustion and this fourth album by the Colorado quartet proves just that. After months of non-stop touring, The Samples took a much-deserved (and needed) summer vacation during which they recorded this quiet masterpiece. With delicate songs dedicated to singer/guitarist Sean Kelly's late mother ( "As Tears Fall" ), Kurt Cobain ( "Weight of the World" ) and Joseph Campbell ( "The Hunt" ), *Autopilot* crosses over into that genre where exists a sensitive balance between

expressive lyrics and a complementary melody.

That's not to say that this band can't jam. Oh, they can. They espouse all that is so important in rock music today: a band with a good sound and literate lyrics who's also great live. These songs confess for you, express your rage and declare your loves. Though a distinctive mellow sound practically defines *Autopilot*, this is no "easy listening" record. This is rock and roll at its best—uninhibited and expressive. Take tracks like "Water Rush" (written by drummer Jeep MacNichol) or "Madmen" by Kelly, and you have a song with a powerful message which also carries a consistently great sound.

And that, to put it simply, is what The Samples are all about. Years ago rock began undergoing a return to its roots: a return to the powerful, raw sound that was once the defining characteristic of music. The Samples have expanded upon this revival by taking these concrete foundations and building upon them a new, explosive sound.

*Paula Vavas is a Barnard First Year and a Bulletin Co-Music Editor.*



Al Laughlin (Keyboard/Vocals) Sean Kelly (Vocals/Guitar) Andy Shields (Bass/Vocals) Jeep MacNichol (Drums/Vocals) of THE SAMPLES

# 360's: Chemical Euphoria

by Kate Angus

Remember last semester? As Christmas vacation receded into a distant memory and papers loom ahead many of you are yearning for some sort of relaxation. For some of you that means checking out the current scene at Club USA or The Bat Cave. For those of you whose minds run along the same line as mine that means curling up on the tufton with a good book and some herbal tea. For others that means going to a movie (and may I suggest *Interview with a Vampire*? It's not that bad and this being a women's school the plenitude of attractive men in the cast makes it well worth the \$8 admission price). However to others the word "relaxation" brings to mind drugs (and I don't mean the kind you can buy at the pharmacy).

For those of you who are nodding their heads in agreement at my last sentence the 360's latest release *Strawberry Stone* (RCA Records) may be your best bet. It seems like great music to listen to while staring at your walls for hours and maniacally laughing. Hell let's be honest, the song titles alone give their trip away. With such catchy ditties as "When I'm High," "Stripping with the Angels," "Strangest Day (Mind Explosion)," and "Nitrate Angel Candy" this group could not only give William S. Burroughs some pointers but could also give Pink Floyd a run for their money. If it's a cerebral vacation you're in the mood for *Strawberry Stone* will deliver. (Note: I don't want any lectures on the multiplicity of dangers involved with recreational drug use nor do I want to be seen as encouraging it. I know it's foolhardy and illegal but

I'm not writing a commentary piece. However we all know some people use drugs. We all realize that. All I'm saying is that this is probably really good drug music. I don't know personally. I didn't check that angle out. I'm just doing a review here, okay? )

For those not interested in supplementing their musical experiences with mind altering substances the 360's are still worth checking out. The swooping dissonance (and I mean this as a compliment) of their guitars meld perfectly with rhythmic feedback and singer Audrey Clark's almost ethereal vocals. Their songs will get stuck easily in your head and you will find yourself singing softly under your breath such things as "she's tripping with the angels now all alone and far from home" while remembering that girl in your film class who was your best friend sophomore year until she turned her back on Robert Altman and dropped out to follow the Grateful Dead.

My greatest criticism of this album is the vast number of very short songs (one clocks in at 1:50 another at 2:33 another at 1:49 well you get the point). It's irritating to start getting into a song and then have it end about thirty seconds later. The prevalence of these little teasers (as I like so affectionately to call them) may well be to make up for the song "Nitrate Angel Candy" which is a whopping 10:44 long.

The 360's petty criticisms aside are an enjoyable group. I admit that my first thought when Hilary, my music editor called me was an uncharitable one. In fact as she kept reassuring me that I'd love them I kept thinking, "Why are you trying so hard to convince me of

this? If you think they're so good why don't you write the review yourself and let me try to catch up on sleep? Why would any good group have such a stupid name for their album anyway? Strawberry Stone or Strawberry Fields or Strawberry Spoon—isn't that just a glorified way of saying "fruit cup" which really is just another way of saying "fruit cake" and no half way listenable group names their album after insanity except Straitjacket Fits and I have all of their tapes already! I don't need this stress! I don't need to listen to Banana Fork or whatever the hell this group calls itself, okay? Ah those heady days of blissfully innocent youth. Hilary was right. I was wrong. God I hate that.

Kate Angus is a Barnard First Year and a Bulletin Staff Writer.

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# AM I A RACIST TOO?

by Sam McKinney

The first time I remember experiencing racism was in the first grade. Several black girls were playing tag at recess and I asked if I could join them. They said no; only people whose ancestors were slaves were allowed to play with them. As a descendant of slave owners and Klansmen, I did not fall into this category.

Elementary school was a to me of thoughtless racism, and I was no less guilty of it than anybody else. I had been taught that racism was bad, but I did not understand what constituted racism. We called each other names like nigger, chink, and honkey, not distinguishing these from names like nerd or geek. We did not do this out of hatred; we just did not know any better.

In sixth grade, after I made a particularly rude comment to a black boy in my class, he accused me of being racist. I was mortified. I apologized to the boy, an incredibly rare gesture in my elementary school, and I resolved never to make a racist statement again.

In junior high, my friend Gina (not her real name) and I fought endlessly with Gina's father, who told her if she ever married a black man he would disown her. We told him he was racist, and he replied, "I thought like you when I was younger; I was an idealist and I tried to treat everyone equally. But when you get older, and you live in the real world, you see how it is, and you just can't trust black people." We swore we would never be like him.

Gina and I went to high school with students of all races, and plenty of hatred all the way around. I remember gang fights in the halls. I remember the black girls who would sit outside and yell "white

bitch" when I walked by. If anyone accused them of racism, they would answer that we deserved to be punished for what our ancestors did to their ancestors. I remember the Asian immigrants, most of whom spoke little or no English, making them easy targets for abuse. The other students called all of them Chinese, but they could have been from anywhere. No one ever thought to ask where they were really from, and we could not tell the difference. I remember how some of these immigrants would point at me, whisper in a language I didn't understand, and laugh. I also remember my friend's brother, a white "rocket" who used to do "nigger" imitations, pulling his hat over his eyes and hissing, "Wutzzz uuuuup, boyyyyy!!!" I knew that there was something wrong with this, but sometimes it was hard to keep from laughing at his racist jokes.

"How can you call people niggers?" I asked him.

"There's a difference between a nigger and a black person," he said, "When I say nigger I don't mean all black people, just the ones with an attitude. I'm only insulting the ones who insult me." I knew he was wrong but his argument seemed so logical.

My junior year, I transferred to a private school, filled with rich, white liberals just like me. I felt guilty for being another rich white kid abandoning the public school system, but I did it anyway. In my private school, I was never threatened. It was easy to be liberal.

Three years after I had left my first high school, and Gina was still there (she was my age, but she had dropped out and failed a few times, so she had to repeat a year), she called me at college. I had not heard from her for a long time and I could

not understand the language she spoke. She used slang that I had never heard, and her attitude seemed strange, but uncomfortably familiar. "The school has gone to shit," she said, "There are all these black gang members, and I can't even walk down the hall without being harassed for being white. All the cheerleaders are Chinese."

"Gee," I said sarcastically, "the cheerleaders were so much cooler when they were white." I did not know what else to say. I understood her fear. I even understood her hatred. But I did not want to acknowledge it. In the world where I now lived, I never had to think in terms of race. People were just people, and even though most of the people I knew were white, I believed that everyone else was basically the same. In Gina's world, people are not the same. The Asians didn't speak English and the blacks were hostile gang members. Of course these stereotypes didn't apply to everyone, but they did apply to enough people that it was easy to forget that they were only stereotypes.

Black people at her high school hate Gina for being white, so she hates them, not for being black, but for hating her. But if she hates all the blacks that she knows, isn't that the same? If when she insults people, she always specifies their racial backgrounds, doesn't this make her a racist? She doesn't say "nigger" or "chink", she says "black gang members" and "Chinese cheerleaders." She conveys her hatred in a more subtle manner than in elementary school, but she feels it just the same.

I can't deny that Gina is a racist, but I have also lived where she lives, and I understand exactly where her feelings come from. I have  
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experienced the hatred which causes her hatred. Does that make me racist too? I do not usually refer to race when I speak in fact I avoid it at all costs. When I speak of the people Gina fears I say only gang members but the unspoken word black is still in my thoughts. If my thoughts are racist does it matter whether I say them? Does it matter whether one says nigger or black gang member or even African American if the intent is the same?

Gina has become the thing we both feared she has become what her father said she would become but this does not make her father right. In the real world most black people are just as trustworthy as anyone else. And if they are trustworthy it is because of their

situations or their individual personalities certainly not because of their race. Most of the black people at my school were probably not hostile gang members. But the gang members were so loud that the others became invisible. When you are confronted every day with angry black eyes yelling white bitch it is hard not to hate.

The people I knew fit the stereotypes. I know now that in the real world most people don't fit the stereotypes but in the isolated world of my high school it seemed as if they did. My friend's brother didn't pull his nigger imitation out of thin air. The black people he knew really acted like that. I knew them too and this is why I laughed. But of course I didn't really know them. I didn't know what they were like inside. I never tried to understand

anything about them besides their external behavior and this is why I had no right to laugh.

When I see Gina I see what I could have become. I am not any better than Gina or my relatives in the South whom I suspect of being Klansmen. I was lucky I escaped from the world where stereotypes seem real because poverty traps people in them. I escaped not because of my own virtue and tolerance but because my parents had the money to protect me. Inside I am the same as Gina. And deeper inside I am also the same as the Asian immigrants and the black gang members along with everyone else.

*Sam McKinney is a Burnard sophomore*



# The Heart of the Matter

by Amy Leavay

## And Geraldo would be on which channel?

I'm not a racist, a classist, or a sexist. I'm not homophobic, biphobic, or claustrophobic. I'm not prejudiced against people in wheelchairs, people of different ethnicities, people of different religions, or people with different taste in clothing. In general, I am a very PC, tolerant person. There is only one exception: I hate stupid people.

When I say stupid, I don't mean Forrest Gump stupid, that's ignorant. I don't mean five-year-old stupid, that's naïveté. I mean those thousands of people who populate our world, holding respectable jobs, attending prestigious schools, and camouflaging themselves as normal. When in fact these people are stupid. They ask stupid questions, they say stupid things, they act in stupid ways. And the thing that really pisses me off is that they have no excuse.

Example: number one, without a doubt, on the first meeting of each and every one of my classes, each and every one of my semesters since my introduction to Barnard College of Columbia University, someone always asks the instructor a question which is clearly answered on the syllabus. Questions like, "How much does the final count?" or "Where are the books sold?" Or my personal favorite (I don't hear it so much in college, but it was a staple in high school), "Will we be graded on this?"

And the stupidity persists throughout the semester. Nine times out of ten, the stupid question asker becomes the stupid comment maker. He or she will come up with twenty-minute recapitulations of last week's lecture and try to pass off the ideas as his or her own. The branchchild will attempt to flaunt their intelligence by going into long drawn-out stories on their personal experiences and their grandmother's theology in an attempt to be heard. When in fact their speeches are of no concern or interest to the other fifty people in the class. When will they ever learn?

Now I know what some of you are thinking: that old favorite, "There are no stupid questions." Frankly, I don't buy it. There are stupid questions. People ask them all of the time. Another example: if you please, over vacation, all of the network affiliates in Baltimore (where I'm from for all you new readers) changed stations. This means that Channel 2, which was NBC, became ABC; Channel 11, which was CBS, became NBC; and Channel 13, which was ABC, became CBS. It's not that confusing and you had to be an idiot not to grasp the concept because all three stations had tons of commercials and specials explaining the switch. I won't even mention the radio commercials, newspaper articles, and telephone hotlines. (Although by not mentioning it, I mentioned it.) Anyway, the number one question asked by my fellow Baltimoreans pertaining to the Big Switch was, "Where's Geraldo?"

When I read that, I began to cry. I cried for all the stupid people in the world who don't know how to read a TV Guide. I cried for all the people that live in such a media vacuum that they resort to Geraldo for entertainment. And most of all, I cried for the City of Baltimore. Are my fellow citizens that stupid that they need thousands of explanations telling them which channel Geraldo is going to be on?

Now before you get smug, Miss Boise, I am convinced that stupid people live everywhere. Watch the news at night; you are bound to hear about someone who did something terribly idiotic and got themselves arrested or injured. Stupid people are always in line in front of me at the grocery store, bewildered with the concept of giving the cashier \$10.02 if the bill is \$8.02, not \$9.00. They wait on me in restaurants, charging me for a cheeseburger when all I got was a Coke. They pull fire alarms in campus buildings to get pictures of a fire engine. The list is endless.

I'm sorry if I offended anyone. Actually, I'm really not because if you were offended by any of these stories, I think you should rethink your attendance at this institution. Just remember, Geraldo is on Channel 2 at midnight.

*Amy Leavay is a Barnard junior and a weekly Bulletin columnist.*



# Fine & Fierce

by Sae Yun Kim

## The Canon and Its Isms

Over the past decade, a conservative vanguard, including the likes of Allan Bloom and E.D. Hirsch, has raised a stink over the state of higher education in America today. Under the flimsy pretense of research, I was able to explore its polemical incursions, having been intrigued by the fiery debate in academia for a long time now. (I know, hard to believe a racy issue can come out of academia.) I am most interested in the issue of canonicity, i.e. what works professors teach in their courses now, and what they have taught in the past. After a week-and-a-half of course shopping sprees and maniacal studying of the Schedule of Classes, I feel very familiar with the state of Columbia University's canon, and I have to admit those neo-conservatives may actually have one or two valid points.

Primarily interested in English, I pored diligently over this section, only to discover that the department concentrated heavily on issues of race and gender. As a woman and a minority myself (two strikes or two pluses depending on where you stand in the political spectrum), I do find the topics pressing matters of study; however, I agree with Mr. Bloom, defeatedly, mind you, that oftentimes the historical value of works takes precedence over their literary merit. If I really like a work and it just happens to be a seminal piece from a black female writer, I want the emphasis to be on the work's merits rather than the author's particular background. The over-emphasis on such differences as race and gender often has a reductive effect on a person's talents, even if the aim is to increase awareness of otherness.

Using myself as an example, I could introduce myself a multitude of different ways. I could say, "Hi. I'm a female of Korean origin and have been living in the U.S. since I was one. I do not strongly align myself with any political parties." Or, I could say, "Hi. I'm having a terrible day so far running from my dance class to my editorial meeting and back again for a performance later this evening." Neither of these two flaccid introductions sums me up, but I find the latter a little closer to who I really am. The main difference between the two introductions is defining what I do, as opposed to who I am, and what I do is far more interesting and far more informative of who I am.

I've had the unfortunate experience of running into the occasional dumb-head who asks me, "Where are you from?" I reply, "Minnesota." In turn, he asks me, "No, where are you *really* from?" First of all, don't do this to any minority. It is highly exasperating, and you're just asking for somebody to play with your ignorance (a favorite comeback: "Well, I'm *really* from China, which, you know, is the same as Korea and Japan. Those textbooks lie. There's no difference, really"). I get ornery at this point, because the person is obviously preoccupied with how I look — not with who I am. I feel the same way in certain classrooms. Sometimes, I even find myself mentally whispering an apology to the author on behalf of the class.

Sure, I wholeheartedly agree educators have sorely neglected some authors because of their race and gender, and these authors do deserve a place in the canon. But the trend has been to create separate canons: Asian-American women writers, the male homosexual experience in literature, writers of the Caribbean and African Diaspora, and of course, the dead white European male (DWEM) perspective. Couldn't these different canons integrate a bit more? Can't we get beyond the hyper-awareness of arbitrary distinctions? This is not a plea for mass renunciation of individuality, but it is a call for the creation of new categories of organization in academia. For instance, a recurring theme in Asian-American literature is generational conflict; the theme is rife in writings from all ethnic groups. A mix of these writers could yield stronger pedagogical results — students remember the themes more clearly, rather than incidental details about the writers, and the emphasis on the universality of a theme underscores common bonds we all share, no matter who we are.

Unlike the neo-conservatives who suspect liberal professors of conspiracy, and bemoan the good old days when the canon only included DWEMs, I only ask that divisiveness not be fostered in a new way by the creation of wholly separate and unrelated canons. There's a connection between all of them — it's just a matter of finding it.

Sae Yun Kim is a Barnard Senior and a Bulletin columnist.

*before sunrise*

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me

Linklater described the experience as an exuberant collaboration and fun but he added that their definition of fun is not the typical definition of fun. Delpy described fun as being locked in a room for eight hours straight. They worked intensely for three weeks before shooting began and by the end of this period Delpy claimed that she could recite her lines anytime and anywhere even in her sleep.

The backbone of the film is the script and the dialogue. In order for the film to be a success Linklater knew that both aspects had to be perfect. I was really picky. Had I

not gotten the right cast I wouldn't have made the movie. In most movies the movie is set and oh yeah we need a cast. This was like let's get a cast and then we'll make the movie. I always informed everybody I was working with that if I don't get the right two people then I'm not gonna do this. He added that as soon as I saw words come out of their mouths in character I just like (thought) that's it. There was never another thought and there hasn't been since about who these two people were. I could proceed from then on in complete confidence. Before production began Linklater wanted every aspect of the film to meticulously

choreographed.

Although the film has a spontaneous quality the cast and crew had to work painstakingly to create such an illusion. Linklater did not just run around with a camera and have the actors ad lib their lines. He said that "You can't really afford or I can't anyway to turn on a camera and see what happens that doesn't interest me." Hawke added that "you have to work really hard

that's perfect that's a wonderful thought. Let's add that. In fact one of the funniest scenes in the film occurred when the couple and two Viennese actors on a bridge was actually unscripted. Linklater said "The play that the two guys were in on the bridge that's a real play that was going on in the summer. In the script remember we had funny scene with Viennese people TBA. I met one of the guys and had an



After an enrapturing chance encounter on the EuroRail Jesse (Lohan Hawke) provocatively suggests that Celine (Julie Delpy) postpone her travel back to France and instead embark upon a spontaneous expedition of Vienna in *Casle Rock Entertainment's Before Sunrise*

immediate attraction to him because his name was Tex. I had come all the way from Texas to meet a guy named Tex.

Hawke described Tex as being extremely unhappy. He (Tex) was so sure that this scene would be cut from the movie. According to Hawke, Tex kept saying "but this scene is irrelevant."

(to achieve the appearance of spontaneity). I think all of our movies (Linklater's) have a really spontaneous feel to them. By working with you (Linklater) I've learned that you have to work really hard to get that.

Linklater admitted that some scenes were engineered at the very last minute. We would discover some things at the very last minute and I think the way to achieve that is I mean we have a really strong structure. We really believed in the structure like where it began and where it ended. What it was about really was the foundation very rock solid. We could be all inclusive. I mean we could have a great idea oh

And Linklater replied "I like irrelevant stuff. I think it's cool."

Linklater has a great ability to take irrelevant situations and transform them into commentaries on the human experience. Life is about trying to connect random moments in an effort to find meaning and it is also about accumulating moments of understanding with one's peers. Linklater claimed that "Honesty had to ring true. We didn't want a lot of false sentiment. We were lucky we were able to shoot the film A to Z in the right chronological order which is important because the movie is so much an accumulation of

(continued on the next page)

**before sunrise**

(continued from the last page)

experience between them

Not only is the film an accumulation of experience but of styles Linklater said that he was shooting for a literate audience

**Nobody wanted to do this film period I showed it to these guys (Castle Rock) who had done A Few Good Men and In the Line of Fire, and big film, and they said 'you know this could be really good.' they called me up a week before production started and they said 'are you sure you can do it in twenty-five days, if you need that extra time, go ahead and take it We just want you to make the best film you can.'**

hybrid between a European and an American film Ironically this film was financed by Hollywood and not independent or European channels and this independent film maker had high praise for unrelenting. They were great Everybody talks and there's a lot of Hollywood bashing about how horrible it is and how you have to re shoot endings and everybody's very cynical about Hollywood But the truths with this film before I met the Castle Rock people the script was out there in independent channels and the European channels but they were turning it down Nobody wanted to

do this film I showed it to these guys (Castle Rock) who had done *A Few Good Men* and *In the Line of Fire* and big films and they said

You know this could be really good They were very intelligent and supportive collaborators They called me up a week before production started and said Are you sure you can do it in twenty five days If you need that extra time go ahead and take it We just want you to make the best film you can

According to Linklater in order to make a great film one has to make sacrifices I have no sympathy for young film makers who are like oh film is so expensive the film stock how can you do it and yet they take a ski vacation or buy a new car His sacrifices have paid off because *Before Sunrise* is a hit

**Cast and Crew**

Jesse Ethan Hawke  
 Celine Julie Delpy  
 Wife on Train Andrea Eckert  
 Husband on Train Hanno Pöschl  
 Guys on Bridge Karl Bruckschwaiger  
 Tex Rubinowitz  
 Director Richard Linklater  
 Producer Anne Walker Mcbay  
 Writers Richard Linklater  
 Kim Krizan  
 Executive Producer John Sloss

*Cathi Martarella is a Barnard Senior and the Bulletin Arts and Entertainment Editor*

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## How the Other Half Lives

*continued from p. 12*

Department One of the things that Baird finds that Barnard and the School of Nursing share is the involvement of the student body with women's issues and politics. It was here at Barnard that Baird feels she gained her awareness of women's issues and it is this awareness that helped her to discover her interest in the field of women's health. Eventually Baird would like to utilize her medical knowledge by working on

an Indian reservation in Arizona where qualified women's health practitioners are in short supply. The federal government has several programs whereby a student's loans are forgiven through working in underserved areas.

*Sheila David is the Bulletin Science Editor and a Barnard Senior.*

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 CALENDAR OF EVENTS  
 February 6-9, 1995

Monday, February 6

7:00-10:00 p.m.

Dramatic Skit Night: presented by student performers  
 Upper Level McIntosh  
 Complimentary food and beverages

Tuesday, February 7

12:00-2:00 p.m.

Acappella Lunch  
 Lower Level McIntosh

7:00-9:00 p.m.

Art Expo with guest speaker, artist Deborah Kass  
 Altschul Atrium  
 Complimentary food and beverages

Wednesday, February 8

12:00-2:00 p.m.

Acappella Lunch  
 Lower Level McIntosh

8:00-10:00

Commercial Workshop with Karen Kayser of Steve & Linda Horn Productions  
 Upper Level McIntosh  
 Complimentary food and beverages

Thursday, February 9

12:00-2:00 p.m.

Literary Luncheon with professor of English and writer Mary Gordon, BC  
 Sulzberger Parlor


8:00-10:00 p.m.

Coffee House Open Mic Night  
 Quad Cafe

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