

*Bacnard*

# Bulletin

1 October 1997 • Issue 3



Cover Story:  
Summer Grant Recipients

Inside:  
An Interview with Superchunk •

Megan's Law: Pros and Cons

Feminist Pioneer: Jane Gould

# Students Voice Their Plans for Change

This year, Barnard is in the midst of improvements to many parts of the campus. Some are designed to directly benefit students, while others will improve the college's image as a whole. As Barnard enters the second phase of its \$125 million campaign, the *Bulletin* decided to evaluate the improvements and determine if the administration is addressing the areas in the most dire need. We turned to students for their advice.

## Comments

- ★ The campus is really starting to turn around. Too bad I won't be here to enjoy [the improvements], since I'll be graduating in May (class of 98)
- ★ 304 Barnard Hall smells really bad and there are two unpainted splashes in the front, but the rest of it is beautiful. I think it's kind of unfortunate that the Columbia Student Center will open when I'm a senior. I would be more apt to hang out there if I was younger (00)
- ★ The construction hasn't really affected me. 304 Barnard Hall is really nice, but other classrooms, like the ones in Milbank, aren't that nice (01)
- ★ I think by the time they're done, they'll look nice. [The technology improvements] will help people coming in a lot, as long as they improve the service and personal help (99)
- ★ I'm generally apathetic. The lecture hall looks nice (00)
- ★ The gym looks really nice. I didn't know there would be construction. Some of it has been kind of intrusive. They could have done it before school started. The Sultzberger bathrooms are gorgeous (01)
- ★ Hooking students up with e-mail seems to be taking a long time. I don't think they should have rushed because they weren't prepared. I still don't have my e-mail (89)

## Complaints

- ★ The improvements are great, but it's not cool coming to school after paying all this money and seeing the school in chaos without being notified over the summer (00)
- ★ In Milbank we can't hear ourselves talk during my voice lesson because they're building the greenhouse. If the noise level is bad, I have

- to go to my voice teacher's apartment to have my music lesson (01)
- ★ It surprises me that you can pay so much to go to a school and the facilities are crap. I visited some SUNY schools and they were really nice (01)
- ★ [There was] no urgent or dire need to renovate [304 Barnard]. The funds would have been better spent on computer technologies and upgrading to Windows 95 on the machines in the computer labs (00)
- ★ It's really hard to study during the day in my room because I can hear the construction. I live on the seventh floor of Sultzberger and I've had to take the stairs because the elevators are down and it's taking a long time to repair them (01)

## Suggestions

- ★ It's unfortunate that they're spending large amounts of money to make isolated areas look beautiful while the rest of the school remains in sub-standard conditions. The elevator in Milbank is still atrocious (99)
- ★ The school should be improving. It shouldn't wait until everything is falling apart (01)
- ★ Over the summer, some of the mailings were haphazard. Maybe they're kind of slow (01)
- ★ They should improve on the classrooms. I have one class that's next to the half-a-million dollar classroom, and it's basically a hole in the wall. They should have basic facilities, like chalkboards and overhead projectors available. The classroom technology is kind of dismal (00)
- ★ Please do something to 202 Altshul. The springs in the chairs are torture devices. They keep popping out, and they scream like hyenas whenever people move a quarter inch (00)
- ★ They need to keep the food stocked so it doesn't run out before dinner's over. If they're going to make us eat on meal plan, they've got to provide us with food (01)
- ★ It'd be helpful to have more washers and dryers (01)
- ★ It would be nice if there was more theater space. I guess I'm going to have to wait a long time for that (01)
- ★ I'm three doors out of Sultzberger and I can't feel the air conditioning. Their nice bathrooms are calling my name (00)

## Barnard Bulletin

editorial board: editor-in-chief: elise choultrou; managing editor: jennifer fland; art director: linda rodriguez; features editor: stacy cowley; assistant features editor: spahia surendran; commentary editors: jon berman, jessica ellian; arts editor: becca crowell; music editor: rufan edler; news editor: eva goldsmith; staff writers: alyna alabar, alyna goldfarb, charli long, mila malick; production staff: layout assistant: esther park; management: office manager: suej park; bus pass assistant: miki melnick; advertising manager: tospora cohen; advertising assistant: anel gordon; office assistant: sima goldfarb; adviser: chene stender; the *Barnard Bulletin* is published weekly by the *Barnard Bulletin* staff at Barnard College, New York City. It is printed by Vanguard Printing. Subscriptions are \$20 per academic year. Information requests and address changes may be sent to the *Barnard Bulletin*, 3005 Broadway, New York, NY 10027. Reproduction in whole or in part is prohibited. Voices is the editorial comment of the editorial board of the *Bulletin*. It is published after approval by a majority of the editorial board. Voices is not the property of the editors or the attempt to enlighten the college community. Cover photo by Sara Guarniro-Rippberger.



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## Barnard Events Calendar...October 1-7

Wednesday, October 1

Deadline to purchase optional supplemental insurance for *Senior Water Service*  
 Upper Level McIntosh 6-8 pm  
 Kick off reception for Latino Heritage Month

Thursday, October 7

James Room 7pm Panel Discussion—Egg Donation, Medical Social, and Ethical Issues in the Donation of Eggs by Healthy Women. Co-sponsored by The Barnard Project for Gender and Science and Barnard Student Health Services.  
 Ailschul Alumni 7:30pm Workshop—Creating a Life Worth Living: Career Counseling for Artists, Innovators, and Entrepreneurs. Led by artist and author Carol Lloyd, based on her forthcoming book, *The Vegetarian's Manifesto* 954-7877

Wednesday, October 8

Lower Level McIntosh 8pm Latino Jeopardy Quiz Game. Co-sponsored by the Barnard Students of Color Committee

Monday, October 6

Thursday, October 9  
 Celebration of Latino Women

news briefs

news briefs

news briefs

news briefs

news briefs

### Panel to Prompt Ethical and Feminist Analysis of Egg Donation

On Tuesday, October 7, The Barnard Project for Gender and Science and the Barnard Student Health Services will co-sponsor a panel discussion, *Egg Donation: Medical, Social, and Ethical Issues in the Donation of Eggs by Healthy Women*. The forum will be led by experts in the field, including Barbara Katz Rothman, professor of Sociology, City University of New York Graduate Center and Baruch College; Tie Powell, M.D., assistant clinical professor of Psychiatry, Columbia Presbyterian; and Mark Sauer, M.D., chief of Division of Reproductive Endocrinology, Columbia Presbyterian. Many aspects of the medical, social, and ethical issues of reproductive technology and egg donation will be examined. The panel will take place in the James Room of Barnard Hall at 7pm.

### Barnard Community Welcomes New Staff

Barnard welcomed the 1997-98 school year with many new additions to the college faculty and evident capital improvements on campus. There are also how ever some less noticeable, but vital additions to the Barnard community. New this year to the college staff are Charie Sheridan, Jennifer Lamerdin, and Audrae Constant. As Associate Director of College Activities, Sheridan manages McIntosh Student Center and

therefore has the opportunity to work closely with many Barnard students. She advises student organizations such as the Bulletin, McIntosh Activities Council (McAC), and the Barnard Student Admissions Representatives (BSAR). Sheridan is responsible for programming campus events related to McIntosh Student Center.

Like Sheridan, Lamerdin is spending her time at Barnard programming college events, but she is also preparing for those seemingly far off months of summer. Lamerdin, the Associate Director of Special Events and Summer Programs, organizes summer housing for Barnard sponsored programs and oversees facilities services on campus during the summer. The hot and humid months, however, are not Lamerdin's only concern. She is also responsible for organizing special events throughout the year, including conferences, receptions, and presidential entertaining. Because of her wide range of responsibilities, Lamerdin works closely with many organizations on campus, particularly Student Life. The Special Events and Summer Programs office will begin hiring student staff in December.

Constant is in charge of the upperclass areas in the Quad. She supervises all of the Brooks/Hewitt/Tower RAs, directing them and assisting with programming. She also advises Hall Council.

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## essentials

**Barnard Success No BS (part 2)** Students interested in developing life and decision making skills in addition to academic skills should attend this series of workshops designed for sophomores, juniors and seniors. Dean Ellen Kreger and HEOC Assistant Director Santa Arcoho will coordinate the workshops which will begin on Thursday, October 2 in the Elliott Hall Parlor.

**Graduate School Panel** Three Barnard professors including Professors Castelli and

Poindexter will offer personal insights into the graduate school experience on Thursday, October 9 at 6pm in Altschul Atrium. This is a unique opportunity to learn from faculty members. The panel will be moderated by Dean Aaron Schneider; the program is co-sponsored with the Office of Career Development.

**Truman Scholarships** Juniors with very strong academic records who are considering graduate school and careers in public

service may wish to consider applying for a Truman Scholarship. For further information please see Dean Schneider. Call x42024 for an appointment in addition to strong academic records, good candidates will have extensive leadership and public service experience.

**Diploma Name Cards** Diploma Name cards for February 1998 graduates should be turned in to the Registrar's Office by Friday, October 3, 1997.

## Roommate Problems? Well-Woman Is Here to Help

Dear Well-Woman,

My roommate is driving me crazy! She's a total slob and always leaves her stuff all over the room, including on my bed and chair. I try to keep my side of the room neat, but she doesn't seem to get the message. She also borrows my clothes without asking and returns them with stains. Her friends are always hanging out in our room. Sometimes I can't even sit at my own desk, because her friends are taking up all the space. I haven't said anything to her yet. I'm just too mad. Besides, I'm afraid she won't like me any more if I say something to her. Help!

Sincerely,

Afraid to be a Bitch

Dear Afraid,

It sounds like you have a lot of issues to deal with. The first thing you may want to do is find a productive way to release some of your anger and frustration. Try talking to a close friend about your problem, taking a long walk, or watching a funny movie. If you are going to approach your roommate about these issues, it's important to be calm when you do it. Rather than airing all your complaints at once, choose one or two things that are most important to you and focus on those things. If you dump too much on her at once, she may be more likely to get defensive and shut you out completely. When you approach her, try not to be accusatory, but rather say how her behavior makes you feel. For example, rather than saying "You're always messing up my side of the room," you could say "I like to keep my side of the room neat. When you put your things on my side of the room, it

frustrates me." Instead of simply pointing out the problems, offer some solutions of your own and ask her how she thinks the problem can be resolved. Sometimes people just need to have their behaviors brought to their attention, and problems can be resolved quickly once they are discussed. If she reacts harshly or if you simply don't feel you can talk to her, you may need to bring in a third party to mediate, such as your RA, a Graduate Assistant, or an Area Director. If you are determined to get away from your roommate, just remember that a new room could be even less compatible with you. Confronting a person whose behavior bothers you can be scary or anxiety provoking, but the results are often positive and well worth the effort.

Sincerely,

Well-Woman

# Summer Grant Recipients Canvass the Earth

by Melissa Marrus

For the six recipients of Barnard Student Government Association (SGA) Summer Grants, exotic summer plans became realities. In locales ranging from the Netherlands to the Texas border, students utilized their grants to formulate and complete projects to be shared with the Barnard community.

Kavita Vafu, coordinator of the summer grants program, was one of the recipients. She traveled to India to set up an AIDS awareness program for high school students. "It's not as much of a recognized issue in India as it is here," she explained.

In creating a club which made presentations concerning the modes of spreading HIV infection, she hoped to encourage dialogue

to the information. Such education is desperately needed in India, where the subject of AIDS and HIV is generally taboo. "I think we had a really good response," Vafu commented. Because of her efforts, a group of thirty high school students was able to perform street plays in their native tongue about AIDS infection. By the time she left India, Vafu had established a group of students committed to increasing AIDS awareness in the schools.

Saskia Smith pursued a project in Dutch architecture. She traveled through the Netherlands, stopping in cities well known for their diverse styles of architecture—such as Rotterdam, The Hague, Delft, and Amsterdam—to examine the stylistic and functional changes in the construction of various buildings. Her research focused on the sociohistoric aspects of the architecture. She used photography and sketches in her documentation, which she organized to create a book tracing the development of Dutch architecture.

Sara Guerrero Rippberger found a source of inspiration for her project in her hometown on the Tex-Mex border (see cover photo). In conjunction with an internship with a photographer, Guerrero-Rippberger prepared her own photographic essay featuring scenes of everyday life on the border. Her project is currently being exhibited in El Paso and will be featured on the Barnard campus later this semester.

Rita Powell had originally proposed to attend a five-day pagan ceremony in Massachusetts and base her project around the people she encountered and her experiences there. However, she discovered that the organizers of the ceremony were less concerned with the ideology behind paganism than with superficial practice of the rites of the religion. So Powell reevaluated her project and decided to express her own interpretation of the fundamental principles of paganism. She designed physical representations of the five elements of paganism: earth, air, wind, fire, and spirit. Most of the elements are portrayed through collages. For her model of the air element, Powell "made a clock of dollar bills. I tried to show the ethereal quality," she explained. Her work will be displayed at Barnard later this semester.

For her project, Amy Boutell went halfway around the world to Indonesia to study the *Wayang Kulit*, a traditional shadow puppet production based on the epic *Ramayana*, which contains stories sharply contrasting good and evil. The shadow puppet production consists of the *dalang*, the puppet master, and the *gamelan orchestra*, a steel orchestra that plays in the background. Boutell attended several productions, which are performed regularly for tourists. She interviewed the *dalangs*, did extensive research into the history of the art form, and assessed effects of Western influences on the decline of the *Wayang Kulit*.

Amy Cosloy, who created a cookbook distributed to students living in suite-style residence halls, could not be reached for comment.

Melissa Marrus is a Barnard sophomore.

## Cover STORY



Saskia Smith's sketches from this summer will be incorporated into her book on Dutch architecture.

and make students more aware of the risks of certain kinds of behavior. Her group performed skits, conducted lectures, and created games to increase the students' exposure

# Alumna Profile: Feminist Pioneer Jane Gould

by Sophia Sapozhnikov

The voice over the telephone is feisty, friendly, cheerful, and assertive. It is the voice of 78-year-old Barnard alumna Jane Gould, recent author of *Juggling: A Memoir of Work, Family, and Feminism* and the first director of the Barnard College Women's Center.

"I wrote *Juggling* because ever since my retirement from the Women's Center in 1983 a few people have wanted to write about my professional responsibilities," Gould begins. "There also existed a gap in women's literature with regard to the return-to-work movement of the late 50s and early 60s."

Gould was instrumental in breaking traditional stereotypes of women. She helped many middle-class women return to work and school, thus destroying the stereotype that women are unable to learn and work after marriage and motherhood. From 1954-65 she worked for the Alumnae Advisory Center, a nonprofit organization that helped women secure jobs, and in 1957 she helped found a pioneer program for Barnard alumnae who were not recently engaged in paid employment and were now seeking information about returning to work and school. This led her to an eight-year position as the Barnard Director of Placement for undergraduates. As Director, Gould helped set up the student-run Barnard Bartending Agency and a student-run babysitting service, both of which continue to operate today. She also created an alumnae mentoring program, a mechanism through which current students can spend a day with former students learning about the job and the working world.

"The high point of my career came in 1971 with the creation of the Women's Center," Gould recalls. "It was created as a response to

student upheavals and as an acknowledgment of the Women's Movement."

Gould was appointed as first director of the Women's Center in 1972 and held the post until her retirement. Initially, the Women's Center had no blueprint to work from. It was a "completely new creation dedicated to being a physical and psychological meeting ground for women. It grew out of students' mistrust of adults into a concrete feminine presence in New York."

Under Gould's guidance, the Center created an annual conference, *The Scholar and the Feminist*, which provided leadership on the changing debates and progress in feminist thought and action, according to Gould. The Women's Center established a women's studies program, a women's counseling project, and an adult education program for alumnae.

In *Juggling*, Gould writes, "My vision [for the Women's Center] claimed Barnard as the jewel in Columbia's crown, the first stop for scholars, journalists, activists, and artists from the world over seeking resources on women's issues."

Gould's work at the Women's Center led her to realize that the most important strides in feminism were to be made in academia. Once women's studies gained acceptance within the academic world, feminism was no longer viewed as an ephemeral fringe movement. It guaranteed for Gould that "feminism won't die out like it did in the 19th century."

Gould was born into a strict, wealthy Jewish family. In the mid-30s she attended an experimental college, New College, that was part of Columbia's Teachers College. In 1937, looking for a more rigorous course of study, she transferred to Barnard, where she majored in sociology. She wanted to attend graduate school, but because of a lack of encouragement she succumbed to marriage, as she phrases it, in 1942.

Marriage and motherhood made her realize in 1953 that she wanted to be known as someone other than Bernie's wife and Nancy and David's mother. "I wanted a personal identity."

She created that personal identity by working. She was a pioneer in the return-to-work movement, a "gentle agitator" in encouraging



Influential Alumna Jane Gould in 1980

Barnard undergraduates to enter the work force and an active feminist. Many times Gould challenged tradition at Barnard by bringing the controversial issues of abortion, sexuality, and homosexuality out into the open. She coordinated an explosive and eye-opening conference (as part of *The Scholar and the Feminist* annual conferences) titled "Towards a Politics of Sexuality" in 1982, which was not warmly received by Barnard's administration. Recently, the conference has been acknowledged as a crucial beginning step toward the acceptance of gay & lesbian studies into the academic world.

"It is always difficult to bring about change in a traditional institution," remarks Gould. "Over the years, my experiences at Barnard were wonderful.

Sophia Sapozhnikov is a Barnard sophomore.

## WALKING for a Cure

by *Charl Long*

The American Cancer Society estimates that this year 182,000 women will be diagnosed with breast cancer and 46,000 will die of the disease. On Sunday, September 14, over 17,000 people gathered in Central Park to help raise funds to lower those numbers by participating in The Race for the Cure. The main fundraising event of the Susan G. Komen Breast Cancer Foundation, the Race is held annually in 77 cities. It is the largest series of 5K runs in the United States.

The Komen Foundation was founded in 1982 in Texas by Nancy Brinker in memory of her sister Susan G. Komen. Komen died of breast cancer at age 36 in 1980, leaving behind two small children and a husband. Since its founding, the Foundation has become the largest private sponsor of research dedicated solely to breast cancer and has raised more than \$65 million for research, education, screening, and treatment. It sponsors a National Grant Program which gives grants and fellowships in basic and clinical research and awards other grants for breast cancer prevention and treatment programs for underserved populations. The annual 5K races are the Foundation's best known fundraisers.

The 17,863-person turnout for this year's

New York race was a significant increase from last year's turnout of 11,200. Kim Watkins, Administrative Director of the New York race, attributed the high participation to an "increase in publicity, more corporate sponsors like Lincoln Mercury and Ford Credit, and more applications being distributed throughout the New York area."

The Race for the Cure is a 5K walk/run and depending on the city is either coed or an all-women race. The New York race is women only, but this year an event for men was added called *Three Miles of Men*. It was designed to allow men affected by breast cancer to support the Foundation more directly. Men who registered received the race t-shirt and lined the 5K route, cheering on the runners and walkers. Survivors wore bright pink hats and carried pink race tickets. Other runners wore pink pieces of paper on their backs reading "I Race for the Cure in Celebration of or in Memory of [Name]. Many women had multiple names on their tags. A young girl, around ten or eleven years old, walked hand in hand with an older woman. The tag on her back read "I Race for the Cure in Memory of My Mommy."

Each participant was asked to collect donations in the form of sponsorships. Twenty-five percent of the money raised will go to the Komen Foundation to fund research nationwide and the remaining 75% will fund programs in

the New York Tri-State area. Local agencies receiving funding from the race include the American Italian Cancer Foundation, the Chinatown Health Clinic, and the Sharing and Caring program. The American Italian Cancer Foundation has a mobile mammography clinic which travels throughout the city giving free mammograms. Sharing and Caring aims to educate new immigrants from Eastern Europe and the Chinatown Health Clinic targets elderly garment workers.

The Race for the Cure is not the only event this fall which will raise money for women's health. On October 5, Central Park will host Share-A-Walk, a four-mile walk to provide support services for women with breast or ovarian cancer and their families. On October 19, the American Cancer Society will be sponsoring Making Strides Against Breast Cancer, a five-mile walk. Money raised will sponsor research, education, patient services, and advocacy. Next year's Race for the Cure will be held on September 13, 1998.

For more information on the Race for the Cure, call (212) 293-0570 or visit <http://www.raceforthe cure.org>. To find out more about Share-A-Walk, call (212) 869-3431. For information on Making Strides, call 1-888-ACS-8899.

*Charl Long is a Barnard sophomore and a Bulletin Staff Writer.*

## Intramural High Lights

by *Becky McQuade*

The opening of Intramural Volleyball leads us to believe that this will be an intramural season packed with action and excitement. Sunday evening

September 21 started with a close match between the Pink Ladies and the Roadrunners (Women's League). Although the Roadrunners provided tough competition, the Pink Ladies had smart moves and key players such as *Kristen Ardell* to help lead them to victory.

The following Co-Rec matches of the same night were just as exciting. *Diggin on You* defeated the *Chocolate Chips* as *Sarah Kim* displayed her fine service, scoring 13 straight points in game 2. *Team Crunch* showed a strong performance, crushing *page 11*



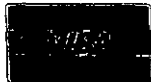
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# ARTS CALENDAR

for the week of October 1

## MUSEUMS

•Alternative Museum

594 Broadway

*Nervous Systems* Heidi Kumao through 11/1

•Brooklyn Museum of Art

200 Eastern Parkway Brooklyn

*Current Undercurrent* (work by local Brooklyn artists) through 1/25/98

•Guggenheim Museum

1071 Fifth Avenue at 89 Street

*Robert Rauschenberg: A Retrospective* through 1/7

•Jewish Museum

1109 Fifth Avenue

*Camille Pissarro in the Caribbean* 1850-55 through 11/16

•Metropolitan Museum of Art

1000 Fifth Avenue

*Georgia O'Keeffe: A Portrait by Alfred Steiglitz* through 10/5

*Wordrobe* (costume exhibit) through 11/23

•Queens Museum of Art

New York City Building

*Cai Guo Qiang: Cultural Melting Bath: Projections for the 20th Century* through 10/26

•Whitney Museum

945 Madison Avenue

*The Tate Gallery (London) Selects: American Realists* through 10/5

*Bob Thompson: 1963-65* through 11/4

•Whitney at Philip Morris

120 Park Avenue

*Acacia Sheep* (photos of lunels between Grand Central station) through 10/10

•Museum of Modern Art

11 West 53 Street

*Object and Abstraction: Contemporary Photographs* through 10/7

*Franz West: Sociable Sculpture*

## Wordrobe: Fashion for the Literary-Minded

by Stephanie Shestakow

Haute couture clothing is often viewed as a luxury that most of us could never afford. Many scoff at high fashion and have responded to it by saying "No one really wears that or Who can afford that anyway?" It is necessary though to rethink how we look at fashion. Besides keeping us warm, it exists as an artistic medium capable of a wide range of expression.

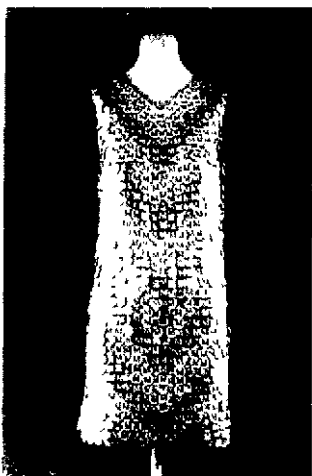
Like the conceptual art of the twentieth century, fashion designers are constantly working with the possibilities of materials. The way a designer cuts and drapes fabric is similar to how a painter manipulates canvas and paint. Although few may ever wear the apparel featured in *Wordrobe*, the current costume exhibit at the Met, fashion remains not only about what is practical but what is possible.

Art and literature intersect through the objects and apparel displayed in the *Wordrobe* exhibition. The items range from an English

Almsbag (1630) embroidered with Remembe the Pope to Jean Paul Gaultier's graffiti printed men's ensemble (1994). While approaching each of the show's four sections, it is important to provide curatorial Richard Martin's comment: "This section of retro clothing more than anything is a tribute of communication that becomes discourse."

Message and Moralism focuses clothing meaning is conveyed through the use of story telling. One view is a decorative slip dress which quotes from a book of manners. Language can also be used as an incoherent or jumped system and not an expression of meaning. This

way it encourages freedom. The stream of consciousness of fashion is examined in the second section, Babel. The third part, Calligraphy, reveals the beauty of letters and numbers with simulations of handwriting and graphic forms. Finally, Blasphemy examines



Metropolitan Museum of Art button dress 1997 by Ji Eun Kang

COURTESY OF RICHARD MARTIN, 1998

expressions of dissent using secondary subjects like graffiti. Dada and Surrealism: labels, monograms, polemics, and politics. The end of this section features apparel which demonstrates the presence of language in contemporary fashion, such as logos, brand names, and store names with which we are all familiar.

Joseph Chen's use of famous texts in his ensemble is very interesting. It includes printed expressions from the Declaration of Independence, the Constitution, and the Gettysburg Address. In his introduction to pop art, the Warhol influenced Temple's Solid Dress, and Norma Kamali's

Eye Chart Ensemble" take the mundane and make it fantastic. Some of the best pieces in the show are Jean Charles de Castelbajac's blouses, skirts and dresses featuring text and illustrations from the well-loved children's story *Le Petit Prince*. These are charming, imaginative and wonderful. The memorable quotes from Saint-Exupéry's tale are indeed what make these clothes delightful.

Another striking piece is de Castelbajac's "Cruciform" dress (1984). On it is written "Je suis toute nue en dessous" which translates

to "I am completely nude underneath." The dress becomes secondary in the phrase, although it is part of this oxymoron of word and image. In this way, the piece truly speaks for itself. There are many messages to ponder in the exhibit.

*Wardrobe* explores the intersecting worlds of words and wardrobe. It runs from September 8-November 23 in the Costume Institute at the Metropolitan Museum of Art.

*Stephanie Shestakow is a Barnard senior.*

→ **SUPERCHUNK** from page 16 view began to switch gears. It turns out that the fuel to Superchunk's vehicle is alcohol. Jim relayed that the band plays better drunk and that the band is actually not as coherent if they play sober. When Jim began to delve into this personal affinity for alcohol, I lost interest in the conversation.

Then, I actually started a small argument with Jim when he told me that he feels that Superchunk are a punk band. I'm sorry Jim but I fell asleep listening to the new CD and last time I checked, I do not fall asleep to a good blazin' punk record. Yet, the album is growing on me. "Watery Hands" is a good song. If you like indie rock, then you're probably already familiar with Superchunk and possibly the new CD, *Inoob*.

*Living*. An important thing to note is that it has guitar solos if that doesn't frighten you, then it bleeds into Superchunk for some quality indie.

And now a message to Jim: Jim, stop pretending that you're in a punk band. You're an indie rocker! Accept this! Your attitude towards your band is pitiful. Dust your sorry butt off of the barstool and be true to yourself because you seem as though you're going through the motions of being fulfilled, but you are far from it. If I learned one useful thing from this interview, I learned that I never want to be thirty and as uninspired and unenthusiastic as you are about your band.

*Anna Goldfarb is a Barnard sophomore and a Bulfinch staff writer.*

## Intramural Highlights

→ **INTRAMURAL HIGHLIGHTS** from page 13 both JAAM and the Hebrew Helicats in the r double header. Their fearless play combined with great teamwork, make them the season's favorite to win it all. Keep reading Intramural Highlights to remain posted on all our sports action along with upcoming recreation events. Tennis, Bowling and Soccer will begin soon. Keep rooting for your favorite teams!

## ARTS CALENDAR

for the week of October 1

• International Center of Photography  
1133 Sixth Avenue

*On the Edge: the Werner and Elaine Dannheisser Collection*, through 1/20

*Eye of the Beholder* (beauty as seen by female photographers), through 11/13

### GALLERIES

• The Work Space

96 Spring Street

*Lilith*, through 10/11

• Gagostian Gallery

980 Madison Avenue at 76 Street

*Andy Warhol: Ladies and Gentlemen*

• Ace Gallery

272 Hudson Street

*Robert Rauschenberg: A Retrospective*, through 11/9

### THEATRE

• The Hext Chronicles

Synchronicity Space

55 Mercer Street

through 10/5, 925-8645

### FILM

• The World of Oz

Miller Theater

10/7 at 8pm, \$5 for students

### DANCE

• A Tribute to Savon Glover

Miller Theater

10/5 at 7:30pm, \$10 for students

• Dancemakers

The Joyce Theater

175 Eighth Ave at 19 Street

9/30-10/5, 242-0800

## CLASSIFIEDS

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# Shakespeare on a Modern Day Farm

by Jen Berman

King Lear is a cantankerous domineering patriarchal farmer? Well not exactly in the new movie *A Thousand Acres*. Based on the Pulitzer Prize winning novel by Jane Smiley it is essentially a tale of two sisters. Larry Cook (corresponding to the title character in *Lear*) decides to divide his thousand acre farm (his kingdom) among his three daughters Ginny Rose and Caroline. Caroline (*Lear's Cordelia*) objects. During a raging storm Larry turns on his two eldest daughters and eventually ends up suing to get the farm back. Family secrets pull Ginny and Rose together but ultimately alienate Caroline who acts as their father's lawyer in the suit.

Jessica Lange's performance is amazing: she portrays the many layers of the narrating character Ginny with skill. She begins with the slow simple speech one might expect from a seemingly naive farm wife. But she can also play the seductively sweet daughter dancing around her cranky father when she talks with her sister Rose. We see some of the true and complex emotions of the woman at her core. Lange plays her part somewhat guardedly, a

convictive fire like no other. At a dinner party she has a wonderful moment of indignation raging about her father. But just when he

more version

As far as movies based on books go, *A Thousand Acres* is a good alternative. It does not



A modern-day *Goetz* (Lange), *Regan* (Pfeiffer) and *Cordelia* (Leigh)

convincing display of emotion begins to make up for her previous droning, she reads from the TelePrompTer: "I'm tired of this game." Then, in a jerking motion, her fire returns as she throws a board game from the table.

As she shelters Caroline, Jennifer Jason

glamorize the plot and develops the characters surprisingly well for a movie shorter than two hours in length. But this does not mean that it entirely does justice to the novel. It leaves out a few key scenarios, including one in which Ginny becomes obsessed with poisoning Rose with her favorite sausage. What is most obviously missing, though, is the mirroring of the Shakespeare play to which the novel's title adheres. For example, the blindness of Larry's height, Harold, much like the blinding of Gloucester in *Lear*, is offcut in the transitions from *King Lear* to the novel to the movie. A good one, it is!

As far as movies based on books go, *A Thousand Acres* is a good attempt. It does not glamorize the plot and develops the characters surprisingly well for a movie shorter than two hours in length.

reg. Ife Ginny would never expose herself to anyone.

Like here Pfeiffer as Rose sounds mostly like she is reading lines from a script except when she gets angry. She can play

Leigh looks like a teenager with her hair always in a ponytail but handles herself well. She makes for a surprisingly warm and heartfelt Caroline whom the audience hates by the end of the movie but can sympathize with in the

Jen Berman is a BA in Anthropology and the author of *Common Day's End*.



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# MUSIC CALENDAR

for the week of October 1

## ROCK

Wednesday 10/1

Jed Fair @ Knitting Factory

Thursday 10/2

Baboon @ Coney Island High

Suzanne Vega @ Knitting Factory

Kelley Deal 6000 Pansy Division @ Continental

Third Eye Blind/ The Dambuilders @

The Supper Club

Friday 10/3

D Generation @ Coney Island High

Suzanne Vega @ Knitting Factory

Less than Jake @ Tramps (Sold Out)

Saturday 10/4

Casualties @ Coney Island High

Suzanne Vega @ Knitting Factory

H20 @ Tramps (2pm)

Sunday 10/5

Suzanne Vega @ Knitting Factory

Tuesday 10/7

Son Volt @ Irving Plaza

## UPCOMING SHOWS

The Promise Ring @ Brownies 10/10

Echo & The Bunnymen @ Roseland 10/25

Jane's Addiction @ Hammerstein Ballroom  
10/30 and 10/31

## Snuff and The Dickies Conquer Coney Island High

by Anna Goldfarb

The best show transpired Friday September 19 and you probably weren't there. Snuff and The Dickies took Coney Island High by storm and left few uncathed.

### CONCERT REVIEW

This show was truly unique. Snuff hails from England. This is important because the audience was treated to several taunts between the band and the audience which included the phrases "f--- bastard" and "bloody hell!" It was like a live version of *Transatlantic*.

Snuff are on the growing punk label Fat Wreck Chords which is known for its Southern Californian punk tendencies. However Snuff does not quite fit into this category. Their music is much more creative and derivative. They incorporate more overlooked instruments into their blend of punk rock such as keyboards and trombone. They played many songs off their album *Dem mamussabebank* and provided a good show.

Next, The Dickies took the stage. This was their twentieth anniversary show. Their age has not slowed them or their music down one iota. The word that best describes this band is sharp. The lead singer, Lenny, had a biting comeback for every insult the audience hurled. The Dickies charged through an energetic set that kept the crowd on their feet, showing no traces of weariness. The Dickies churned out pop-punk songs that define the genre.

Don't repeat your mistake—the next time that Snuff and The Dickies are near you, go see them. These are two bands that will remind you why you love attending shows.

Anna Goldfarb is a Barnard sophomore and a Butler staff writer.

## The Marvelous 3 - The New Rick Springfield?

by Catherine Wallcraft

The Marvelous 3's debut album *Math and Other Problems*, on the Deep South label is a series of "punkified-pop" semi-clichéd yet still entertaining vignettes of long gone wrong and crushes turned sour. Their sound which is a combination of a more commercial Elvis Costello and a harder *Fountains of Wayne* has a very 80s American rock vibe.

The Marvelous 3 which has its roots in Atlanta, Georgia, is a classic power trio: a singer/song writer/guitarist (Butch) a bassist (Jayce) and a drummer (Slug). They use an uncluttered sound and solid musicianship to emphasize their simple melodies and song structures.

Many of the songs seem to have been written over the course of the same relationship because Butch tends to be a bit one note in his lyrics. "Leopard Print" a cut with sweet backing harmonies is a rich girl/poor guy lament. Butch wails during the chorus "I run into walls cuz I don't have the balls to run over him. This mentality continues for much of the album. Girls just don't treat this man right." "Appetite" the focus is on the lyrics. And when you come home late at night, take a fork and tear it apart! Come on baby eat my heart."

At times the rhymes in the lyrics are rather pedestrian. For example in "Cars Cold" Butch sings "And I just about cried when I pictured the scenario of you screaming out could you please turn up the radio?" This adds to the feeling that these songs could easily be videos in heavy rotation on VH-1's *The Big 80s* program.

It seems as though this band would be better suited to an album of covers. They recently played the

### ALBUM REVIEW

CMJ Music Festival and on October 9 they will be at Continental. If you're into 80s power pop the Marvelous 3 may be the band for you. If you think the 80s were a decade bereft of talent in the mainstream, it's advisable to skip this CD.

*Catherine Weirach is a Bamard first year.*

## Weezer Fans Rejoice!

*by Samantha Reeb-Wilson*

Any fan of Weezer will be pleasantly surprised with *Garageland*, a hot new band from New Zealand—they have a Weezeresque quality that is hard to ignore. Most of *Garageland*'s music is a mixture of classic New Zealand pop and mid-nineties ennui that caught the ears of *Garageland*'s label *Flying Nun*, on which they have released their latest album *Last Exit to Garageland*.

*Garageland* started out playing on the fringes of the Auckland scene in New Zealand. They made their debut in 1995 with an album entitled *Come Back Special*. After their track "Come Back" caught not only the ears of fans but a record label as well, *Garageland* was well on its way to popularity. Although nothing has yet been released in the US, *Garageland* has established a large fan network in New Zealand and England.

*Last Exit to Garageland* has just been released and should not be passed over by American listeners. The band has an upbeat and popish sound that will undoubtedly earn it some radio cuts in the near future. The music is light and fun as compared to some of the more emotionally heavy lyrics that happen to be popular right now. Their upcoming single "Fingerpops" is being released in February. "Come Down" the single that caught the attention of

their record label and fans, is also on their new CD (to please their diehard fans).

The second song on the album "Fingerpops" is what one would expect from a group that has not had much exposure. The vocals and guitar lines sound like they were recorded in someone's basement. The rough, vintage sound is what will add to the listener to the group. The drums crashing and the faded vocals, although unpolished, are a refreshing



*Garageland's CD cover matches their sound.*

break from all the fabricated music out now. The bass line that repeats through "Fingerpops" is addictive; you'll catch yourself humming the song over and over. The bouncy and tight bass and guitar lines make you want to jump up and dance around.

"Come Back" has the same catchy guitar lines but is a little bit heavier than "Fingerpops." This song has been played on student radio throughout New Zealand to give the band a jump start. The fiery Hawaiian like guitar that plays throughout the song adds a new and interesting dimension to the music.

*Garageland* offers good fun music that is a nice break from what is in the mainstream right now. *Last Exit to Garageland* is hot and should be a part of any music fan's collection.

*Samantha Reeb-Wilson is a Bamard first year.*

## MUSIC CALENDAR

*for the week of October 1*

### JAZZ/SWING/ SPOKEN WORD

#### Wednesday 10/1

Dave Pietro @ The New School  
Pat Martino Quartet @ Birdland  
Mambo Negro (Latin jazz) @ Kavehaz

#### Thursday 10/2

Pat Martino Quartet @ Birdland

#### Friday 10/3

Frank Foster and his Loud Minority Big Band @ Minetta Lane Theatre  
Pat Martino Quartet @ Birdland

#### Saturday 10/4

Greg Tardy/ Nicholas Peylon @ Minetta Lane Theatre  
Pat Martino Quartet @ Birdland

#### Sunday 10/5

Walter Bishop Jr. Trio @ Birdland

#### Monday 10/6

The Vanguard Jazz Orchestra @ The Village Vanguard

#### Tuesday 10/7

Roseanna Vitro Tribute to Ray Charles @ Birdland

## Dandy Warhols—Coming Down and Rising Up

by Lisa Dean-Kluger

"Velvet Underground? Rex-5th with 60s harmonies and a dose of good old fashioned NW rock" the Dandy Warhols' new CD fits

Album  
REVIEW

this description and then some. A well-blended stew of haunting ballads and a twang similar to that of the B-52s, their latest album *Come Down* is popcorn for your ears. The medley was released earlier this year on Capitol Records and has been winding

its way up the charts ever since.

The band first piqued the public's ear in 1995 with the release of *Dandy's Rule OK*. However, their flight to the top hit turbulence later that year when financial problems and big egos got in the way. The rude awakening of reality sent the Dandys back to work and the result, *Come Down*, was well worth the wait.

The album's hit single, "Not Even if You Were the Last Junkie on Earth," has risen steadily on alternative music charts nationwide. Quirky lyrics like "I never thought you'd be a junkie because heroin is so passe" coupled by

music that would evoke a few bubbly notes even the most stoic of alternative listeners makes this song an understandable hit. Other songs that capture the same vintage vibe are "Minnersoleil" and "Every Day Should Be a Holiday Complete" with guitar twang and synthesizers.

These songs draw the listener with what the *Whitman Weekly* calls "all floppy guitars and ultra-catchy vocals."

Headbobbing

pop aside, the Dandy Warhols' album contains ballads complete with a soulful voice that would draw out the loquacious at any con-

cert. "Good Morning and I Love You" captures a side of the CD not seen on MTV. The music is haunting and moose but is also a welcome change, providing variety throughout the album. Although they tend to run a bit long,

these slower songs introduce moodfully, as while maintaining the band's psychedelic aura.

The Dandy Warhols have had a long trip to their flight to stardom, but now that they've reached cruising altitude, they are working hard to maintain it. The Dandys will be paying the



The Dandy Warhols: *Attitude* and then some

*Roxy* on Tuesday, September 30. Any fan of alternative-pop would definitely find this band worth seeing.

Lisa Dean Kluger is a Barnard first-year.

## Anna Picks a Fight with Superchunk

by Anne Goldberg

*Superchunk* has just released its eighth full-length album, entitled *Indoor Living*, on Merge Records. Recently, I was able to speak to guitarist Jim Wilbur. For the duration of the interview, Jim seemed jaded about his band's success and was quite comportsending. He frequently interrupted me and actually delivered a five-minute dissertation on the difference between independent and

major labels. I wasn't able to get a word in edgewise so I left the interview annoyed and revealed that I was over. So for you, dear readers, I jumped into the dark *Superchunk* cave to learn more that I ever wanted to know about weird, alternative thirty-year-old men with huge egos and how they feel free to patronize, suspecting teenage and-a-half-year-old Bernhard when emerged with the following insights:

According to Jim, it's not hard to win

the band because he is able to make a living off it. His contribution to the band is his ability to bitch and moan. Given the chance, Jim said he would eliminate the "making" aspect of being in a band, for he feels that it wears him down. His first real rock show was a performance of Joan Jett's, which he attended with his mother. He insists that he just really like 50s and 60s. Furthermore, he thinks that college kids do not burn things.

Around this point, the interview page 11



## Should We Compare the Landmark and the Tourist?

by Mita Mallick

"Mother Teresa was a landmark. Diana, a concerned tourist." This statement was the headline from the Indian weekly magazine *Outlook* and was printed in the Perspectives section of the September 22 issue of *Newsweek*. Taking into consideration that it was from an Indian magazine, and being of Indian heritage myself, I began to wonder if it was the



The "landmark" conferring with a small child

eyes of those cast out by the rest of society. Yet can we then say that Diana was the tourist, visiting the landmark? She had the problems that we all face, along with a royal title and the rest of the world to contend with. Diana was the nursery school teacher married into the British monarchy, and she had the opportunity to do things that many of us could never fathom. She became a princess, but her life was far from those of the princesses in the fairytales our parents used to read

us before our bedtimes. I do not recall *Sleeping Beauty* visiting children with cancer and AIDS, and trying to reform the ways of a cruel and uncaring world.

The image of a tourist is a woman with a camera around her neck, brochures and pamphlets galore, stopping at a sight to merely see the ruins. She may take pictures, be moved by what she created, be saddened by all the decay, and move on. A tourist travels from place to place for pleasure. She will go back home to show all of her pictures and to brag of all that she has learned. Maybe she will return in a few years. More likely she won't.

The deaths of these two women were unfortunate, but it is disturbing that the media has taken the liberty of comparing and contrasting the two. They were both internationally known for their love of humanity, which brought them together last June at a meeting in New York. But Mother Teresa and Princess Diana, while both extraordinary, were different and incomparable. I have yet to hear anyone compare Jacqueline Kennedy and Indira Gandhi. So how can anyone compare Mother Teresa and Diana? How do you ever begin to compare a saint and a princess?

I would consider a concerned tourist to be the many of us who walk Broadway each day and drop a dime into some hungry person's cup. We may be concerned each time we see him or her as the dime falls into the cup, and then thoughts of our own problems of class, sex, and family and relationships fill our heads. And we will pass him again from time to time and let our friends know how we feel for him, and then return to our own lives. Diana was more than that, and she did more than that. She gave herself to the people.

The contrast between a concerned tourist and a landmark is harsh. I cannot refute that Mother Teresa was a landmark—she was a remarkable person who had the power to see the love of Jesus in the

eyes of those cast out by the rest of society. Yet can we then say that Diana was the tourist, visiting the landmark? She had the problems that we all face, along with a royal title and the rest of the world to contend with. Diana was the nursery school teacher married into the British monarchy, and she had the opportunity to do things that many of us could never fathom. She became a princess, but her life was far from those of the princesses in the fairytales our parents used to read us before our bedtimes. I do not recall *Sleeping Beauty* visiting children with cancer and AIDS, and trying to reform the ways of a cruel and uncaring world.

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Diana deserves more credit than the title of "concerned tourist" gives her. She was a royal who did not have to open her heart to so many and spend so much of her time helping the less fortunate. She could have been the typical storybook princess, schmoozing with the rich and famous, being spoiled and sheltered in her world of privilege. Toward the end of her life, she was immersed in helping charities and holding fundraisers, and I don't think she held a baby dying of AIDS in her arms for pleasure or culture. I am not saying that she was a martyr or a saint or even a landmark. But she was more than a visitor stopping by. She was a friend and a temporary citizen among the sick and dying.

I would consider a concerned tourist to be the many of us who walk Broadway each day and drop a dime into some hungry person's cup. We may be concerned each time we see him or her as the dime falls into the cup, and then thoughts of our own problems of class, sex, and family and relationships fill our heads. And we will pass him again from time to time and let our friends know how we feel for him, and then return to our own lives. Diana was more than that, and she did more than that. She gave herself to the people.

Mita Mallick is a Barnard ophthalmologist and the Burien Business Assistant.

## Known Sex Offender As Scapegoat?

by Alice Eckstein

It is difficult to criticize a law that could avert the rape and murder of a little girl.

"Megan's Law" signed into law in New Jersey in 1993 attempts to prevent known sex offenders from entering a community without informing their new neighbors of their criminal past. Convicted rapists, child molesters, and pedophiles are judged to be low-, medium-, or high-risk when released from jail. Low-risk sex offenders must notify local police departments when they move into an area. Middle-risk offenders must notify police departments and local youth groups. Those judged to be high-risk and likely to repeat their crimes must notify the police, who then inform the entire community that a convicted rapist or child molester is living in their neighborhood.

There are good arguments in favor of the law. A common belief is that most sex offenders cannot ever reform, but will always feel a need to continue their abusive behavior. Short of keeping a convicted child molester in prison forever, there is no way to guarantee that he or she will not act again. Thus, Megan's Law can protect both potential victims and the actual perpetrator from his or her deviant behavior. The

**There have always been, and always will be sexual offenders. But as a society, we are naive to assume that a law requiring community notification will reduce the problem significantly.**

safest alternative to life imprisonment is to inform the community in which the offender lives. It might even be good for the potential repeat offender to know that he or she is under observation by the community, making it easier to avoid dangerous situations. There have even been cases in which attacks have been prevented by the application of Megan's Law.

However, the issue of criminals' civil rights is less significant, considering that the law is not meant to be an extended punishment but a safety measure. The law exists to protect potential victims from potential attackers, but the real question is whether this law is effective. Most children are not molested by strangers or even neighbors, but by family members or close friends. Psychologists believe this is also the most damaging type of abuse because it destroys the environment of safety a child needs to have at home. It is also the more repetitive form

of abuse, as strangers on the street do not usually attack specific children more than once. A familiar figure can abuse a child for years. Megan's Law may save a few children, but the danger lies in parents' assumptions that they are protecting their children by monitoring suspicious strangers.

Similarly, most women are raped by men they know, with whom they have a connection. It is easy to demonize a stranger to create a sense of security—nobody wants to think that someone in the home might be suspect. In this sense, the law is merely a small bandage covering a mortal cut while deeper injuries are ignored.

How can we begin to fix this problem? We cannot live in an atmosphere of

suspicion, assuming every family member to be a potential molester or rapist. Instead, we must look around, observing the images that affect our attitudes concerning sex and sexual violence, images that we see every day on the sides of buses. Advertisements make women look like victims of violence and perpetuate this image as "sexy." There are far too many portrayals of women who look as though they have just been thrown to the floor, limbs sprawled and jaws askew. These are not accidental images. Is it so easy to forget the ideology sold by five-year-old girls who enter child beauty pageants dressed as Vegas showgirls?

There have always been, and always will be, sexual offenders. But as a society, we are naive to assume that a law requiring community notification will reduce the problem significantly. Images and societal norms teach us that women and children are natural victims. As long as a community breathes easily, thinking that its children are safe without examining the possibility of other dangers, they are still putting themselves at risk. As long as images equating sex and violence are available every day, our way of looking at ourselves is compromised. Moviemakers and advertisers rape and pimp women and children every day. This is the true danger, and it should be as morally unacceptable as releasing a convicted sex offender into a schoolyard. Megan's Law helps us to lie to ourselves, pretending that the main source of danger to our families and ourselves has been removed.

Alice Eckstein is a Barnard junior.

Pro  
Con

## Should We Protect Criminals or Children?

by Jen Berman

Several years ago, the body of a brutally raped and murdered seven-year-old girl was found in a basement in suburban New Jersey. The basement was in a house just across the street from her own home. After his release from prison, convicted sex offender Jesse Timmendequas moved there. Still mentally ill, he was able to stalk young Megan Kanka from nearby—and her family never knew the danger presented to her daughter until it was too late.

### Pro Con

New Jersey Governor Christine Whitman signed "Megan's Law" into effect in November 1993. Named for the martyred poster child of this new public protection movement, it provides neighborhood communities with potentially valuable information. When a convicted sex offender is to be released from prison, he or she is rated as having high, moderate, or low risk of repeating the crime. The determining factors are the victim's age, the extent of the violence, use of a weapon, and the offender's criminal history and psychiatric profile.

The law requires that high risk offenders notify everyone in their surrounding community. Moderate risk offenders must notify schools, youth groups, and the police, and low risk offenders need only notify the local police department. Notification includes the name, address, and photograph of the offender. The system was designed to keep the community safe and informed, but to avoid unnecessary prying into the lives of those who have been rehabilitated.

Sex offenders have already had a chance to turn on as a part of normal society. They have already had a day in court to determine the guilt or innocence. Although this country may be the land of "a second chance," a sex offender's "second chance" often precludes someone else's. Eighty-five percent of all offenders will repeat their crime at least once if they are released into society, and the effects of their own mental illnesses may continue to plague those around them.

Approximately half of all violent rapists are clinically psychopathic. All offenders in the high risk category, and some of those from the other categories, suffer from the behavioral disorder known as compulsions. None of the psychological studies examining these criminals as de-

In response to this occurrence and other rapes by previously convicted sex offenders, New Jer-

sey determined that complete rehabilitation is possible. The system's silence allows released criminals to remain hidden and ambush their unsuspecting prey.

Opponents of Megan's Law claim that it infringes on an offender's right to privacy and stigmatizes the offender for life. One of the law's more vocal adversaries is Edward Martino, the Executive Director of the New Jersey chapter of the American Civil Liberties Union (ACLU). He and others say that the statute invades an offender's right to privacy, which is implied by the Fourteenth Amendment to the Constitution. The ACLU argues that by distributing information such as the name and photograph of the offender, his or her right to remain out of the spotlight is abridged.

The ACLU also argues that dissemination of information such as the name and photograph of the offender brands him or her for life. They claim that the offender would forever be identified by his or her earlier crimes.

The United States Supreme Court previously sided against the opposition regarding the issue of infringement on Fourteenth Amendment rights. The Court held that releasing information about criminals with a high likelihood of recidivism is not in violation of an individual's right to privacy. In *Paul v. Davis* (1976), the Court ruled it constitutional to distribute fliers with the names and photographs of convicted shoplifters. The same principle applies to Megan's Law, because both groups of criminals have a high rate of repeat offenses. The Court ruled that the rights of those victims if someone commits a vicious crime, it is not fair for him or her to wipe the slate clean at the community's expense. Children should not be blindly subject to the mental problems of others.

Stigmatized by offenders are more important than the rights of offenders to remain anonymous.

If someone commits a vicious crime, it is not fair for him or her to wipe the slate clean at the community's expense. Children should not be blindly subjected to the mental problems of others. Megan's Law is a preventative measure that works to make communities safer for everyone. A criminal's right to protect his or her body far outweighs a criminal's right to keep a dirty little secret.

Jen Berman is a Barnard sophomore and the Bulklin Commentary Co-Editor.

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"Expert Electrolysis" *Glamour*,  
*Vogue*, *Self*, *New Woman*, etc. GQ  
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