



# BARNARD BULLETIN

Volume C

Number 1

February 22, 1993

**NEW  
AND  
IMPROVED**

## THE STUDENTS ON THE FOLLOWING LIST SHOULD SEE THE REGISTRAR IMMEDIATELY:

Akner, Tracy; Black, Taunya; Bluestein, Jennifer; Botstein, Sarah; Bowie-Kosub, Mhairi; Brennan, Vanessa; Calhoun, Corinna; Carrillo, Yuisa; Chen, Irene; Chiriboga, Martha; Choi, Suk-Kyung; Chung, Miriam; Davis, Dionne; de Leon, Xiomara; Duke, Kimberly; Egeran, Suzanne; Falato, Dawn; Fallon, Melanie; Francisco, Laura; Gamerov, Joy; Giannaris, Vera; Goldstein, Deborah; Hahn, Jeanhie; Hawkins, Alice; Hurley, Paddi; Kanbar, Lisa; Katzoff, Jennifer; Kempenich, Jenny; Langenkamp, Lucinda; Lau, Leilynne; Lee, Elizabeth; Lipman, Jennifer; LoGerfo, Susan; Lueck, Simone; McDonough, Elizabeth; Mitchell, Georgette; Mnuchin, Valerie; O'Connor, Ann; Peters, Jenny; Pitkin, Rosemary; Potash, Kathleen; Rafferty, Heather; Reiser, Amy; Rosendorf, Julie; Salmon, Fiona; Schwartz, Elizabeth; Sering, Claribelle; Singleton, Karen; Stein, Amy; Sull, Christine; Voorhees, Naomi

## ATTENTION SOPHOMORES

Be sure to check your mailbox for the February 18 memo from the Dean of Studies Office concerning progress toward the fulfillment of degree requirements and consideration of a major field. You should arrange an appointment with your adviser for an official audit of your degree progress. The schedule is as follows: **LAST NAMES:** A-I, March 1-5; J-R, March 8-12; S-Z, March 22-26. This is a suggested schedule which attempts to distribute students evenly. Be sure to fill out the form on the back of the memo and bring it with you to your appointment. **You will be expected to declare your major and file your choice with the Registrar by Thursday, April 15.** It is important to have completed the audit prior to that deadline.

## SPRING LOTTERY/ROOM SELECTION 1993

To be eligible for the lottery/room selection process, you must be a full-time registered Barnard student for the fall of 1993. You must also be currently living in Barnard College assigned housing or be on an approved study leave. A \$200 housing deposit is required in order to qualify for housing in the 1993-94

academic year. Students may select one of the following options for housing: BC Special Interest Housing, BC Early Group Selection, BC General Selection, or CU Group Suite Selection. After filing your \$200 housing deposit, you must sign a lottery card. Students may file their deposits and lottery cards at the following times: **INDEX I** (Students with 68 points and above) and **INDEX II** (Students with 37 to 67 points), Monday, March 8, 10 a.m.-4 p.m.; **INDEX III** (Students with 36 points and below), Tuesday, March 9, 10 a.m.-4 p.m.; **BC Early Group Selection Participants**, Wednesday, March 10, 10 a.m.-4 p.m.; **BC Special Interest Housing Participants**, Thursday, March 11, 10 a.m.-4 p.m. **The deadline to file lottery cards is Thursday, March 11, 10 a.m.-4 p.m.** Bear in mind that no room changes will be permitted until swap procedures begin on October 1, 1993. For further information, check with your RA, GA, AD, or the Housing Office (201, 203 Sulzberger Hall). Also, be sure to attend the lottery/room selection meeting given on Thursday, February 25, at 7:30 p.m.

**CAVEAT RE Q.R. REQUIREMENT:** Contrary to the statement in the Barnard Catalogue, ENV BC1001-1002 does **not** satisfy the Quantitative Reasoning requirement.

**BEAR IN MIND THE FOLLOWING DEADLINES:** The last day to drop a course (for deletion from transcript) or request pass/D/fail is Thursday, March 25.

**FINANCIAL AID APPLICATIONS** for the 1993-94 academic year are now available in the Financial Aid Office (14 Milbank). All current financial aid recipients **must re-apply** for financial aid. The deadline for submitting completed forms is Monday, April 19.

**THE BEREAVEMENT GROUP** will meet every Friday at 11:30 a.m. in 108 Milbank.

**THE WOODROW WILSON PROGRAM IN PUBLIC POLICY AND INTERNATIONAL AFFAIRS FOR MINORITY JUNIORS** will offer intensive summer programs at a number of institutions, including Berkeley, Michigan and Princeton, for minority students with public service career goals who will be seniors in 1993-94. Full support for the cost of the program (room, board, transportation to and from the home

college) and a \$1,000 stipend will be provided. The application deadline is Friday, March 12. For further information, counsel, and the application, see one of the following people by Monday, March 1: Professor Caraley, 409 Lehman; Professor Pious, 401 Lehman; Ms. Cuevas or Ms. Gadsden, 5 Milbank; Dean Schneider, 105 Milbank.

## SENIOR CLIPBOARD

The deadline for ordering caps and gowns is Friday, February 26. **Senior Scholar and joint SIPA-Barnard Programs:** Applications are due Monday, March 1. **Seniors who took Incompletes in fall 1992** should be sure to submit all outstanding work by the end of March if they hope to graduate in May. After submitting the work, they should fill out a "Work Completed" form at the Registrar's Office.

## PREMED STUDENTS

MCAT applications are now available in the Dean of Studies Office. If you are applying for admission next year and missed the February 18th meeting, please see Jayma Abdo in the Dean of Studies Office (105 Milbank) to obtain the materials which were distributed.

**INTERESTED IN RUNNING FOR HALL COUNCIL NEXT YEAR?** Election information and applications are available in the Student Life Office (210 McIntosh) or any Building/Area Director's Office. Applications and Platform statements are due Monday, March 1. Elections will be held Thursday, March 4.

## CENTENNIAL SCHOLARS PRESENTATIONS

On Thursday, 7:30 p.m., in Sulzberger Parlor, Caroline Pet will give a concert of musical and literary works about Asian-Americans entitled "The Blind and the Strange." Barnard students are encouraged to attend this unique and original evening.

# BARNARD BULLETIN

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*News Editors*  
Amy Leavey  
Urmila Ranadive

*News Assistants*  
Fayge Pam

*Women's Issues*  
Katherine Chen

*The Arts*  
Mina Kamar  
Lisa Budman

*Layout Editor*  
Sippi Katz

*Photography*  
Hannah Cho

*Business Manager*  
Christy Lui

The Barnard Bulletin is published on Mondays throughout the academic year. Letters to the editor are due in our office by 5pm the Wednesday preceding publication. Opinions expressed in the Bulletin are those of the authors, and not necessarily of Barnard College.

The Barnard Bulletin  
3009 Broadway  
105 McIntosh Center  
New York, New York 10027  
(212) 854-2119

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# Why a Black History Month?

**M**any people question the validity of Black History Month. Why has this particular group been singled out while no other ethnic groups enjoy a month that is nationally recognized in their honor?

No one can deny that the historical struggle of the Black person is an important part of American history. No other ethnic cause has had an impact on this country equal than the emancipation of the Black slave, which divided the nation into a bloody civil war. Therefore, separating Black History from American history can be seen as a matter of semantics. The Black historical consciousness is and must continue to be a part of the collective American consciousness. Neither has developed in a vacuum.

Yet, despite this significance, the role of Blacks in American history is often ignored or quickly glossed over in grade schools and in high schools throughout the country. Most students can name few Black historical figures beyond George Washington Carver, Harriet Tubman, and Dr. Martin Luther King.

In addition, Black history is often only viewed as a long, difficult struggle. Forgotten are the scientists, philosophers, musicians, and other personalities who have helped to create a true Black history that is not simply measured by the struggle against the white man (and in terms of the white man), but one that can be measured in its own glorious terms.

One month is not enough time to discover, celebrate, and fully explore Black history. And February should not be viewed as a closed time in which to learn about Blacks and their history. This month should be looked upon as a time to gain an awareness of a group that has often been overlooked in history. Obviously, Blacks are not the only group who deserve this recognition; all ethnic groups have made irreplaceable contributions to our society. Ideally Black History Month should spark an awareness of all groups of people who have made America their home.

## EDITORIAL POLICY:

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

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

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

**The *Barnard Bulletin*  
is looking for writers  
and photographers. If  
interested contact The  
*Barnard Bulletin*  
office at ext. 42119.**

# Students petition against Columbia University's disciplinary regulations

by Amy Leavey and Urmilla Ranadive

Alleging that Columbia University students do not have the constitutional rights of due process, the Coalition for Student's Rights is petitioning to ratify the Columbia University disciplinary code.

The Coalition was formed after charges were filed against seven students taking part in the Dec. 14, 1992 protest in the lobby of Hamilton Hall. The students were protesting the University's decision to tear down the Audoban Ballroom in order to build a center for biotechnological research. The protesting students blocked the entrance to Hamilton Hall for five hours, causing classes to be cancelled, rescheduled, or moved to other locations.

In response to the student's actions, Columbia filed charges of "serious violations" against seven of the protesting students. Columbia has appointed retired Federal District Court Judge Harold R. Tyler to preside as hearing officer in the disciplinary hearings. To prosecute the students, Columbia has hired several attorneys. However, the students have been given the responsibility of hiring their own lawyers.

Seeing this as a gross violation of justice, many campus groups, led by the Black Students Organization (BSO) and the Jewish Student Union (JSU) have joined in support of the basic constitutional rights of the accused students, demanding their rights to the due process of the law. The Coalition began its crusade by circulating a petition "demanding that the University implement Faculty/Student Review Board for non-academic hearings similar to those found at our peer institutions."

"Other institutions have a tripartite review system involving students, administration and faculty," said Israel Kochin (CC '95), the JSU Community Relations Chairman. "We want the fairness that other schools have, not radical changes. We just want to keep up with the rest of the world."

In response to these allegations, Columbia University cites the Rules of University Conduct which states that "While the University as a private institution is not subject to the Constitutional provisions of free speech and due process of law, the University by its nature is dedicated to the free expression of ideas and to even-handed and fair dealing with all with whom it conducts its affairs." The administration declined an interview to refute charges of unfairness.

To educate the Columbia community about the rights of the accused at the University, and protesting the alleged illegality of the hearing proceedings, the Coalition sponsored several events.

At the Feb. 10 "Teach-in," several speakers, including Political Science professor Carlton Long and Campus Episcopal Minister Father William Starr, expressed their concern over current disciplinary procedures.

"Columbians have no access to their own decision making," said Father Starr, "We want to tell the administration that this is not a frivolous exercise."

"We're all humane people and we just want our basic human rights," said one of the seven accused students, Ben Jealous (CC '94), at the teach-in.

At a student's rights vigil held on Feb 15, members of several organizations of the Columbia community spoke on the importance of due process and constitutional rights.

Student speaker Nate Weisel (GS '93) expressed the importance of supporting the defendant's rights to due process regardless of agreement with their actions. He advocated the American principle of "innocent until proven guilty."

At the Feb 23 hearing, Judge Tyler will rule on the guilt or innocence of the defendants and decide their punishment. Although the administration has not yet revised the disciplinary code, Kochin said that "responses have been positive for future changes."

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# Conference to discuss anti-semitism

by Amy Leavey

To increase awareness about anti-semitism on college campuses, Columbia University will host a city wide conference on Feb. 28 entitled "Anti-Semitism on the Campus: A Response."

Co-sponsored by the Anti-Defamation League (ADL), B'nai Brith Hillel/Jewish Association for College Youth (JACY), the conference hopes to educate the community on how anti-semitism affects college campuses.

"The ADL and B'nai Brith Hillel, along with the Columbia JSU felt the need to have a conference about anti-semitism to describe [anti-semitic] incidents that have occurred at Columbia and to put anti-semitism in a larger perspective in terms of academia and also to discuss the Jewish response [to anti-semitism] and how to learn from it," said David Lerner (CC'93) past Jewish Student Union (JSU) president and an organizer of the conference.

"It is [an] important event because Jewish students feel some voices on this campus say hurtful things to Jews and speakers on this campus have said untrue things about Jews," said JSU Chaplain Rabbi Charles Sheer.

The conference will have as its keynote speakers New York City Mayor David Dinkens and National Director of the Anti-Defamation League Abraham Foxman.

"I hope that the keynote speakers will address the free

speech issue," said Rabbi Sheer.

In addition to the speakers, several workshops will take place, including "Campus in Crisis: Case Studies," "University Response to Anti-Semitism," and "Anti-Semitism: A Jewish Response." Facilitators of the workshops include Columbia University Dean Jack Greenberg and faculty from other universities in the New York area.

"The conference will be addressing the causes of anti-semitism, the issues faced when confronted by anti-semitism, and how Jews can use it as a stepping stone to look at other issues and learn about larger Jewish and general issues," said Lerner.

Rabbi Sheer hopes that this conference will spark a Student Dialogue Program at Columbia to "get students to care about intergroup relations and talk about an issues that effects everyone."

Lerner anticipates 100 New York City college students to come, along with a representative from Columbia's Jewish community. "I hope everyone will come out because they will get alot out of it," said Lerner.

The conference, to be held in the School of International and Public Affairs building, is \$5 in advance and \$7.50 at the door. Tickets can be purchased at the JSU office.

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# Privilege : Understanding menopause

by Jennifer Henry

In conjunction with Winterfest's theme this year, "Women in the Arts", the Art History department presented the film "Privilege" by Yvonne Rainer. This event, entitled "Women in Film", marked the conclusion of Winterfest 1993.

"Privilege" was written, directed and produced by Rainer. This is her sixth film, which she described as "not a documentary and not exactly fiction", but nevertheless includes elements of fiction and plot. The main issue that the film addresses is menopause. The film focuses on the approach that the male-dominated medical profession has taken to "treat" it in recent history, the taboo nature it has been assigned in everyday parlance, and finally a woman's explanation of her experience. Rainer combines these three angles and achieves a powerful effect on her audience.

The audience learns about Yvonne, the protagonist, as she explains herself to an interviewer who is trying to gather information about women's experiences with menopause. At first she is reluctant to share her story, saying that she doesn't think her own story is particularly interesting. She avoids talking about herself for a while, instead focusing on less personal levels of experience, such as what her doctors told her to do. However, the interviewer eventually leads her to talk on a more personal level. Yvonne later talks about her youth, as well as her experiences with men as a mature woman. She also talks about her problems with hot flashes in addition to serious menopause symptoms that she has had to cope with for the

past five years.

More importantly, what Yvonne and the audience come to realize as the film progresses is that the worst symptoms of menopause are not merely physical. Yvonne realizes that her self-worth had been defined by what men thought of her. As an older woman she felt that she was less attractive to men; a subplot of the film includes flashbacks of her emotionally abusive relationship with a man, and how she endured insult so that she could remain validated as a sexually appealing woman.

Yvonne's story shows how women, in addition to American society as a whole, believe the myth that menopause is the beginning of the end, that it is the death of womanhood. This myth holds up only if one believes that sexuality and reproduction are the only things that constitute the idea of womanhood.

There are several printed messages interspersed throughout the film. One of them states that menopause marks the end of privilege — the privilege that young women have of being considered attractive and desirable to men.

Rainer approaches the issue of menopause with originality, but also addresses the issue universally by presenting a story based on common life experiences. "Privilege" has created a new context for women to understand their feminine condition, to think about their own lives and their past, present, and future experiences.

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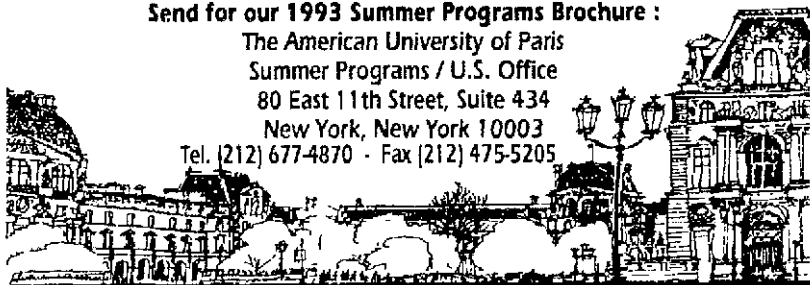
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# Child Care: Seen only as a woman's burden

by Katherine Chen

These days, women are viewed as being able to have it all. They can choose to stay at home, or have any kind of career they want. Women are more liberated now than they were in the past. In fact, some may say that women are well on the road to one day becoming equal to men in terms of politics and career opportunities.

But wait a minute. Where do children fit into this picture? Who takes care of the children while women are out pursuing their careers like men? The problem of finding adequate child care is one that impedes women from career advancement. Judge Kimba M. Wood's withdrawal of her nomination for Attorney General is an example of a well-qualified, professional woman's inability to advance her career due to issues and attitudes revolving around child care.

There are several differences between Kimba Wood and Zoe Baird. Baird's firing of an undocumented alien was illegal. Wood's hiring of an undocumented alien was in fact legal. Wood hired an undocumented alien for child care at a time when such an act was legal; in addition, she paid all taxes that were required and filled out all necessary forms. It is unfortunate that Wood had to withdraw, not because she did something wrong, but because it was too politically dangerous to stay.

Prevailing attitudes about child care put women at a disadvantage. Because women are the only ones capable of giving birth, they are expected to be the ones responsible for caring for children, or finding someone to care for them if they choose to continue their careers. If women want to advance as much and as quickly as men, their career path must mirror a man's. If a woman takes a few years off to take care of young children and then returns to work, it is highly unlikely that she will be at the same level as she was before she left. Chances are that she has moved several

rungs down the career ladder.

Career-oriented women have to carry on an extra burden: they get blamed for things that men don't even have to worry about. In order for a woman like Kimba Wood to be successful enough to even be considered for the position of Attorney General, it is likely that she had some outside child care help. The reason why she, like many other women, have to resort to undocumented aliens is that it is very difficult to find live-in, long-term, affordable child care in the United States (provided that grandparents do not count).

Women are being forced to choose between their careers or their children; it is difficult to satisfy career needs and children's needs at the same time. The solution to this problem involves nation-wide, high-quality, affordable, and of course, legal child care. It also involves changing attitudes towards child care. Women and men should equally share this responsibility. The decision whether or not to have children is almost always a joint one; however, when it comes to child care, very few men have to slow down their career path or put it on hold.

As more women have professional careers, the issue of child care is one that cannot be marginalized or ignored. Otherwise, the combination of the traditional attitude that women must provide child care in addition to the growing number of non-traditional lifestyles of women will continue to be an obstacle for women who want to be able to compete with men and attain high government positions. In theory, women can advance their careers as much as they want. In reality, the existing structure of career advancement suits only men or couples who do not have any children and are not planning to have any in the future.

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# The real rap on feminism

by Mina Kumar

Camille Paglia champions Madonna as a symbol of feminism in the '90's, and I don't disbelieve it. Madonna uses the power she has to control representations of herself, and ergo representations of women, to project herself in such innovative incarnations as 'dominatrix', 'exhibitionist' and 'boy (and girl) toy'. Her 'feminism' is pretty much used to assert her right to create books like *Sex*, and in so far as her feminism fails to address the lives of most women, she does symbolize feminism in the 90's.

TLC are as sexy, intelligent and playful as Paglia says Madonna is, but with a difference. Their feminism is not a theoretical justification of the urge to wear pointy bras or kiss Naomi Campbell, it's a vindication of the rights of women.

Perhaps rap is better suited to address political concerns in a straightforward way than the dance music Madonna creates, but even within the rap world, TLC is singular in its street-level, applied feminism.

When M C Lyte sings about letting a man suck her toes on the third or fourth date, she perpetuates the stereotype that a good woman holds out. It's far more revolutionary to sing, as TLC do, that you have to let go and not be 'scared that you'll be called a freak'. Queen Latifah in "Give me body" also characterizes a good woman as rejecting sexual offers, and while it's fine to turn a man down if you don't want him, there's nothing revolutionary in doing so. Women have always been encouraged to say 'no'. Of course, it's equally important to stress that a girl doesn't have to say 'yes', but if that isn't done within the context of her sexual needs, it's no different than saying nice girls don't. When Left Eye raps that she "likes it when you kiss/both sets of lips", it affirms a woman's right to her sexuality, and the importance of a sexuality that isn't completely penis-oriented, which is no small thing when male rappers boast that they don't eat their 'girlfriend's uncooked food'.

While Madonna's sexiness is displayed in conventional blonde bombshell ways, TLC eschew the "tight pants and 2 rings in each ear" for their own baggy, hat 2 da back style, confronting traditional images of attractive women. Dressing like a banjee is more of a rejection of the sartorial roles society offers women than dressing like a vamp. Oooh, on the TLC tip begins with a white male calling a radio talk show to comment on his uncomfortableness with the unconventionality of their dress, but he finally admits that they are 'cute', so it seems that TLC are conscious of wanting to diversify the ways women can be 'cute'.

Future scholars should note this challenge to the Beauty Myth.

The most powerful parts of their album are those that express feminist responses to relationships. Where most female singers are content to tell men they're never going to get it, or to decry male dogginess, TLC have more to say about being independent in the face of the real quandries women face: the boyfriend who doesn't want the girl to go clubbing with her friends, the boyfriend who wants the girl to dress femininely, the boyfriend who expect to control what the girl does. When TLC sing about a woman's right to party, without the men in their lives and without their approval, they assert an independence within the context of a relationship that is empowering to the legions of women out there who live with these very same problems. In the social climate created by the media furor over the 'man shortage', *Waiting to Exhale*, the legions of television shows where women pursue commitment-shy men, it is an incredible breath of fresh air to rap that a woman 'can do bad by [herself]'. TLC "don't need anybody else", and when they take a man, it's because he "falls in line right with [their] sexuality".

Feminism is being appropriated to mean the freedom to fulfill sexist male needs. Madonna is the apogee of the co-opting of feminism—she proudly asserts her freedom to be dominated, which is true, but when did the patriarchy challenge this right? Apache wants a 'gangsta bitch' who is intelligent, physically strong, and capable of holding her own against him, but all in the service of his drug-dealing operation. Men want strong, capable women because a strong capable woman will bring home the bacon as well as cook it. A recent episode of the Jackie Thomas Show with a woman who put her boyfriend through dentistry school illustrates how widespread this phenomena really is, but TLC are emphatic about using their independence in the service of their own needs.

The feminism that imbues TLC's work recognizes the real constraints women face. They challenge a culture which always believes 'his story' of what a woman should be by offering some of the few depictions of female sexuality that don't pander to sexist tastes. The don't dress to attract a male following like *En Vogue* or *Whitney*, and their message is directed to the ladies to "feel what [they're] saying". And when Camille Paglia or bell hooks stop writing about Madonna and start writing about TLC, feminism will have made some connection to the real world.

# Listen Up!

by Jessica Hodges and Johanna Ingalls

Ketchup: Well we're back and we've been seeing and hearing the best and the worst of what 1993 has had to bring us. We were sweetly reminded that Ned's Atomic Dustbin are amazing live despite their rather boring and monotonous albums. In concert each band member plays an integral and distinctive part, but the album could have been done on a computer. In opposition, Mercury Rev, one of our ones to watch in 1993, couldn't bring any of their interesting sound to the stage when they opened for Ween on Jan 26. Their droing opening act only made Ween's funny energetic set even more enjoyable.

Duran Duran previewed their new material at an acoustic (plus eletronic keyboard) set at the Academy on Feb. 12. For those of you who thought Duran Duran disappeared with your infatuation, you'll be happy to know that John Taylor is hotter than ever. Seriously though, Duran Duran gave new flare to old classics, impressively backed by 2 violinists, a cellist, and a female singer, closing with a country rock version of "Rio" which brought even famed VJ Steve Isaacs to his feet.

One of the brightest new bands of 93 has been imported from Halifax, Nova Scotia by Nirvana label DGC. Sloan debuted with *Smeared* early this year, invading MTV with their video "Underwhelmed." During a recent visit to NYC, Jay, the guitarist and sometimes vocalist, talked to us about Sloan's infectious punk-pop debut.

First of all, where'd you get the name of the band?

Uh, there's a friend of ours, and he had uh...he worked in a factory, and his boss was French and he called him Slow One...so it turned into one word, Sloan. And we just took his nickname and turned it into a band name...kinda dumb. It's also Ferris Bueller's girlfriend. It's also Sloan...Square. Sloan in England is like a, a sort of preppy, sort of young rich person. Which is what we're really identifying with.

Oh, yeah I can tell.

Just kidding.

Who are your influences?

Um, I don't know...I like a lot of things...I'm all over the place. Chris (the bassist and vocalist) is sort of a bit more...I don't know...Well, me personally...I like My Bloody Valentine and Sonic Youth. I also like late sixties Beach Boys records and stuff. Um, we like The Beatles and stuff like that, but I also like a band called Kan (Can??). They're from Germany, they're early seventies...things like that...really minimalist.

Do they sing in German?

Uh, no they sing in English, but it's really weird. Actually you could sort of compare it to the Velvet Underground.

One of your songs reminds me of Velvet Underground.

Really, yeah probably "Left of Center."

Yeah, that one.

I know what you mean. Chris sang it like that...sort of inflected...sounds like Lou Reed. The song's not really a Velvet Underground topic, but...yeah it's a Velvet Underground rip-off, you could say.

When are you guys starting to tour?

We've toured Canada a couple of times. We're going to Europe. We went to England in September, and we're going back in a couple weeks. We're gonna tour England,

and France, and Germany, Amsterdam...And then as far as the States goes, probably April or May, we'll be down. We've played in the States only like five times, like we're dead here, essentially. We played at CMJ (College Music Journal), the CMJ conference here in October, and we played CBGB's that was really fun.

What did you think of CBGB's?

Well, I thought...well it's a total punk rock sort of legendary place...but it's a dive. I was really surprised. But, ya know, it was cool, it was historical. Television, The Ramones played there. I don't know I got a kick out of it. It was cool. Patrick (the other guitarist and sometimes vocalist) in our band was like "Hey CBGB's... like what the hell is this?" He was totally surprised.

Do you have a favorite album of 1992?

1992...Um I can't pick one...See everybody would pick Pavement, which I really like. Do you know the record, Slanted and Enchanted? I mean, I love that record...um, Check Your Head, by The Beastie Boys, and a band called Unrest, they put out a record called Imperial this year, which I really liked a lot too. They're from Washington D.C....they've put out a lot of records. They're just sort of a totally, really quiet sort of pop band, but they're really neat. But um, I can't think of any else. I mean there's tons of others I liked...

I'm sure you're fully aware of the Seattle scene and the fashion that has come out of it...and what I'd like to know is if Halifax was going to start a fashion trend could you describe it.

(Laughs) Oh yeah college sweaters from where I went to school and Nikes...Pumas, I mean, sorry. No, I don't know. there's no fashion scene there but everybody wears plaid. I mean I've worn plaid since I was like a kid or whatever, so now it's like a fashion thing and I feel embarrassed for wearing it. Sorry I don't mean to say it...I mean I know you're wearing a flannel shirt. You know what I mean do you feel self conscious about putting on a plaid shirt now? There was a Vogue thing on like you know grunge wear, grunge fashion. I was totally like give me a break. So, uh, no there's no fashion coming out of Halifax...or it's all black turtlenecks and flares...I don't know.

What's your favorite song on your album?

On ours? Well I really like, and I know Chris likes it too, "I am the Cancer." And "Take it in." Yeah those are my favorites. There's one called "What's There To Decide?" It's one of the ones that I sing, it's right at the end of the record...I sort of like it just 'cause it's a weird production, sort of...I get a kick out of that. We played on a show Modern Rock Live last night (on WDRB). We went there and played "I am the Cancer" just sort of acoustic guitars and stuff. We were on for like half an hour, the guy interviewing was like, "So, where do you hear music up in Canada?" I was like "Well in our igloo"...He really thought we were igloo kind of people. Yeah and they had callers, like you could call in and ask us questions. It was cool some guy from Brooklyn called, was like where'd you get your name? And some guy from Denver called like yeah they're playing your record all the time here. It was kinda cool...kinda decent.

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# Do you feel that students' rights have been affected by the BC-STAC incidents, and in what way?



"I feel the STAC issue has been greatly exaggerated, and to be honest, I'm tired of hearing about it. They [the STAC 7] did violate the University's constitution, and they should be punished."

Karen van den Blink BC '95

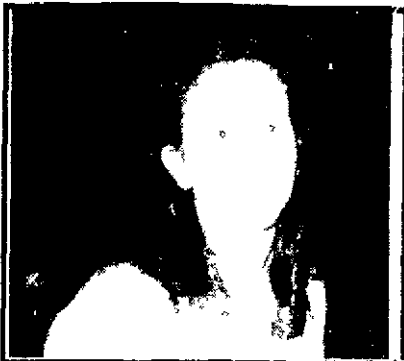
"I think the rights might be improved because they [the school] are looking at changing the process. I don't agree with the protesters' methods. The result will be better processes in the future."

Marc Maximov CC '94



"I think the incident shed light on a problem that has been here. I've been in trouble a few times and know the disciplinary hearings are not fair. Whether or not you do something wrong you are entitled to be judged fairly."

Larry McKay SEAS '93



"I didn't agree with the blockade. It was extreme. I felt that they broke a law and they should have to pay for it. Maybe it isn't a fair law, but they must accept the consequences of their actions. That's the way life is."

Fiona St. John-Parsons CC '95

"Yes, I definitely think students' rights have been violated. It doesn't matter what beliefs are involved in taking over Hamilton. Students deserve constitutional rights and if the University can't trust students to follow up on their political beliefs than it's not worth trusting the University."

Andrea Grady BC '96



"Even though Columbia University is a private institution the students should have the same rights that they would have outside the school. These rights include the freedom of speech and the freedom to assemble."

Uchenna Acholonv, Jr. CC '96



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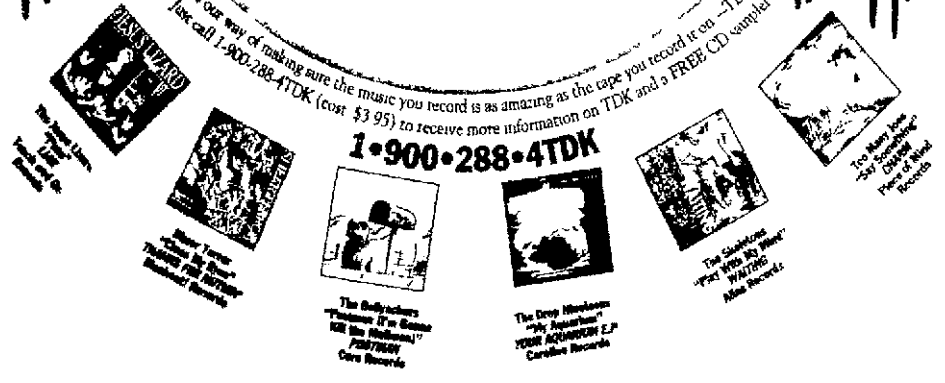
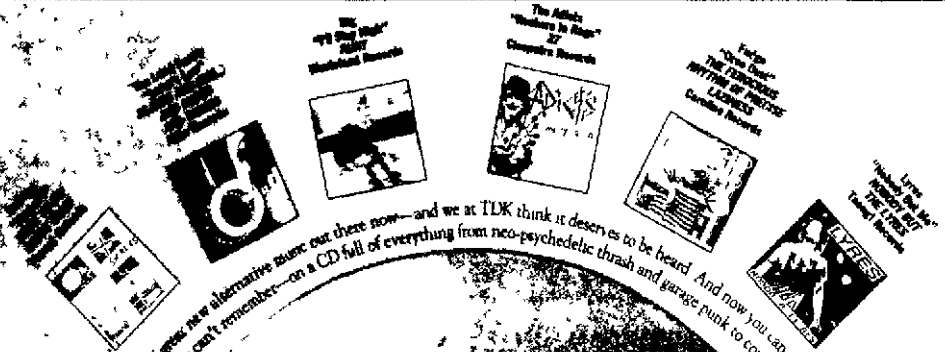
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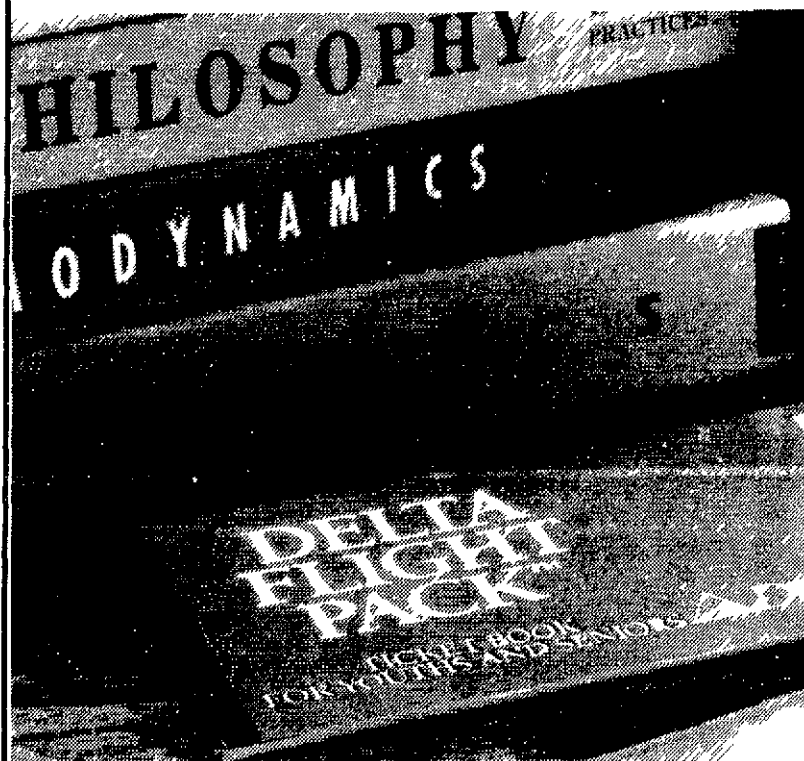
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