



BARNARD BULLETIN

VOLUME CI NUMBER 15 APRIL 4, 1994

CURING AMERICA

Rx
What the
healthcare
plans
mean

Inside

- High school essay contest winners
- Asian Pacific American Awareness Month
- Interview with Gene Simmons and Paul Stanley of Kiss
- The Heart of the Matter: The Holocaust*

BEAR ESSENTIALS

PROGRAM MEETINGS

First-year students and first-semester sophomores are expected to attend at least one of two program planning meetings given on Tuesday, April 5, 5:30 p.m. and Thursday, April 7, 12 noon. Both meetings will be held in Room 304, Barnard Hall. You will be receiving a notice in your mailboxes shortly regarding these important meetings. Remember that attendance is mandatory at at least one of the meetings. (You will be asked to sign in.) If you have any questions, please call the Dean of Studies Office, x42024.

MEETINGS FOR PROSPECTIVE MAJORS/MINORS

Students should check the Bulletin Boards at the Registrar's Office and the Dean of Studies Office daily for updated information. **AMERICAN STUDIES** Monday, April 4, 5 p.m., Ella Weed Room (2nd floor Milbank), **ANTHROPOLOGY** Tuesday, April 5, 5 p.m., 325 Milbank, **ENGLISH** Thursday, April 5, 1:10 p.m., Sulzberger Parlor (3rd floor Barnard), **CHEMISTRY** Thursday, April 7, 12 noon - 2 p.m., The Deanery (1st floor, Hewitt), **ECONOMICS** Thursday, April 7, 12 noon - 1 p.m., 422 Lehman, **ENVIRONMENTAL SCIENCE** Thursday, April 7, 12 noon, 333 Milbank, **FRENCH** Thursday, April 7, 3 p.m. - 5 p.m., 306 Milbank, **GERMAN** Thursday, April 7, 12:30 p.m., 320 Milbank, **PHYSIOLOGY** Thursday, April 7 (Department members are available to meet with students from 9 a.m. - 1 p.m. and 2 p.m. - 5 p.m.), **POLITICAL SCIENCE** Tuesday, April 12, 12:15 p.m., 421 Lehman, **URBAN AFFAIRS** Tuesday, April 12, 12:15 p.m., 421 Lehman. In addition, students interested in **ANCIENT STUDIES**, **CLASSICS** or **LINGUISTICS** should schedule individual appointments with the department chairs.

LIMITED ENROLLMENT COURSES

BIOLOGICAL SCIENCES Students must pre-register this semester for all Barnard Biology lecture and laboratory courses they intend to take for the fall 1994 term. Pre-registration for BC1001x lecture and lab, BC2002x lecture, BC2003x lab will be posted on the 9th floor, Altschul. Pre-registration for courses except BIO BC1001x and BC2002x will take place as follows: Wednesday April 20, 8:30 a.m. - 10:30 a.m. seniors L, Z. 1 p.m.

3:30 p.m. seniors A - K. Thursday April 21, 8:30 a.m. - 10:30 a.m., non-seniors A - K. 1 p.m. - 3:30 p.m., non-seniors L, Z. Pre-registration will take place in 1203 Altschul. Spaces are available on a first-come first-served basis. You must pre-register in person. If you are unable to come at these times you may pre-register on the days following. When you pre-register, bring with you a program signed by your adviser. You may not pre-register for more than two labs. Lab fees are now automatically billed by the Bursar during the fall registration period. However, it is imperative that you tell the instructor if you decide not to take a lab for which you have pre-registered. Juniors must pre-register for all 94 - 95 Senior Seminars (fall and spring).

COURSE ENROLLMENT LOTTERIES

ENVIRONMENTAL SCIENCE Lottery will take place April 7, 21 9 a.m. - 3 p.m., 331 Milbank for ENV BC1001x. Results will be posted outside 331 Milbank by 9 a.m., Friday April 22. **PSYCHOLOGY** The lottery will take place April 13, 15, 10 a.m. - 4 p.m., 415 Milbank, for the following courses: BC1101x Statistics, secs 1 & 2, BC1105x Psychology of Learning, BC1108x, Perception, BC1127x, Developmental Psychology, BC1138x Social Psychology.

DEADLINE TO WITHDRAW FROM A COURSE

Remember to notify the Registrar officially if you are planning to withdraw from a course. The deadline to withdraw from a course is Thursday April 28. A "W" will appear on your record. No extensions on this deadline will be permitted and your decision is irreversible. Bear in mind the eligibility requirements for financial aid and satisfactory progress toward the degree. Also note that you must complete 12 graded points each term (with a year long GPA of 3.4) to be eligible for the Dean's List.

SOPHOMORES Last Chance to file audits

You will be expected to declare your major and file your choice with the Registrar by Friday, April 15. If you have not yet completed your audit forms, now is the time to get them done.

Students who plan to go on Study Leave for the fall semester 1994 or for the 1994-95 academic year must file a

Notice of Study Leave form with Dean Rundsford (105 Milbank) by April 15, 1994. If you have any questions you may contact Dean Rundsford at x42024.

STUDYING ABROAD NEXT YEAR?

You are invited to a pre-departure orientation meeting on Tuesday, April 5, 6:30 p.m., 302 Barnard Hall. Come and speak with Barnard students who have studied abroad, meet fellow students who may be in your program, obtain information about housing, financial aid, academic matters, etc. Refreshments will be served. For further information, call Dean Rundsford, x42024.

PRE-LAW STUDENTS

The pre-law advisor, Dean Christina Kuan Tsu, will hold an important meeting about the application process on Wednesday, April 6, 12 noon - 1 p.m. in the Ella Weed Room, 2nd floor Milbank. If you cannot attend at noon, please come at 1 p.m. for a summary. If you cannot attend at either time, be sure to stop by the Dean of Studies Office (105 Milbank) sometime after the meeting to pick up the materials which were distributed.

MUSIC INSTRUCTION AT MANHATTAN SCHOOL OF MUSIC

The application deadline for the May 23-27 auditions is April 15. A student who is not a music major may enroll in as many as 6 courses of music lessons (whether at Manhattan, Juilliard or Columbia), the third and fourth of which must be validated each semester by concurrent enrollment in a course in music literature, music history or music theory. A music major may have unlimited instrumental instruction, a music minor may have 8 courses.

The Library will offer demonstration sessions for CLIO Plus and NEXIS. Students faced with a term paper or involved in writing a senior thesis should make a point of attending these demonstrations. The demonstration sessions for CLIO will be held Monday, April 4, 11 a.m. and Tuesday, April 12, 4 p.m. The schedule for NEXIS is Tuesday, April 5, 4 p.m. and Monday, April 11, 11 a.m.

SCHOLARSHIP OPPORTUNITY

Under the auspices of the United

CONF. BEAR, p. 24

BARNARD BULLETIN

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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.

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Voices

Editorial: Housing Exchange should not be abolished.....4

News

Columbia celebrates Asian-Pacific Awareness Month.....5
SGA finalizes constitutional review, makes changes.....5
Students respond to Care*Free yodeling contest.....6
Examining the options of health care reform.....7

Women's Issue

Portrait of a Woman: Elizabeth Blackwell.....8
Lesbian archives chronicle "herstory".....9
Winners of Barnard's essay contest for high schoolers.....10

Arts

Denis Leary saves a dysfunctional family.....12
Coming up in the Arts.....13

Music

House of Large Sizes proves itself worthy.....14
Luscious Jackson: A plethora of music styles.....14
Kiss tribute album.....15

Commentary

The Heart of the Matter: Remembering the Holocaust.....16
Upheaval in theater department unfair to students.....17
Barnard administration lacks commitment to arts departments..18
Apathy is rampant at Barnard College.....18

Housing Exchange should not be abolished

It's April, and with the new month come flowers, birds, lazy afternoons, voyages to Central Park, oh yes, and room selection for the fall semester. Many Barnard students dread the Housing Lottery more than the Orgo final or even the thesis deadline. Yes, April is a time of trauma for many, as longstanding friendships are often put to their most rigorous test. Students must employ every ounce of their Barnard ingenuity to determine with whom they wish to reside over the course of the next two semesters. This must be recognized as a skill, as it is just that.

Upon signing the Lottery Card, however, ability is no longer a factor. Only fate will decide whether one is blessed with a large corner room in 620 or damned with a cubicle in Elliot. Granted, Barnard students have a large pool of available rooms from which to choose, but this pool could become a good deal smaller if the Barnard and Columbia administrations decide to abolish the Barnard-Columbia Housing Exchange, the program that allows Barnard students to live in Columbia residence halls and Columbia students to partake of Barnard housing. This decision could very well serve to widen the gulf between Barnard and Columbia students, breaking down the delicate balance between the two institutions. This proposal must be carefully thought out, and various factors must be considered.

First of all, it is imperative that students from both institutions be consulted. This is the Barnard-Columbia Housing Exchange, and the concerns of Barnard students must be represented in this decision. Furthermore, in addition to speaking with Columbia students who have chosen not to participate in the Housing Exchange, it is important to talk with those who do live in Barnard residence halls.

It is also crucial that the Exchange, if continued, be conducted in an equitable fashion. Many Barnard students feel that whereas choice Barnard housing is offered to Columbia students (600, 616, Plimpton, the Quad), Columbia dorms such as Hartley-Wallach, East Campus, and Shapiro are off-limits to Barnard women. When deciding the fate of the Housing Exchange, the option of an equal distribution of housing resources between the two colleges should be left open.

As the semester winds to a close and students are preparing to dive into the world of summer jobs, internships and well-deserved rest, we should keep one thing in mind. Most of us have either chosen a room in a Barnard dorm or a Columbia residence hall, we all have some idea of where we will be living in the fall. Our room selection decision was reached after long hours of discussion and persuasion, but we knew that our options were plentiful. Next year, our choices could be severely limited, and it is up to us to insure that our voices are heard.

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.

Columbia celebrates Asian-Pacific Awareness Month

by Manni Lee

Columbia University student activity involves many different and diverse club organizations. Each club organization has their specific goal(s). However, all the different groups aim toward the goal of community awareness. It is important to be aware and be sensitive of each others differences or similarities culturally, socially, historically, etc. Being aware of the diversity in our campus is educating each other. And all the club organizations hope to be able to educate one another to appreciate one another because of these differences or similarities.

April is Asian-Pacific Awareness Month (APAAM). This year is Columbia University's Fourth Annual APAAM. It started in 1989 as preliminaries to Asian-Pacific Heritage Week in May, which President Jimmy Carter declared in 1979 as a national celebration. According to APAAM's coordinator, Hussein Rashid CC'96, there are two goals APAAM wants to achieve this year. The first is the general goal, that "is to raise awareness about issues affecting Asian Americans in culture and in history." The second goal is "specifically toward political awareness" with forums, panels with recognized speakers on "the issues and concerns for Asian-Pacific awareness in our community." The APAAM Executive Board believes APAAM is dedicated "to raise

awareness of the university community to the many diverse Asian-Pacific American cultures, histories, issues, achievements and contributions." The issues, problems and concerns that faces the community is shared by all groups, including the Asian oriented groups. Likewise to

raising awareness, APAAM wants to celebrate the different cultural and historical achievements from the Asian-Pacific American community.

APAAM strive to achieve all their goals with the participation of the other club organizations in Columbia

One primary event will be APAAM's keynote speaker, Le Ly Hayslip, author of *Heaven and Earth*.

cont. APAAM, p. 19

SGA finalizes constitutional review, makes changes

by Jackie Donnelly

In a meeting on Monday, March 28 in Brooks Lounge, the SGA finalized several constitutional changes in one of the final phases of its constitutional review. The constitution of SGA is reviewed and amended once every three years. The tripartite committee responsible for the changes was headed by the vice president of SGA, Maria Toi.

One of the more controversial changes was the decision for SGA to stop recognizing campus religious groups. "We felt that since Barnard College is non-denominational, it is inappropriate for SGA to recognize religious groups," said Vice-President of Student Activities, Lareina Yee, BC '95. Earl Hall will still be open to support all religious

groups. SGA will also continue contributing money to Earl Hall annually, so religious groups will be indirectly supported, Yee said.

Other changes to the constitution include the addition of a commuter representative and a revision of the powers of the representative-at-large which would give her more responsibility. Measures that have been traditionally taken by the SGA but were not formally included in the constitution were also added, such as specifying the amount of funding given to new clubs. "It was a long and arduous process," commented Yee.

cont. SGA, p. 19

Students respond to Care*Free yodeling contest (No April Fooling!)

by Jackie Donnelly

Beginning March 1 and ending April 30, Care*Free Sugarless Gum has been sponsoring a contest called the "Total Yodel Contest." The contest is being held to celebrate the introduction of the company's new chewing gum flavor, Alpine Mint.

Contestants in the national contest participate by calling a toll free number (1-800-94Alpine) and using the allotted 60 seconds to give their name, address, phone number and best yodel. The single winner will receive a six-day, five-night vacation for two to Switzerland, including round trip

airfare and luxury lodgings. The main draw of the prize is a 130 mile day-long trip on the Glacier Express, a popular sightseeing train in Switzerland, from St Moritz to Zermatt.

Contestants are encouraged to be creative and use any musical format to give a contemporary twist to their entries. Just a few of the suggested takes are rap, disco, easy listening, opera, progressive, gospel, punk rock, zydeco and merengue. The panel of judges, which includes

music and entertainment specialists, will be judging on the basis of creativity, originality, clarity and strength of yodel.

Local student responses have ranged from the bluntly negative "Hell, no" from Donna Skuben, BC '97 and the indifferent "Yeah, sure" from an anonymous BC student to the glowingly positive "Gee, what a great opportunity," said Jennifer VanDyk, BC '97, "I've been looking for an outlet for my newly acquired yodeling skills. Switzerland here I come!" Amber Douglas, BC '97 quipped in a thick valley girl accent, "After winning the Miss TeenUSA pageant, I've been competing professionally. Can I still compete?"

Hunter McFarlane, senior product manager for Care*Free Sugarless Gum said the national yodeling contest "is a perfect way to introduce customers to our new Alpine Mint Flavor, which leaves you with a cool, clean-mouth feeling." Care*Free Sugarless Gum is made and marketed by Nabisco Food Group's LifeSavers division, which has headquarters in Winston-Salem, NC.

The new product whose "burst of minty flavor is a distinct alternative to peppermint and spearmint" has been in grocery, drug, and convenience stores since November. A 15-stick Big Pack retails at about \$.89 and an 8-Pack multi-pack goes for about \$1.69.

Some Little Known Yodeling Trivia
(Or Everything You Ever Wanted to Know About Yodeling, But Were Afraid to Ask Mr. Birkenkloedinger)

—Yodeling is defined in Webster's Dictionary as "to sing by suddenly changing from a natural voice to a falsetto and back," or "to shout or call in a similar manner."

—The Guinness world record for the most rapid yodel is held by Mr. P. Hinzen of Wattenwil, Switzerland.

—Yodeling is found not only in Switzerland, but America, Australia, Africa, the South Pacific Islands, and China as well.

—Some (not so) famous yodelers

—Gene Autry

—Frank Zappa incorporated yodeling into his complex, hard-driving musical form.

—Leon Thomas, jazz artist, worked the pygmy model of yodeling into his jazz style in the '60s and '70s.

—John Denver yodels in the song "Calypso" from his hit album "Wind Song."

—Julie Andrews yodeled during the song "The Lonely Goatherd" in Rodgers and Hammerstein's "The Sound of Music."

While Americans celebrate New Year's by popping champagne corks and watching the ball drop in Time Square, the Swiss in Urnasch celebrate their new year by donning masks and yodeling.

Jackie Donnelly is a Barnard College first year and a Bulletin News editor.

Contestants are encouraged to use any contemporary format for their entries. Suggestions include rap, disco, opera, gospel, punk rock, and merengue.

Examining the options of health care reform

by Sasha Soreff

Although I sought to put it off, I am inevitably being drawn closer to my graduation date. Amidst all the decisions and applications, there are a few very practical pieces of information I keep coming back to. One is the repayment of college loans. The other is health care. Within a few months of my departure from Barnard, I will be cut off from my parent's health insurance. Most of the jobs I am considering will not offer me coverage, at least initially. It's hard to take health care seriously right now. I am generally healthy and don't anticipate huge hospital bills in the near future. But no one expects to get sick, and if you do develop a medical problem and then try to join a plan, most insurance companies will refuse you or charge exorbitant premiums as a result of your "pre-existing condition." So I am starting to look into some minimal health insurance plans that are affordable.

Meanwhile, on Capitol Hill, there's a huge debate going on about how to reform the health care system. Although any plan won't be fully implemented for a few years, it's worth taking a look at what is on the table. The following three plans present just a few of the many health care bills circulating in Congress right now. The debate is going to go on for months, subject to much special interest and grassroots organizing. If any of the following seem remotely appealing, it might be wise to contact your Congressional representatives and inform them of your preference. After all, it is your health, and ultimately your life, on the line.

Single payer-This plan is the most simple to understand and can be most easily approximated by looking North to Canada. Every citizen is entitled to care and will be given a health security card. Money is collected through a progressive tax, based on one's ability to pay; the taxes are pooled in a health care trust fund. In each state, democratically elected health boards are established to administer funds as well as to negotiate budgets and fees with health care providers. The Congressional Budget Office estimates that the elimination of the role of the health care insurance companies will save \$100 billion annually in paperwork, administrative overhead and insurance industry profits, that money would purportedly be redirected into the delivery system. Single payer proponents note that the anticipated job loss from the

transition to single payer would be offset by an increase in jobs in the delivery system. Additionally, the plan proposed by Congressman Jim McDermott would set aside 1% of the national health care budget to retrain displaced workers.

Currently HR 1200, the single-payer bill, has 92 Democratic cosponsors.

The Health Security Act/The Clinton plan-The Clinton plan seeks to provide universal coverage by placing much of the responsibility for financing health care on the employer, building on the current system. Employers would be mandated to absorb at least 80% of the employees' health care costs, while the employee must pay the remaining 20%. Subsidies would be provided to those unable to pay, and provisions are made for part-time workers and early retirees. Every American would be expected to sign up to receive a health security card guaranteeing a minimum package of benefits. Individuals and businesses with less than 5000 employees would join mandatory health alliances that would act as large bargaining groups on behalf of its members. Companies with more than 5000 employees could offer their own health plans instead of joining an alliance. The alliance would choose among competing health plans to offer its members the most affordable and high-quality plans. Each member would then choose from the range of offered plans. Every member has a choice between at least three types of plans: a Health Maintenance Organization, with very low premiums and deductibles (often, the patient is directed to a primary care physician designated by the HMO, who determines the necessity of a specialist), a fee for service plan, in which the patient has more choice of a doctor but higher out-of-pocket expenses, and a third alternative with elements of both. A seven-person National Health Board would oversee the entire health care system and adjust premium caps to limit rising costs.

The plan would prohibit insurance companies from denying coverage to people with "pre-existing conditions" or dropping people who get sick. People could change jobs and retain coverage and paperwork would be reduced to one form. A \$75 surcharge on cigarettes would be enacted.

cont HEALTH, p 19

April 4, 1994 7



Portrait of a Woman

Elizabeth Blackwell: First female doctor

This issue's Portrait of a Woman was written by one of the winners of Barnard's high school essay writing contest. For the other winners, see page 10.

Elizabeth Blackwell is remembered today almost solely because she was a woman. Although it is right and proper to venerate her as a pioneer, it is sad that her life's work is almost totally forgotten. We should pay this woman the compliment of remembering her achievements, not just her sex.

I first fell in love with Blackwell when I was in second or third grade. I was a ferociously feminist little girl, and the story of the woman who had fought to become the first female doctor, and won out against the evil males appealed to me. I am still a feminist, and the story still appeals to me, but when (after deciding to write an essay about Blackwell) I restudied the biographies I had read in elementary school, I found many new things to idolize. At sixteen I have a broader social conscience, and slightly less animosity toward boys than I did eight years ago, and what impresses me most now about Elizabeth Blackwell are the things that she did. Dr. Blackwell practiced in New York City's slums, treating people who were mostly immigrants, and all poor, whom no other doctors treated. She founded the New York Infirmary and the New York Infirmary Women's Medical College. The medical school was the first for women in the world, and also the first to offer a four-year curriculum. She also trained and employed "sanitary inspectors," the forerunners of public health workers. Few (if any) doctors, male or female, before or since, can boast of founding a hospital, a medical school, and a system of public health which has endured over a hundred years.

I could say that the things I admire most about

Elizabeth Blackwell have nothing to do with her being a woman. In a sense, this is true. A man could have founded the New York Infirmary (although he might not have called it the "New York Infirmary for Women and Children"). A man could have been equally appalled by the conditions in the tenements, and could have seen the need for sanitary inspectors (although these sanitary inspectors might not have paid as close attention to the effects of poor sanitation and nutrition on children as Blackwell's did). A man could have organized and trained nursing volunteers for the Civil War as Blackwell did. The fact that no man did any of these things is not a poor reflection on men any more than the fact that no other woman did is a poor reflection on women. Any man who had done them would certainly be worthy of respect. What makes Elizabeth Blackwell's achievements more incredible (and what distinguishes her from any male counterparts) is that she spent her life battling mindless discrimination which made every step of her path infinitely more difficult than it already was. She received threatening and obscene letters throughout her career. She was called a lunatic and an unnatural woman. When one of her patients died, a mob gathered position would have had the strength to keep going? How many women would have?

Certainly, Elizabeth Blackwell should be one of the heroines of little girls who dream of becoming President. She should also be one of the heroes of those who try to fight disease and poverty in today's urban slums. I admire her equally for both reasons. She is someone who belongs not only on the roll of admirable women but in the wider and nobler category of extraordinary people.

Rebecca C. Pawel

Strogers High School

Lesbian archives chronicle "herstory"

by Marganda Jorge

On Wednesday, March 31st the LBCC (Lesbian Bisexual, Gay Coalition) co-sponsored 'An Evening with the Lesbian Herstory Archives,' in honor of Women's History Month. This event provided the Columbia community with the opportunity to learn more about the long tradition of lesbian 'herstory,' which is all too often ignored and/or ridiculed by the larger feminist community and by a culture that denies lesbians' rights to their own history.

The Archives have grown immensely since the days when its contents were, literally, crammed around in a milk crate. It has expanded so greatly that it has recently changed location from an apartment on 92nd and Broadway, to a newly-renovated house in Brooklyn. The fundamental purpose and philosophy of the Archives, however, have remained faithful throughout. It has maintained its role as a "non capitalist, collective, volunteer, grassroots," organization committed to serving the lesbian community and reflecting all lesbians' lives.

Maxine Wolfe, one of the evening's speakers emphasized the Archives' principles and dedication to establishing and maintaining a place where women can go and "find out the breadth of lesbian existence." Although it is a great place to do research on lesbian issues and history, the Archives serves more than a pragmatic purpose. In addition to constituting the largest collection of lesbian artifacts and 'ephemera' in the world, the Archives provides a sanctuary of sorts, a space to assume an identity which society often suppresses. "The Archives is a very very rich place," commented another speaker. "You find so much of yourself there."

The Archives is clearly not archival in the conventional sense. It consists almost entirely of women's personal

belongings. It is not run by formally trained archivists, but by volunteers who teach each other how to catalogue and maintain the collection, passing on the procedures from

"The archives is a very rich place," generation to generation in a nearly ritualistic fashion. Wolfe suggested

that the Lesbian Herstory Archives is distinct from other archives because it is alive, and it is a lifestyle. "The way we archive is the way we live. Every week they receive much mail, some of it new while some consists of elaborations or updates of items already present. Any lesbian woman can have a file at the Archives chronicling her personal experiences, by simply sending the Archives some part of themselves—a letter, a T-Shirt, a journal, a research paper—anything. The volunteer archivists unequivocally maintain that there is no 'right' kind of lesbian. All are welcome."

The archives is 'not a place that has jumped on the multicultural bandwagon, but one which has long acknowledged women's and lesbian's folk history and that has made a commitment to preserving it. Here, everything is important so long as it pertains to some woman's (any woman's) lesbian experience. It's primary responsibility is always to the community that composes it, and there is thus a trenchant refusal to be part of any institution for fear of imposition and restriction. The Archives considers itself by virtue of its very existence and because of its participation in marches, etc. as part of the larger struggle against female, and specifically, lesbian oppression. It does its part by keeping alive the stories of so many

Marganda Jorge is a Barnard junior and a Bulletin co editor

Winners of Barnard's essay contest for high schoolers

Barnard College established an essay contest in 1992 for public high school junior girls. The following four received the top prizes. All were on the topic "A Woman I Admire" and ranged from personal relationships to famous women who inspired them. They show that along the way of understanding who you are, the smallest incident, the seemingly most inconsequential of people can have the greatest impact into shaping who you are.

As I walked into the church, I could feel my stomach tightening. I really hated being there. My grandmother, who practically dragged me there, called it the house of God. Grandma always said in her thick, rich Southern accent, "Now listen baby girl, youngins needs to go to church more often. Li'l bit o' the Lord ain't never hurt nobody." I would always try to annoy her to death by correcting her grammar, "Ain't never hurt anybody!" I would retort, hoping that she wouldn't want to take her smart-aleck granddaughter anywhere. I would even try to anger her by verbally condemning any form of organized religion, calling it a great big money-making scam. It never worked. Grandma would just say, "Hush child, before the Lord strike y' down right here and now."

Grandma would always show up at my doorstep bright and early Sunday morning, chirping loudly, "I'm a fixin' to go to church, I reckon you might wanna tag along." Well, Grandma was old, great and mighty and no one said no to her. Reluctantly, I would get dressed in some frilly frou-frou outfit that Grandma had picked out and go with her, half smiling and half pouting, praying that none of my friends would see me.

This Sunday morning was hardly any different from all the others. Whenever I walked into that church, I realized how truly out of place I was. These people were so phony and so pathetically oblivious to reality that it always made me want to cry. Take for example Grandma's best friend (besides me) Mrs. Harrison. She was kind and as sweet as sugar to everyone she met and at the same time she gossiped relentlessly about the very same people even the pastor of the church. Some of it was really cruel. She even tried to fix me up with her grandson who was just about my age and when I refused she practically told half the church that I was a "frigid whore." Boy, did Grandma have some words for Mrs. Harrison. It was almost funny how Mrs. Harrison knew so much about

everyone and their ways but had absolutely no idea that her grandson smoked more reefer in one week than Bob Marley smoked in his entire lifetime.

It was in the middle of the reverend's sermon when I noticed what a beautiful day it was outside. It was the middle of June and quite warm. The sun was shining beams of beautiful light through the colorful stained glass windows. I was thinking about the hundred and one other things I would have rather been doing at that time. I wondered if anyone else noticed how unabashedly some of the women were flirting with the very handsome and very married reverend. It was at that moment when it happened. Just like every other church service, many people started "catching the spirit" as my grandmother referred to it. This part always mystified me. It never happened to me and it never happened to my grandmother, until today. When almost everyone in the church began to jump, shout, faint, wake up, speak in tongues, and then faint again, Grandma got up and did the same. At first, I was scared, but then I realized that my grandmother was possessed by a power even greater and mightier than she was. I would never tell my grandmother, but seeing her that way gave me a little bit of the "spirit" also. It made me feel insignificant like a single grain of sand in the Sahara. This morning, my Grandma was at the center of the weekly routine of chaos and confusion which had occurred in that small church and it all began to make sense.

The next Sunday, when Grandma didn't show up, I was extremely disappointed because for first time in all my 15 years, I'd been actually looking forward to going to church with her. But that would never be again. Grandma passed away in her sleep Saturday night. I never set foot into a church again.

Leslie Nurse
Midwood High School

The throng of impatient Chinese mothers congested the cramped WIC department of Gouverneur Hospital. Ear-splitting cries issuing continuously from irate babies faintly resembling the rhythmic wailing of police sirens completed the picture of total chaos. This was "Women Infants and Children" a welfare program that distributed food stamps to impoverished parents having difficulty purchasing milk for their children.

As a volunteer, my duty was to translate for the

clerk the impassioned pleas of these applicants whose heritage I shared. What appeared at first to be a dismaying task turned out to be an immensely rewarding experience. Every day I came in and was faced with an array of Chinese mothers. I saw the same things nurtured in every face of every woman. She was either searching anxiously for a dear one or glancing occasionally at the sleeping child nestled in her shoulder. Tired, baggy eyes, glossed over from hours of waiting, told of endless miseries and unshed tears.

She is the immigrant who left everything behind with eyes overflowing with hope in order to have a chance to attain the American dream. She boarded the plane five, two, or perhaps one year ago, with a daughter strapped to her back and querulous son led by the hand. She had to make the fearful trip alone for her husband had already come to the United States. He would be there to greet her at the airport, but how would she be able to manage until then? How could she make the attendant understand that her son only ate rice or that her daughter might get plane sick?

Upon arriving in her new home, she had to quickly find a job and assist her husband in supporting the family. She was ushered into the only profession that was available to a non-English speaking, female immigrant: a seamstress at a garment factory. The tedious care she put into learning how to sew might have made her vision a bit blurry, but she had to do what was essential to survive. The pay was barely enough to buy food, but maybe after a couple of years they could afford to move into their own apartment.

As months turned into agonizing years, her once plump and youthful face showed signs of lines. Smiles were rare and only given to comfort her children. Her sunken cheeks and gaunt figure denoted the tremendous stress she was subject to daily. Her children's cries for nice clothes, books, and toys echoed continuously within her head as she worked feverishly at the hem of a dress. One gust of wind it seemed, would have been enough to uproot her beanpole legs and send her gliding above the crumbling apartments.

That's my mother, not my grandmother, her children would cry indignantly. She seemed to be forever coughing as more and more dust from the clothes settled in her lungs. An examination from the doctor revealed that her heart was beating irregularly, as if to protest the heavy burden being laid upon it. Just a few more years, she would console herself. Once her children were older

and could provide for themselves, she would finally be allowed to rest.

Don't knock yourself out trying to answer their questions. Once they see someone Chinese, they ask questions non-stop and drive you crazy. They ask the same things a dozen times even though they know the answers already, the clerk informed me.

It's all right, I don't mind, I answered. The mother across from me smiled and I continued explaining. These are the women who sacrifice their lives, leaving their friends, family, and culture behind in order to improve the future of their children. Their pathetic situation is vivid yet pale compared to their incredible endurance and ability to subsist. I have realized many things since my first day here and have developed a great admiration for my fellow women. No wind is ever going to blow down a willow that is stronger than iron.

Sally Chu

The Bronx High School of Science

I met her when I was very young, perhaps too young to realize how important knowing her would become when I got older. She was my neighbor and her name is Trina (actually Patricia Rivers). She became life's example for me. Just from being around her, I learned so much that I use daily in my life.

She introduced the struggle of attending school while raising two kids alone. By her example, she taught me how familial responsibilities can rob one of time to develop oneself and focus on finding the me inside oneself.

Trina was determined to find the me inside herself by finishing college. However, I don't want to paint her as a selfish, uncaring parent. Although finishing college was important to her, her two sons came first. Her philosophy is that since children don't ask to be born, their parents are responsible for them until they are able to care for themselves. She did not use single parenthood as an excuse to carp about her situation. She did, however, stress that life would have been easier for her if she had planned their births and her future.

Our beautiful friendship began when Trina needed someone to take care of her boys while she was attending night college. I was thirteen years old then and had grown to love Paul, her seven-year-old, and Ryan, her three-month-old. They were like brothers to me. Trina

Denis Leary saves a dysfunctional family

by Cathi Martarella

The Ref which opened nationally just last month is a dark and touching commentary on the quintessential upper class WASP family. Although the film focuses on a specific segment of American society the feelings and problems explored are pertinent to peoples of all backgrounds.

In the opening sequences the viewer is introduced to an idyllic New England Town where all the townspeople are happily preparing for Christmas. The

sights of children gazing hopefully in toy store windows the perennial Salvation Army stand and hurried shoppers are accompanied by traditional Christmas carols. Near the end of the opening credits the sounds of



Judy Davis, Denis Leary, and Kevin Spacey (L to R) star in *The Ref*

photo by Jack Roward

heavy percussion instruments are added to soundtrack. This strange inclusion underscores that something is not quite right. Things are not perfect in this sweet town. After the last title leaves the screen the camera pans upward towards a building and finally stops when it reaches a sign which reads: Dr. Wong Marriage Counselor.

Behind the facade of this quaint little building, Caroline and Llois, the Chasseur (Judy Davis and Kevin Spacey) are engaging in verbal war as their stereotypical counselor remains impartial. Unfortunately matters are not resolved between the two and ironically the pair seem to be headed for divorce as they leave the session to begin preparations for a festive Christmas Eve Dinner. Yet the two find common ground on the car ride home, they are

both extremely afraid of their hijacker, Gus, played by Denis Leary, who is on the run after a botched burglary.

Quickly Gus realizes that he'd rather be in jail than with the Chasseurs whom he calls his "fucking parents." Even though Gus is technically the bad guy in this film, he actually is the hero because he saves one dysfunctional family. The Chasseurs are too wrapped up in their own little suburban world that they fail to realize that they have a wonderful life. The setting

the interiors of a mansion and the lighting both emphasize the smallness of the Chasseurs' world.

Their emotional journey led by Gus is a hoot because the screenplay by Marie Weiss is witty and extremely well written. The audience was howling at scene after hilarious scene and line after sharp line. I don't think I'll forget one liners like "Gag Grandma."

In addition the performances are universally quite good.

Davis who has been nominated twice for Academy Awards, Denis Leary, and Kevin Spacey are all excellent. They are complimented by an engaging supporting cast led by Clyvis Johns as the satanic mother in law and Christine Baranski as the annoying sister in law who is always yelling at her kids. Gus through his no nonsense manner forces the every member of the family to examine his or her life. How can they refuse when he says constantly reminds them that he is in control because he has the gun.

Go see this film in its own or else I'll come after you with a gun.

Cathi Martarella is a Barnard junior.

COMING UP IN THE ARTS

THEATRE

Mumyo no I ("The Well of Ignorance"). Contemporary Noh Theatre, led by Cumas Hashioka. Lila Acheson Wallace Auditorium, 333 East 47th Street, April 5&6, 8 pm. Tickets \$25. Call 212-752-3015.

MUSIC

The Columbia Varsity Show celebrates its 100th year. A two hour revue of original sketch comedy and musical numbers written, directed, produced and performed entirely by Columbia students. Schapiro Theatre (115th Street), April 13th-16th and Kathryn Bache Miller Theatre (Broadway 116th Street), April 21st-23rd. All Performances begin at 8pm. Tickets \$8, \$6 with CUID.

Miller Theatre presents Hilton Ruiz and Dave Valentin on Jazz. Miller Theatre, 116th and Broadway, April 8th at 8pm. Tickets \$16, \$5 with CUID. Call 212-854-7799.

Miller Theatre presents Joel Krosnick, Gilbert Kalish and Joel Sturnoff performing a two part recital entitled *The Spirit of Romanticism, II*. Featuring the music of Beethoven, Hindesmith, Shapely, Brahms, Busoni, Bartok, Chopin and Dvorak. Miller Theatre, 116th and Broadway, 3pm and 7:30 pm. Tickets: \$15, \$5 with CUID. Call 212-854-7799.

Miller Theatre Symphonic Sundays Series presents the New York Virtuosi Chamber Symphony performing works by Bach, Grieg, and in a special Marian Anderson Memorial Tribute, soprano Esther Hinds and Voices Saintpaulia will perform various spirituals. Miller Theatre, 116th and Broadway, April 17th, 3 pm. Tickets are \$16, \$5 with CUID. Call 212-854-7799.

Postscript Coffeehouse Presents the Fernald Folk Festival. Headlining Dorothing Scott, the 5 Chinese Brothers, Hugh Blumenfeld, Ansel Matthews, Richard Shundell, the Low Road, and Hugh Pool. Fernald Lounge, April 8&9, 5pm-1am. Call 854-1953.

DANCE

La Mama E.T.C. presents Cassandra Flanagan, choreographed by Patricia Cremins and performed by members of the WyoMing Dance Theatre Project. LaMaMa E.T.C., 74A East 4th Street, April 7-10 at 7:30 pm. Tickets: \$15. Call 212-475-7710.

Danspace Project Presents, Mathew Brown's *Bride Groom* and Ben Munisteri's *Acts of Fusion*. 131 East Tenth Street at Second Ave., 8:30 pm Tickets \$10 Call 212-674-8194

EXHIBITIONS AND WORKSHOPS

Greenwich House Pottery presents "A Way of Seeing," a workshop with Susan Eisen. Registration from March 1-April 11th. Greenwich House Pottery, 16 Jones Street, April 11, from 10 am to 4 pm. Fee: \$60 Call 212-242-4106

cont. ARTS, p. 20

April 4, 1994 13

House of Large Sizes proves itself worthy

by Jacqueline Klug

House of Large Sizes: *My Ass-Kicking Life*
(Columbia Records/Red Decibel)

As I was standing in line for the House of Large Sizes show, I thought to myself, "Am I crazy to brave a cold, winter night just to see this band?" But as soon as the band took stage, my sanity was validated. House of Large Sizes proved to be one of the best bands that I have seen lately.

This lively trio from Cedar Falls, Iowa played the Midwest scene for many years before getting signed by Columbia Records. Their debut album on Columbia's Red Decibel label, titled *My Ass-Kicking Life* is certainly their best effort yet. The March 4th show, which I attended at People's Music in Ames, Iowa, featured tunes off the new album.

House started the show with "Tired of Feelin' Good," a fierce, bass-driven tune, which spotlight's bassist Barb Shiff's amazing talent. Her long brown hair, which flows everywhere as she bounces about the stage, makes her look like a substitute teacher who evolves into a rock star at night. Another great moment of the show was when they played "Sox on Spot," their latest single. This song features quirky lyrics such as, "This love ain't worth the price of a piece of pie/ You ain't playing GI Joe" shows the clever writing skills of the band.

My favorite track on the album is "Nocturnal." The melodic, distorted sound gives the song a Smashing Pumpkinsque feel, and has often induced me into a daydreaming trance. Another great song, "I Think I Know That" has been my personal theme for the past few weeks, "Did you ever want to take the law into your hands/ And twist it around like rubber band." This statement basically summed up my attitude during mid-terms.

Anyone who says that grunge is dead, has obviously never heard House of Large Sizes. Their intense guitar and bass noise, along with their catchy lyrics, puts the 'g' back into grunge. This is quite an accomplishment, since the sound of the "g-word" is enough to make this writer vomit.

Jacqueline Klug is a Barnard College first-year and a Bulletin Staff Writer.

Luscious Jackson: A plethora of music styles

by Geoff Saavedra

Luscious Jackson: *In Search of Manny*

"Stomp your feet/ Do the freak/ Feel the heat/ 'm so sweet" ("Let Yourself Get Down")

Close your eyes and imagine the Caribbean. A night out on the beach. It's about 70 degrees out and the moon shines bright on the calm sea. Watch the waves. Waves of sound emanate out of the speakers like the low waves that roll out at sea. You become entranced by the melodies that travel through your ears with the slow, mantra-like rapping of Luscious Jackson.

With the resurgence of interest in late-seventies-early-eighties styles of dress, an interest in that era's music was sure to follow. Yes, the commercials were correct: Disco is making a comeback. Capitol Records have re-released *In Search of Manny*, in light of this increased interest. Luscious Jackson can be considered the nineties version of seventies disco. Even the cover of the album recalls the seventies: A guy sitting in a repose with his chest breaking through a striped polyester shirt, wearing white skin tight

cont. LUSCIOUS, p. 21



Luscious Jackson

photo by Stephen Apesta-Hutchback

Everyone from Garth Brooks to Mighty Mighty Bosstones covers Kiss songs for tribute album, *Kiss My Ass*

by Geoff Saavedra

One morning I received a phone call asking if I would like to interview Gene Simmons and Paul Stanley of Kiss. How could I say "No"? Kiss is releasing a new album in June, *Kiss My Ass*. Actually, it's an album featuring other bands performing covers of Kiss classics. Some excellent surprises were Shinedown's *Addiction* (made up of members of Faith No More, Rage Against the Machine, and Tool) and the Mighty Mighty Bosstones. Other surprises were Garth Brooks and Toad the Wet Sprocket. Because I know almost nothing about Kiss, a friend of mine came along to the interview. Adam Tempkin is a Kiss fanatic. He provided much useful information. Let me share some of it with you.

Barnard Bulletin: First thing we want to do is congratulate you guys on twenty years.

Paul Stanley: Thank you.

BB: We think this tribute album (*Kiss My Ass*) is great. It's the ultimate honor because it comes from other musicians that are popular now. What aspect of your music do you think that they, and everybody else, has latched on to?

Gene Simmons: It's tough to say because you've got music, a stage show, makeup, vibe, and costumes and stuff. I think that the sum total of all those elements and personalities creates something else, and you can't really pick out the stuff. People get different things from it. Especially depending on which part of the band they lean more towards. You have the Ace kind of leaning—people who like the spackiness of the band, then you have the tough guys who maybe thought that Paul was a... and then you had the people who liked the good-looking guy in the band, so they were like leaning towards me. Just testing to see if he's listening.

Paul: I'm listening. I don't know why they're not laughing! (Everyone laughs.)

Gene: It's a lot easier to figure out when you're talking

about Elvis. But it's never one thing. You got a lot of different elements in the band, different songs, different points of views.

BB: Who picked the bands to play, or did they come up to you guys and ask if they could do it?

Gene: We let the word out that it was happening. Some bands we called. Some bands immediately called us. And in some instances, like the Melvins, Dinosaur Jr., Galactic Cowboys, and lots of other bands, just sent in tracks. In



photo courtesy of Geoff Saavedra

lto R, Geoff Saavedra, Gene Simmons, Adam Tempkin, and Paul Stanley

fact the Melvins' "Going Blind" track, they sent it in on their own. It just came in too late. Dinosaur Jr. had already started recording that as *Dinosaur Jr.*

Paul: This obviously was the start. Had we not heard the cover compilation "Hard to Believe" (*Hard to Believe: A Kiss Covers Compilation*) we probably wouldn't have thought, "Why don't we do something like this?" All the bands that are around doing Kiss songs either in their live shows or on record, or on album, record dates us. It just seemed like why don't we spearhead something like this.

cont. KISS, p. 22

The Heart of the Matter...

Remembering the Holocaust

by Amy Leavey

As a child, I never thought teachers were real people. They were at school when I got there in the morning and when I left in the afternoon, they stayed behind to do "teacher stuff." On the rare occasion that I would see a teacher at the grocery store or the mall, I'd frantically hide behind my mother or pretend to be interested in the mayonnaise display in Aisle Three. My fourth and fifth grade Hebrew teacher was one of those mysterious figures. Since I attended a Jewish Day School, I would spend each afternoon with this white-haired man with the strange accent and the hard to pronounce last name. After my brother, sister, and I all had him as a school teacher and Bar/Bat-Mitzvah instructor, he became a friend of our family. However my childhood impression of him didn't change. I still thought of him as a teacher, not as a man with a history.

Then one day, a few years ago at a Yom Hashoa (Holocaust Remembrance Day) service, my entire juvenile perception of this man changed. Sitting there with friends and family, I heard him tell an audience of hundreds the tragedies and horrors he witnessed and endured at the hands of the Nazis during World War II. He described how his entire family was killed simply because of their religion and beliefs. He detailed how he came to the United States and made a living teaching the same traditions his family had given their lives for. While others' faith burned to ashes in the gas chambers, his emerged glowing brightly and ready to help others carry the flame of knowledge and not the fire of hate.

Not until I heard my teacher speak did the Holocaust feel so personal and so much a part of my history. I had always known about the Holocaust and its tragedies. I had met survivors before and heard their terrible stories of hate and violence. But this man was not just someone

I had met survivors before and heard their terrible stories, but this man was my teacher, my mentor, my friend. His story made the Holocaust real to me.

introduced to me as a Holocaust survivor. This man was my teacher, my mentor, my friend. His story made the Holocaust real to me. It helped me to feel the pain and not just sympathize.

It was with these emotions that I experienced the Holocaust Museum in Washington, D.C. Looking at the halls of countless faces and rooms filled with suitcases and shoes, I felt the presence of my teacher's family, and in turn the sanctity of my own family. When I stood in a box car in the museum, I closed my eyes. To one side of me stood my mother, to the other side my sister. As the three of us stood in the car, I tried to imagine the yells, cries, and screams which once filled it, the stench of urine and sweat that pervaded it, and the feelings of fright and sorrow that traveled in it. I thought, which one of us would have died first? Would we have been able to stay together? Would anyone in my family have survived? I opened my eyes and looked at

my mother. Her eyes full of tears, she pulled her daughters close to her. I knew she was thinking the same thing. Luckily, my family can only imagine these horrors. My teacher remembers them.

The Holocaust is not just a piece of Jewish history. It is a lesson of human history. It is a lesson in the power of hate, the fragility and sacredness of life, and the importance of tolerance. In a world where destruction of human life occurs everyday, needlessly, everyone should remember the tragedies of the Holocaust in order to sensitize themselves to a catastrophic problem. This Thursday, April 7, when Yom Hashoa is observed, everyone, Jew and Gentile, should take a moment to remember all who were killed, all who were left without families, and all who will never be born. Never forget.

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

Upheaval in theater department unfair to students

by Vanessa Richards

I want to begin by saying that I have heard nothing negative about Denny Partridge, the new Chair of the Barnard Theatre department, as an administrator. On the contrary, I have only heard that she is an excellent professor and administrator. In other words, this commentary is not a personal nor a professional attack on Denny Partridge.

This commentary is an attack on the Barnard administration's complete and total disregard of student opinion when making extreme changes in the theater faculty and curriculum. At a recent meeting for theater students, the Dean of Faculty, Robert A. McCaughey, explained the administrative decisions and the reasons for these decisions. When asked why the students were not asked about or made part of the decisions being made about their faculty and major, Mr. McCaughey's response seemed to amount to, "Well, gee kids, don't really have an answer for that. I guess we made a mistake." A mistake indeed! The sophomores who planned on becoming theater majors have to declare their majors in three weeks, when they have no idea if they will want to be theater majors despite the new curriculum and loss of excellent and trusted faculty. In addition, juniors who are theater majors will have to write their theses with new faculty who they do not know and who do not know them. Anyone who is active in theatre will tell you that theatre is very personal and that every individual has his or her own style. How are these soon to be seniors going to feel comfortable opening themselves up so much to complete strangers? And how will strangers be able to immediately understand the styles of these students? I think Mr. McCaughey and the administration feel that the students' outrage over this incident is an emotional response to losing people (basically the entire theatre staff) with whom they feel very closely connected. Although this certainly

plays a role in the student response, the aforementioned reasons are very rational and not at all emotional. Beyond all these reasons the bottom line is that at \$25,000 a year, "Sorry kids," is not good enough.

It makes more sense to keep to the theater professors' contracts and have a year of transition between the administrative policies of Liz Swain and those of Denny Partridge. What came to my mind when I was thinking about this is the economic situation in Russia. The Russian government decided to make a quick and drastic change from a controlled economy to a market economy. They tried to make this change with no transition between the two. The result was an economic crisis. I think a period of transition would give the relationship between Professor Partridge and the Barnard theater faculty a good chance at compromise and, beyond that, it would give Professor Partridge a chance to be accepted by the student body. So the question I have yet to find an answer for is: why the mad rush? Liz Swain has doubled theater enrollment in the last two years. I don't hear any of the students complaining. Why not wait a year?

In conclusion, I would like to ask if anyone thinks this would ever happen in, let us say, the Political Science department? My guess is that it would not. So I propose a second question: why would it not happen in Poli. Sci. or Biology? Why is it happening first to the music department, and now to the theater department?

I ask that the student body interpret this commentary as a call to arms. Please write to the Board of Trustees, and the administration and Denny Partridge. Express to them your own feelings about the issue. To our new president, Judith Shapiro, student sovereignty is a major concern on campus and I personally hope you address it.

Vanessa Richards is a Barnard first-year.

Barnard administration lacks commitment to arts departments

by Patty Flaherty

The arts at Barnard are paltry and under funded. The obnoxious and insensitive manner in which the administration has handled the re organization of the theater department has really brought this issue into focus for me. The theater department has its problems. It does

Barnard's theater students are angry, its dance studios are crumbling in disrepair, and it boasts only a tiny visual arts program.

not need an entirely new staff, what it does need is a bigger budget, more performance space, and professors who care about the student's needs.

I am suspicious about this attempt to make

the arts more "academic." The arts are, by nature, hands on and experiential. I think that what's really going on is that Barnard is revealing the intellectual chup that's always been on its shoulder. We're so afraid of not keeping up with that rich research giant across the street that our academic reputation is more important than the quality of the education students receive here.

A truly educated woman understands the unique contribution that the arts make to society. Take a look at Barnard. Its theater students are angry and alienated, its dance studios are crumbling in disrepair, it boasts only a tiny visual arts program and no photography courses whatsoever (photography is not an art form, I guess). I know we're working with a small endowment. But if Barnard continues to ignore the arts in this fashion, it should give up all the public relations rhetoric praising the arts and resign itself to a future as a factory of pre-professionalism.

Patty Flaherty is a Barnard College senior.

Apathy is rampant at Barnard College

by Amisha Upadhyaya

CORRIE had sponsored a meeting with students on Wednesday night and Thursday afternoon on 'Self-Identity, stressing the topic of sexuality. The turnout was shamefully flimsy. There is no report that goes along with this coverage because the story to tell is one of lack of support. I have heard from many, many people complaints against the administration, from Health Services to faculty members, about how the issue of homosexuality and bisexuality are dealt with on campus. For all these complaints, not one person showed up to discuss this with any of the administrators. True, one can complain if nothing gets done after talking, if pleas are met with a deaf ear, but if the Barnard community continues complaining without trying, then it has no basis for its complaint.

The student body does not offer its own voice.

Along the same note of indifference showed by Barnard students, I would like to further note that in covering many stories, the student body just does not show up to offer its own voice. As the women's issues editor for a women's college publication, I can say that the *Bulletin* has met with the same amount of indifference, if not downright apathy. All the women I talk to on a daily basis have so much to offer in terms of knowledge from classes from their jobs, their internships, their worldly knowledge, and I dare say that hardly any will put that knowledge into written form, into even a form open for discussion. Seminars, forums, meetings are attended by the same core of women over and over again. Not to get on a "high-ho Barnard" kick but as students of this institution we have a responsibility to it just as much as we do to advancing our own lives (a goal we all frequently become too involved in). This is not just a pitch to induce anyone to write for the *Bulletin* (though we wouldn't mind) but to request a bit more interest, if not concern, in the community we live in.

Amisha Upadhyaya is a Barnard junior and Women's Issues Editor.

APAAM celebrated at CU

from APAAM, p 5

University This year APAAM has more than twenty organizations supporting and co-sponsoring their events for April. Of these organizations, many are not Asian-Pacific oriented clubs, but they are the Latinos, African Americans, Caribbean, etc. Hussein Raslud is confident that APAAM will succeed in making all aware of the importance of Asian-Pacific heritage because of the immense support from organizations and that APAAM is "blessed with an extremely capable staff."

APAAM will hold its first event on April 2, 1994 in *Low Steps* as a kickoff for the rest of April. There will be performances from different groups' co-sponsorships, a Thai dance, Belly Dancing, Fan Dancing, and many more. One primary event will be APAAM's keynote speaker, Le Ly Hayslip, the autobiographer of "Heaven and Earth" which Oliver Stone had directed as a motion picture of huge success. The forum is called "Child of War, Women of Peace." Be on the lookout for when she will be speaking. APAAM will definitely have a successful turnout in educating and making awareness to the Columbia University community with its extensive plan of events.

Manni Lee is a Barnard College sophomore

SGA plans activities, protests TAP cuts

from SGA, p 5

In March, SGA sponsored the Sophomore Class Dinner, which had the theme "Come On and Get Happy." The dinner was held on Wednesday, March 2 and included a performance by the a capella group Notes&Ke. The tables were decorated with bowls of beads that could be strung by the audience during the performance and speakers, and the party favors included super balls. Also in March, SGA headed up efforts to solicit letters to government officials to persuade them not to make cuts to the TAP financial aid program. Letters were sent to Governor Cuomo and residents of New York were able to send letters to their representative New York State Assembly persons.

April will surely be a busy month for SGA. On Tuesday, April 19, SGA will be sponsoring the First Year Class Dinner. Springfest, coming at the end of the month, is another major understanding. And just before May, the members of SGA will be gearing up for the annual elections.

Jackie Donnelly is a Barnard College first year and a Bulletin News editor

Three proposed health care programs explained briefly

from HEALTH, p 7

to finance the plan and Medicaid and Medicare would be capped, with the savings to contribute to universal coverage. A 1% payroll charge would be extracted from large companies opting out of the alliances.

The Clinton plan currently has 102 cosponsors, all Democrat save Republican James Jefford of Vermont.

The Cooper Bill: Whereas the McDermott bill is completely government run and the Clinton bill has a mixture of government involvement and reliance on market forces, the Cooper plan relies almost completely on managed competition. The plan is designed to provide universal access, but does not guarantee coverage. A package of benefits will be provided to be set by a federal commission should the bill pass. Congressperson Cooper has agreed to set an interim package. People would not be

turned away due to illness or pre-existing condition under the Cooper plan, and one standardized form would be used. While employers would be expected to offer health care plans, they would not be required to pay for it. Subsidies would be provided to help low-income people purchase health insurance. The plan calls for "health plan purchasing cooperatives." These would only be mandatory for businesses with less than 100 employees, and they would have less authority than the Clinton alliances. Like the Clinton plan, incentives (such as cheaper premiums) would be offered to encourage individuals to join HMOs and other prepaid networks (the basis of managed care). Revenue for the subsidies as a result of limits on employer deductions for health benefits. The Cooper plan has a fair amount of bipartisan support—32 Democrats and 26 Republicans so far are cosponsoring the plan.

Sasha Soroff is a Barnard College senior

April 4, 1994 19

High schoolers write essays for contest about influential women in their lives

from **ESSAYS**, p. 11

had observed how much her boys liked being around me. Smiles would come with my arrival and tears would fall after I left. It was then that Trina decided to give me the responsibility of caring for Paul and Ryan while she attended night school. She was also secure in the fact that my mother was right next door in our apartment if any problems arose.

I was pleased and excited to have such an important responsibility. I wasn't just happy about the money, although I was greatly rewarded. I was ecstatic that I would have the chance to get to know her and learn from her. I was curious about college and life, and I had chosen Trina to be my life's map maker. She was eager to help me create a life map that would lead me straight to my goals. She didn't want me sidetracked by teen pregnancy and single parenthood. Obviously, she had needed someone to help her when she was my age, but there was no one there for her.

We talked about college, her plans, my plans, boys and men, and life, in general. I questioned her constantly;

there were so many things I wanted to know and experience, but she cautioned me from trying to take on adult responsibilities too early in life.

One day she took me with her to attend her "Family Life Crisis" class. As I sat in that class, I realized

how serious she was about her ambition to become a teacher/counselor, and I knew she would be an excellent teacher, one committed to educating other young people just like me.

I credit our talks and her endless patience with encouraging me to begin the process of finding my life's goal to become a writer. Trina opened up a world of knowledge, and taught me that I was obligated to develop my

talent. She made me confident that the gift I have is worthy enough to share with others. I gained the confidence that I need to achieve my goals as she has achieved hers.

Now Trina is a teacher, and she has earned a masters in counseling. I no longer see her, but her words, both cautionary and inspirational, are still in my head and my heart.

Leonara Kerrison

High School of Graphic Communication Arts

Trina opened up a world of knowledge and taught me that I was obliged to develop my talent.

Upcoming events in theater, dance, music

from **ARTS**, p. 13

Greenwich House Pottery also presents, "A Dialogue in Clay," an exhibition of sculptures by Barry Bartlett. Jane Hartsook Gallery, 2nd floor of Greenwich Pottery House, 16 Jones Street. Opening reception Wed., April 6th, 5:30-7:30 pm. Open through May 4th. Call 212-242-4106.

Whitney Museum of American Art presents "Warhol's Early Cinema." Thursday, April 14 at 7:45 pm. Admission: FREE. Also, features an exhibition entitled "The Films of Andy Warhol: Part II," including films like *Sleep, Haircut, Eat, Empire, Poor Little Rich Girl*, and many more. Call 212-570-3633.

Luscious Jackson provides variety on new album

from LUSCIOUS, p. 14

jeans. Because of the twenty year difference, though, there are other influences in the music. There is a definite eighties-Michael Jackson flavor in some songs, "Wantin' It More," and old school rap: "To all the fly boys, why doncha enjoy/ Schooly School y'all/ Hangin' in the hall y'all" (Let Yourself Get Down). In "Daughters of Kaos" there is a Spanish-sounding acoustic guitar line that pulls us through the song where we meet a repeating siren, a sample of a Cure bass line, and near the end, some gunshots.

Even though the speed may remain the same throughout most of the album, the songs contain a wide variety of delivery. The vocals stay on the same level during the verse—a flat road with no bumps, until the

chorus. The chorus of the songs adds hills to the road, which don't disturb the ride, but make it more delightful. It's the addition of samples or live guitar, courtesy of Gabrielle Glaser, that gives each song its hidden driveways and dangerous curves.

With a video airing on MTV's "120 Minutes," and touring with Urge Overkill and the Breeders behind them, Luscious Jackson's road seems to have no foreseeable potholes. May your ride on their scenic highway be as pleasurable as mine.

"Original bone lovers straight from Manhattan/ Keep your butt movin'/ Keep your hands clappin'" ("Keep On Rockin' It")

Geoff Saavedra is a Columbia College first-year and a Bulletin staff-writer.

A lecture by

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5:30 pm in 302 Barnard Hall

Barnard College
117th and Broadway
New York, NY

Some surprising fans were unearthed for Kiss tribute

from KISS, p 15

rather than have a record company turn it into some kind of corporate stuff. There must have been over forty bands that wanted to participate. Initially there was Alice In Chains, Soundgarden, Stone Temple Pilots, I mean the list goes on and on. Some of the people had to drop out because of other commitments. Some of them had to drop out because of politics. Sometimes record companies will forget that they work for you, and they will suddenly turn around and tell the band, "You can't be on this album." It's sad because most bands got into rock 'n' roll so that they wouldn't have to listen to anybody. All of a sudden they have somebody sitting behind a desk saying, "You can't participate." But as it turned out we probably had the best and most varied cross section of people. When you really listen to Kiss over the years, there is no one Kiss Being Kiss means doing "Beth," doing "Detroit Rock City," doing "God of Thunder." Really running the gamut. The bands on the album basically did the same thing. I think they really showed all the facets of what we do. It would have been pretty redundant to have ten or twelve "metal bands doing numcracy. The whole purpose of this album was not to have some impersonator come and try to do a knock off of your song. Hopefully these people who participated's personalities were strong enough that they put their stamp on this. I mean that's really what it was about. It was not to put something out and say, "Oh it's not as good as the original," but to hear something new all over again.

Gene: Any tracks stand out for you?

BB: I was really surprised at 'Rock N' Roll All Night

Gene: Toad the Wet Sprocket

BB: They slowed it down. And I loved Lenny Kravitz' 'Deuce.' I couldn't believe the 'Black Diamond' symphony, it sounded great!

Gene: That was done by a 74 piece symphony orchestra. It was supposed to be done in Moscow by the Moscow Symphony Orchestra in Red Square. But the attempted coup put a stop to that.

Paul: Yeltsin at one point wanted to sing on it.

Gene: Yah! (In a deep Russian accent) 'Out on the street for a living.' (Lots of laughs)

BB: Were you surprised when Garth Brooks wanted to do a song?

Paul: Not really. Garth has always said that one of his

earliest influences was Kiss. Once you saw his show, you realized that, really, the backbone of it and the major influence was early Kiss shows. Garth managed to bring to country music rock 'n' roll. So, country fans have seen something they never saw before. But, equally, it makes it more appealing to rock audiences. When we got ready to record, it seemed only natural and great for us, 'cause we think he's great, to do a song [with him]. In speaking to him, "Hard Luck Woman" seemed to fit best. When it came time to recording it, the suggestion was made that he rearrange it. He said, "No, I want to do it the way me and millions of Kiss fans remember it. But I'll only do it if you'll back me up." So we flew down to Nashville and spent six or seven hours recording the song. We just started from scratch, went in, made sure the key was okay, and started rolling tape. When we left, it was worth the time we put into it because I think it's the definitive version of the song. Once you get over the initial impression that it's not quite the same as the original, the original pales next to it. It's done better. The singing is a little more interesting. The playing has a little more spunk.

BB: As a tribute album, doesn't this make you feel kind of old?

Paul: It's a tribute album for lack of a better word. Tributes usually give me the willies. Tributes are usually done at the Academy Awards or at the Grammys, where somebody comes out and gives a speech about what somebody's done, about what all their accomplishments are. The curtain opens up and then somebody comes out with a cane or a wheelchair. Clearly that's not what's going on. I think it's double the honor because it's being done when this band is still viable and still creating. A generation of, now performers were influenced by us when they were in the audience. So, I have no problem with that. It's a unique position to be who we are and have that done for us. We haven't broken up. We haven't died.

Gene: And we refuse to wait, later on to enjoy it. Paul made the analogy, and it occurred to me, 'Here they are!' The curtain opens up and some guy gets rolled out in a wheelchair with an oxygen tank. That's too late to enjoy it. If you're going to throw a party you may as well enjoy it. Be part of it, that's what we're doing.

BB: How did Bruce and Eric feel about the album?

cont KISS, p 23

Musicians around the world love Kiss

from KISS, p 22

Gene: Eric and Bruce can never really share in this record except that they're part of Kiss now. The truth is that this record has more to do with Ace and Peter because it's a testament to that era. Although, the irony of it is that there's a non-domestic track that appears only in Germany by one of the biggest German bands called Die Arzte who do a rockin' version of "Unholy" in German that kicks my ass!

Paul: It actually is interesting because it goes into "I Was Made For Lovin' You"

Gene: In the middle of that! If we wanted to create something like this, or arrange it, we couldn't come up with that. Or for extreme to do that version of "Strutter," that's way out in the Twilight Zone, and then to go into just two turn arounds of "Shout It Out Loud" at the end.

BB: "God of Thunder" too

Gene: They did "God of Thunder" too? That's right! So all that stuff really is as a result of people having lived through their lives and the songs kicking some kind of a flashback. This is not our record. This is the artists showing us, "Here's a slice of our life."

BB: So why isn't "Unholy" available in the U.S?

Gene: We didn't want to make this just another American record that every foreign territory gets. If you live in Germany it's always from over there. We thought that every time we've been to other countries we were

always treated so well [that] we thought, "Let's get something from their own country so they feel like Hey this is our record too!" So the Japanese artist Yoshiki was something that originally was just going to appear in Japan, but it so knocked us for a loop, all the hard, back-breaking work this guy did just in arranging, writing the parts and then recording it, we thought people should hear this. I mean, most people don't know who Yoshiki and X are. That's one of the other reasons why initially we just thought there'd be a Japanese cut, just for Japan, there'd be a German cut just for Germany. There was originally going to be a Spanish language version done by Soda Stereo, one of the biggest South American bands, in Spanish.

Paul: Probably had Yoshiki sung, it wouldn't have wound up on the American album. The appeal of a German track, that's not sung in the language of this country, limits its appeal and the appeal of something like "Black Diamond" done as a symphonic piece has a much more universal appeal. As soon as you put words on it, it narrows it greatly. So that would knock that out of the box pretty much from the start.

(Look for Part 2 of this interview with Kiss in the next issue of the Barnard Bulletin.)

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

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from BEAR, p. 2

Jewish Appeal, several awards have been established to help support the studies of "needy and exceptional Jewish students." The deadline to apply for the scholarships is May 15. For further information, contact Dean Schneider (x47709).

THE LESBIAN BI-SEXUAL GAY COALITION has announced its First

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A MESSAGE FROM THE SECURITY DEPT. . . .

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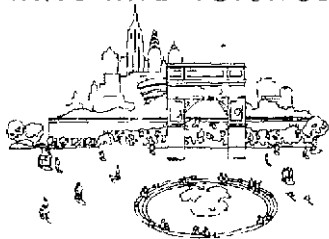
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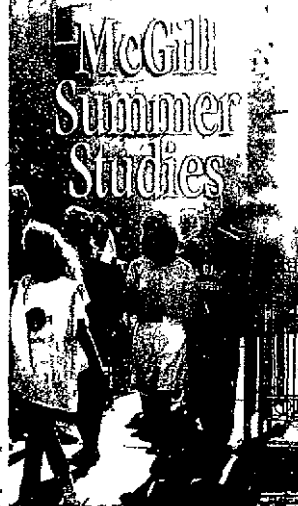
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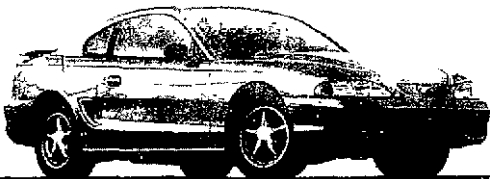
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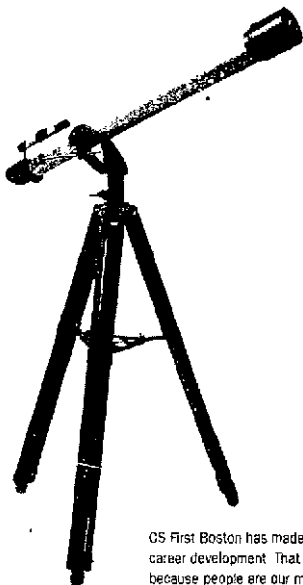
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