

# BARNARD BULLETIN

SEPTEMBER 21, 1994

VOLUME CII NUMBER 1

## Amy Tan, "American Writer," Addresses Issue of Ethnic Authors & Multicultural Fiction



*It is as though a  
more insidious  
form of censor-  
ship has crept  
into the fold, by  
many followers  
wearing the  
cloaks of good  
intentions and  
ethnic correct-  
ness*

Amy Tan  
Sept 12 1994



### Inside:

- Women's Center Speaker
- Two Brilliant Songwriters
- Adventures of Priscilla: Queen of the Desert
- Women and Alcoholism

## BEAR ESSENTIALS

### DEGREE CREDIT CAVEATS

You will not receive degree credit if any of your courses duplicate course work or A/P credit that has already been applied toward the degree. Although academic policy is clearly set forth in both the Catalogue and The Student Handbook, every year a few students forfeit credit because of overlapping enrollments. Particular caution must be taken with courses in the sequential disciplines (i.e., mathematics, the sciences, and foreign languages). For example, if you have completed an intermediate foreign language sequence, credit for the second enrollment in such a sequence either at Barnard or at another college cannot be granted. Although this may be obvious, a few instances of such enrollments with the expectation of credit continue to surface. **Examine your program and record carefully!** If you have any questions see your class dean or Dean Blank, in 105 Milbank.

### SENIOR CLIPBOARD

Important information will be given at the Senior Meetings on Wednesday, September 28, at 4 p.m., and Thursday, September 29, at 12 noon in 306A Barnard Hall. Come to one of these meetings to learn about the services and activities for seniors provided by the Office of the Dean of Studies, the Office of Career Services, the Alumnae Affairs Office, and your class officers. The deadline for filing Marshall Scholarship applications is Friday, September 23. Fulbright applicants are reminded that the deadline for submitting applications is Friday, October 7. Senior Scholar applicants should see Dean Schneider before the Monday, October 10 deadline. If you are applying to a graduate program in the humanities (including History), and have a GPA greater than 3.5, you might qualify for a Mellon Fellowship; see Dean Schneider for details. The deadline for filing the Rhodes Scholarship is Monday, October 17.

Diploma Name Cards for Feb. '95 graduates should be turned in to the Registrar's Office by Wednesday, October 5.

**Senior employment program** information sessions. Let the Office of Career Services help connect you with employers through on and off campus recruiting. The sessions will be held October 3, 4, 5, 10, 11, and 12. All will be held at 5 p.m. in Brooks Living Room.

Don't forget to attend the Graduate School Fair on Wednesday, October 12, 11 a.m. - 3 p.m., in Upper McIntosh.

**JUNIORS INTERESTED IN PURSUING A CAREER IN PUBLIC SERVICE** may enter the 16th annual competition of the scholarship program sponsored by the Harry S. Truman Foundation. Nominees must be U.S. citizens. The scholarship provides \$3,000 for the senior year of undergraduate education and up to \$27,000 to cover graduate or professional school expenses. Based on merit, these awards are made to students who are college juniors in September 1994 and who have outstanding potential for leadership in public service at the federal, state, or municipal level. Qualified juniors with a GPA over 3.4 who are planning a career in government service should contact Dean Schneider, x42024, by Monday, October 3.

**APPLICATIONS FOR THE REID HALL PROGRAM IN Paris** are due Monday, October 3, in 412 Lewisohn. Interested students should schedule an appointment with Dean Runsdorf, x42024, as soon as possible.

### EDUCATION PROGRAM

Applications and information are now available in the Education Office, 316 Milbank. Applications for juniors are due Monday, October 3. Education Program faculty have office hours

Tuesday 2 - 4 p.m., Wednesday and Thursday 2 - 5 p.m. If you have any questions, please call x42117 or x47072.

**STUDENTS INTERESTED IN THE 3-2 JOINT DEGREE PROGRAM** with Columbia's School of Engineering and Applied Science are encouraged to attend an information session with SEAS Assistant Dean Jane Garfield on Tuesday, October 4, at 4 p.m., in 404 Barnard.

**PRE-LAW STUDENTS** are reminded that the Barnard-Columbia Law School Fair will be held Thursday, September 22, 3 - 5:30 p.m., in the Brooks Living Room.

**STUDY ABROAD MEETINGS** will be held Thursday, September 22, 12 noon - 1 p.m. in 202 Barnard, and Monday, September 26, 10:30 - 11:30 a.m., in 407 Barnard. Come to the Dean of Studies Office, 105 Milbank, to sign up.

**A STUDY SKILLS MINI-COURSE** taught by Dean Webster and sponsored by First-Year Focus will be given in October. The four-week course will focus on note-taking, time-management, and study strategies. If interested, contact Dean Webster, x42024 (or through e-mail).

**DEMONSTRATION SESSIONS FOR CLIO PLUS AND NEXIS** will take place on the following days: **CLIO plus**, September 28, 30, and October 7 at 11:15 a.m.; **NEXIS**, September 29, at 11:15 a.m., October 3 at 4:15 p.m., and October 5, at 11:15 a.m. Meet at the Reference Desk, 2nd Floor Library. Also, students may schedule individual consultation sessions with a reference librarian for assistance in writing a research paper or thesis. For an appointment, contact Reference Librarian Karen Dobrusky, x43953.

# BARNARD BULLETIN

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*The Barnard Bulletin is published weekly throughout the academic year. All submissions, including letters to the editor are due at 5pm on the Wednesday preceding publication. Opinions expressed in the Bulletin are those of the authors, not necessarily of Barnard College.*

## Barnard's Famous First Year

This year's additions to the Barnard community are especially numerous. The First Year class has a record number of students and the number of transfers is likewise at an all time high. But there is a very important First Year with us this semester not counted in either category: our new president Judith Shapiro. Still in her first months as President, Shapiro is still nearly a stranger to us, although certainly not a newcomer to college life. Yet this is a condition she seems quite eager to rectify. As students, we often are surprised and pleased to see her so often out and about on campus, passing in front of McIntosh, listening to a speaker in the Women's Center, or even just strolling down Broadway. Such visibility might seem trivial, but gains significance in the context of our community in which there is a wide gap between an active student body and an administration that is often present but invisible to students. This gap always needs bridging.

Hopefully, President Shapiro's physical presence on campus is an indication of her larger attitude toward the student body, perhaps a sign that she wants to not only oversee but to participate fully in the lives of students. Maybe she really wants to get to know us and to make sure that we know her. Considering past issues of student sovereignty, dissatisfaction with administrators, and general feelings on the part of many students of having little connection with those who ultimately decide their fate, even a small detail of daily routine can hold much promise. Of course, this purely speculative, but we can always hope, right?

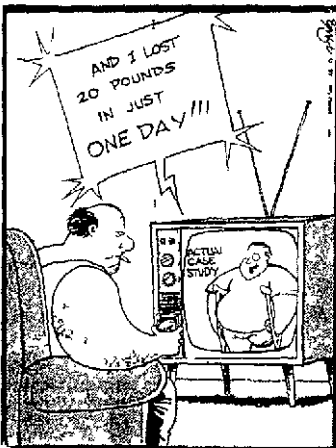
In either case, there is nevertheless much cause for optimism. Shapiro comes to us after a long search. Many students who have met her already find her to be warm, friendly, and gracious. Her qualifications and experiences at Bryn Mawr and elsewhere are impressive and will no doubt provide her with the tools and perspective to accomplish a great deal here. Sounds like a good combination to me! We look forward to monitoring her progress.

### 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 a Barnard SGA and/or Columbia Student Council recognized campus organization. Letters to the Editor must be submitted no later than the Wednesday preceding publication.

## Quad Hall Council Elections VOTE!!!

for Treasurer and  
Communications Officer  
Thursday, September 22 at the RA  
desk in Sulzberger



The Amp at Columbia

# Amy Tan: An American Writer

by Heidi Luchsinger

On Monday, September 12, the Barnard Center for Research on Women in conjunction with the Office of College Activities, the Student Government Association and others, sponsored a lecture by Amy Tan, celebrated author of The Joy Luck Club, which has been translated into 17 languages, and The Kitchen God's Wife, as well as two children's books. After a warm welcome from the President of Barnard College, Judith Shapiro, about 1,000 students and faculty listened attentively as Millicent C. McIntosh, Professor Mary Gordon introduced Tan as an author who 'enables us all in our common enterprise of trying to understand the rich and various ways we live our lives and we are all in this complicated world, very greatly in her debt.' Tan herself discussed this 'complicated world' in terms of the way in which her writing, the work of a minority author, is viewed and how, in the modern American college classroom, this common enterprise has taken the form of the popular topic: multicultural education.

She spoke briefly on the challenge of preparing The Joy Luck Club before its publication and then turned the audience's attention to what she had learned in the years

following its release. In studying book reviews and student writing Tan discovered that the public mistakenly interpreted her motives for writing. Apparently I wish to capture the immigrant experience, demystify Chinese culture, show the

her the public places a special responsibility on her shoulders as a minority writer to represent the culture who's physical traits she has inherited, regardless of the fact that she has spent her whole life in the United States and Europe, not China.

Although she is proud to be on the reading lists of courses such as Ethnic Studies, Asian American Studies and Women's Studies there is one small question that continually bothers her: "What about American literature?"

Tan strongly believes that American literature should be more democratic than the color of one's skin or whether rice or potatoes are served at your fictitious dinner table. She referred to Jane Smiley's book A Thousand Acres and asked the audience if this represented all of

difference between Chinese and American culture. Tan spoke Monday night specifically to clear away these misconceptions and to state: I write for myself, contrary to what some students and reporters think I am not an expert on China, Chinese culture, psychology of mothers and daughters, nor I am sorry to say Chinese cooking.

Tan went on to question why readers and reviewers assume that her book, with its Chinese American characters, can encompass all the demographics and personal histories of Chinese Americans. According to

American culture. Further she asked: who decides what is American literature? Why is it so hard to break out of this literary ghetto? These are a few of the questions with which Tan intended to provoke the audience. It related to the ethnic fiction of some writers over others she states, 'as though a more insidious form of censorship has crept into the fold by many followers within the cloak of good intentions and ethnic correctness.'

(Continued on next page)

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(Tan Continued...)

In conclusion, Tan expressed her concerns for the future of literature, in particular, the various directions that society seems to be taking. One



example is the separatism in literature. Literature in the U.S. is divided into two categories: American literature and other literature, such as minority literature which persists in limiting readership.

Tan's lecture was well-received because of her passionate mode of speech and her sense of humor. She raised important issues relevant to all members of the college community. Tan, although of Chinese extraction and heritage, calls herself an "American writer," because "I have the freedom to write whatever I want and I claim that freedom."

*Heidi Luchsinger is a Barnard Junior.*

## Do You Really Know What's Behind That Drink?

by Vanessa Brennan

Alcoholism, the most prevalent form of drug dependence, has become a problem for large numbers of women. The lack of research on alcoholism among women has perpetuated the myth that women alcoholics barely exist. The truth is that drinking among women is on the rise; the highest rates of problems and symptoms related to alcohol dependence are seen in the 21 to 34 year old age group (Kinney and Leaton, 1992). Moreover, the number of young female drinkers is increasing more rapidly than the number of young male drinkers.

The effects of alcohol and other drug (AOD) abuse on women's bodies and lives are not fully understood because addiction has been traditionally studied in men only. The results are then assumed to apply to both sexes. Investigators using female subjects found that hormonal cycles complicate responses to alcohol, making results difficult to interpret. Furthermore, the shame associated with female intoxication has contributed to the difficulty in obtaining reliable data regarding women and alcohol. Women alcoholics, in general, conceal their drinking habits in an effort to protect themselves from public ostracism. Trying to escape from the guilt bred by her alcoholism, she drinks more, thus perpetuating her problem. It is only recently that women alcoholics have emerged from hiding. Attempting to cope with this "new" group of problem drinkers, recent studies have reflected the differences

between men's and women's drinking patterns.

Women differ from men in the biological consequences of alcohol use. Since women have a higher percentage of body fat and a lower percentage of body water than men, a given amount of alcohol will be more concentrated in women and will cause more toxic effects. Recent investigation discovered differences in the capacity of the stomach to oxidize ethanol; women were found to contain less of the stomach enzyme that carries out this process and therefore more of what they drank entered their blood in the form of pure alcohol. This may help to explain why women appear to develop alcoholic liver disease more readily than men. Unlike males, female subjects show greater variability in peak blood alcohol levels, related in part to phases of the menstrual cycle, with the highest peaks occurring in the premenstrual phase (Jones and Jones, 1976). In practical terms, a woman will be less likely than a man to accurately predict the effect of a given amount of alcohol. Women, therefore, should not depend on the standard estimates for the amount they can drink, since most of the charts are based on men's biological response to alcohol.

Heavy alcohol consumption has also been correlated with gynecologic dysfunction: infertility, amenorrhea (irregular periods), inhibition of ovulation, miscarriages, stillbirths, and premature births (Wilksack et al, 1984). The exact

mechanisms of these problems are unknown. Considerable evidence points toward a connection between alcohol abuse and increased risk of cancer. The association between breast cancer incidence and alcohol consumption among postmenopausal women who use noncontraceptive estrogen has been established (Gapstur et al., 1992). Investigators also found that about two drinks per day increases the risk of breast cancer by approximately 40% (Longnecker et al., 1988).

An important concern to women is fetal alcohol syndrome (FAS). Research on FAS has been extensive. FAS is one of the three most frequent causes of birth defects associated with mental retardation, along with Down's syndrome and spina bifida (Blume, 1986). FAS and fetal alcohol effects are found in the offspring of women who drink heavily throughout their pregnancy (Streissguth et al., 1980). This area of research has attracted more publicity than the effects of alcohol on nonpregnant women. The alcoholic woman has been overlooked and her addiction has been seen mostly through the prism of motherhood.

Women are unlikely to seek treatment for their alcohol problems because they are afraid of the stigma that is attached to women who drink. They do not want to be viewed as promiscuous or irresponsible. When women finally summon up the courage to disclose their alcohol addiction to their physicians they are often told that drinking is not a problem in and of itself. Doctors may order medication such as tranquilizers or anti-depressants that only add to exacerbating the problem and may in conjunction with alcohol be fatal. Compared to men

women are far more likely to be prescribed mood altering agents. This pattern of dispensing increases the opportunity for other substance abuse problems. Indeed women are more likely than men to become dependent on prescription drugs. Women may feel more comfortable in abusing these drugs instead of alcohol because they are more acceptable and can be taken in public without fear of ridicule.

Unique psychological factors may predispose women to alcoholism. A strong predictor of later drinking problems for women was a high score on the "feeling adjusted" scale, composed of such items as drinking to relieve shyness, to get high, to be gay and to get along better on dates (Fillmore et al., 1979). Alcoholism is a complex addiction that has only recently been scrutinized as an illness rather than an individual dilemma. Evidence for genetic vulnerability to alcoholism has been amassed; children of alcoholics are considered to be at risk for development of the disease in an approximate 4:1 ratio to those without an alcoholic parent (Kinney and Leaton, 1992). However, environment, in addition to a wide array of sociocultural and psychological influences, is an important consideration in determining the etiologic roles in alcoholism.

Male-female differences in the way the human body metabolizes alcohol and other drugs have been revealed. These distinctions are important implications for prevention and treatment. The rise of alcoholism among college women suggests that information regarding alcohol and other drug prevention is not reaching this high risk group. Therefore, it is essential that women

reflect on their own feelings about alcoholism and encourage others to take action in support of improved treatment and outreach programs for women. Women's alcohol problems are not only more widespread than commonly assumed, they are increasing among a much wider range of women than is commonly thought. In fact, alcoholic women are found in every age bracket, socioeconomic range, race and vocation. No woman is immune to alcohol problems. Continued research must emphasize the impact of alcohol on women, ensuring that further preventive and early intervention measures are enacted.

*Vanessa Brennan is the Graduate Assistant for Alcohol and Substance Abuse Program, located in 132 Hewitt 42128. For further questions or additional information, please stop by the office. This is the first of a series of articles about women and alcoholism.*

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## READ THIS:

- Americans use enough toilet paper each year to stretch to the moon and back almost 670 times!
- Americans drive nearly 4 billion miles a day, using 200 million gallons of gas.

**CHANGE STARTS WITH YOU  
REDUCE, REUSE, RECYCLE**



Cracked Cymbals by Michael A. Carlson

# Castro Speaks on Women and Labor Unions in Brazil and U.S.

by Margarida Jorge

On Wednesday, September 14, 1994, Maria Garcia Castro, Professor of Sociology at the Universidade Federal de Salvador-Bahia in Brazil, delivered a speech entitled "Women, Gender and Labor Unions in Brazil and the United States," at the Barnard Center for Research on Women. Castro, who is just finishing up her research on this topic, said that the title of the lecture is misleading, failing to relate the differences and intricacies of the relationship of women and labor unions in each locale.

Castro believes that "labor unions around the world are facing a critical moment." She has studied the dynamics of gender and union organization in Brazil among poor women extensively, and has studied the subject here through the eyes of Latinas (primarily Puerto Rican women) in the garment industry unions and in Local 1199, a

healthcare workers' union. There is little information available on African-American and Latina women in labor unions, but the need for unions today, she argues, is greater than ever in light of the feminization of the work force and the globalization of the economy. Although the numbers of women in the labor force have consistently risen since the 1970s, the rate of unionization among women, especially young women, in the United States has decreased. Although the number of unionized women in Brazil is greater, it is still quite low on the whole.

The relationship of women and their conceptions of gender issues to labor unions varies quite dramatically between the U.S. and Brazil, according to Castro's research. Brazilian class-based feminism is not the same as American gender politics, she points out. That gender issues may constitute not just women's issues,





# Making a Living in Heels

"Adventures of Priscilla: Queen of the Desert"

Mitzi, Bernadette, and Felicia, the three central characters in "The Adventures of Priscilla, Queen of the Desert" all have been able to make a fine living by shaking their groove things and lip-synching "Abba" tunes in the funkier of high heels. "Priscilla" is fabulous fun. Finally there is a fictional film that explores the alternative diva lifestyle with wit and class.

"Priscilla" opens with a scene featuring Mitzi (Hugo Weaving) who is considered to be the best in the business, performing in a Sydney nightclub. The camera slowly integrates us, the audience, into this different world by slowly panning around the club. We follow the camera as it focuses on the glimmering disco ball and then seductively tracks the light of the ball falling onto Mitzi as she dances to "I've Never Been to Me." Mitzi is not pretty, but somehow her form is absolutely mesmerizing. After performing she stares pensively at herself in the mirror backstage with the most unreadable expression upon

her face. This opening reveals Mitzi's complex and thoughtful nature. She is not a freak, she is a fascinating individual.

In her spare time Mitzi earns extra money by selling "Wo Man" cosmetics to aspiring drag queens. Her daily routine is interrupted when



she receives a job offer from a mysterious old friend to perform in a desert resort. Mitzi invites Felicia (Guy Pearce) and Bernadette (Terence Stamp) to join his act. The trio then embarks on one of the most outrageous road trips ever in their newly christened dragmobile.

At this point the fun really

begins. Writer/Director Stephen Elliott's dialogue is delicious. Elliott's scrumptious script and the campy cast have wooed critics at the Cannes, Seattle, and San Francisco Film Festivals. "Priscilla" is well written and performed.

The young Felicia is a perpetual performer. Guy Pearce is hot and hilarious as the young and vibrant Felicia who willingly admits that she loves to make others burn with naughty remarks. She particularly delights in taunting transsexual Bernadette by addressing her by her former name, Ralph. Most of her catty comments do not seem to bother the 50-ish transsexual who has seen everything. Bernadette consistently generates laughter with her numerous monotone one-liners such as, "No more fucking Abba." One can not help but wondering if this pair will be able to survive the desert trip together since after the first few days Bernadette has already physically attacked Felicia.

Underneath her blasé facade Bernadette is a pillar of strength and



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but be constitutive in the formation of a new language among all workers and a new vision of community and an "ethic of caring," is a subtlety to which Castro's speech returned again and again. The economic position of Brazilian women dictates their labor concerns. They complain of shoddy work conditions, sexual harassment in the workplace, occupational health problems, and the wage gap. The top complaint, however, despite these conditions, is the scarcity of jobs. While many Latinos in the U.S. focus on the issue of race in their union agendas, in Brazil, Castro says, "Race is an unasked question," on the labor front. Brazilian unionized women, she says, recognize differences among themselves and fight for that recognition. However, they focus on working with "campaneros" to improve economic opportunities for the working class as a whole. Race, in Brazil, is an issue for the Black movement.

In the U.S., race is not an issue separate from that of labor discrimination and, as Castro found, on the contrary, is often the basis for unionization.

Castro attributes these different approaches of women to labor unions to differences in women's relation to history. She distinguishes between them, but does not choose one over the other. Instead, in her view, "In both [Brazil and the U.S.] women are fighting hard, but with a different language."

*Margaret Jorge is a Barnard Senior and a Bulletin Editor in Chief.*

## ARTS CALENDAR OF EVENTS

### Exhibitions

#### THE STUDIO MUSEUM OF HARLEM

144 West 125th Street between Lenox and 7th Avenues

**Heien Evans Ramasaran Exhibition** featuring 27 of Ms. Ramasaran's bronze sculptures examines recent works created during the last six years. Her work is imbued with the sense of mystery and ritual found in traditional societies.

**Hale Woodruff Memorial Exhibition** honors the late artist and educator and features the works of 7 African American artists. The artists' works represent a unique cross-section of contemporary art from across the United States.

### Lectures

#### WHITNEY MUSEUM OF AMERICAN ART'S CONVERSATIONS ON ART

945 Madison Avenue at 75th Street, (212) 570 3633

**Mimi Nair**, Monday September 26 6-30 pm

In conjunction with the exhibition "From India to America: New Directions in Indian-American Film and Video," Nair is the director of the films "Salaam Bombay" and "Mississippi Marsala."

**Brendan Gill**, Tuesday, September 27 6-30 pm

Inspired by the series of Brooklyn Bridge Paintings featured in the exhibition "Joseph Stella", writer Brendan Gill will discuss the iconic status of the Brooklyn Bridge both in Stella's paintings and in popular culture. Both Lectures are \$6 each with Student ID.

### Media

#### THE FILM SOCIETY OF LINCOLN CENTER'S WALTER READE THEATER

70 Lincoln Center Plaza, (212) 875-5600. Tickets are \$7.50 each.

**The Third New York Video Festival** September 30-October 8

**New Turkish Cinema At The Crossroads** Sept. 14-23

**"Don't Let Them Shoot The Kite"** Friday, September 23 2pm

Surprisingly gentle and uplifting film about women in prison which focuses on a boy who has been incarcerated with his drug-dealing mother.

**Jacques Tati's Headly Comedy** September 24-30

**"Playtime"** Sept. 24-25 2, 5, and 8pm

Tati's undisputed masterpiece about futuristic Paris has been critically acclaimed for its unusual cinematic methods.

### Music

#### MUSEUM OF THE CITY OF NEW YORK

Fifth Avenue at 103rd Street, (212) 534-1672

**October Jazz Month-Rhythm of the City**. Performances by musicians representing the great diversity of musical styles in the City. Sundays at 2pm.

### Dance

#### WALK-ED-ON-NIS AT THE WORK HOUSE THEATER

41 White Street between Church and Broadway, (212) 924 0077

Tickets are \$10. Performances Sept. 22-24 8pm

#### LYON OPERA BALLET THE JOYCE THEATER

175 8th Avenue, (212) 242-0800

Post modern dance with a hip French Twist from Sept. 27 through Oct. 2.

a source of comfort for the two younger queens. Although the three may be catty amongst themselves they always stick together when they are confronted with prejudice and intolerance. Bernadette's wicked wit and brute strength usually rescues the group and more particularly Felicia from sticky situations. Beneath the wigs and make-up 'Priscilla' is simply a film about a minority trying to survive in a hostile world.

This is a film about survival and its best musical number, Gloria Gaynor's 'I Will Survive', underscores this theme. When their bus breaks down on a deserted shortcut road the trio encounter a band of Native Australians who help them. Previously an elderly white couple left them stranded in the desert. This instance is reminiscent of the Good Samaritan story from the Bible. For centuries the Native Australians have suffered due to discrimination and hatred but they, like the drag queens, have been able to survive in a harsh environment.

In the desert only those animals with tough skins can survive and this harsh setting emphasizes the fact that the queens live in a hostile world. They are anomalies who have triumphed over ignorance. Brian Breheny's cinematography visually demonstrates the apparent stigmata of the queens in society. For instance in one sequence Felicia appears to be an alien butterfly as she stands on the roof of the bus performing opera. There is a sharp contrast between Felicia's flowing frock and the desolate landscape. With her arms outstretched and her head held high she looks like a beautiful warrior. She is glorious. All three are victors and this is silently shown as they stand upon the



highest peak on the Australian continent in drag. This triumphant image, which appears in the publicity stills captures the essence of the film.

'Priscilla' explores the struggles and joys of three unusually complex individuals. For example, Mitzi is questioning her sexuality while simultaneously coping with instant fatherhood. He is absolutely tortured about how to explain his profession to his young son. Fortunately Mitzi's wife has raised a well adjusted child who is completely at ease with his parents' sexual preferences. When the spiteful Felicia tries to shock young Benji by disclosing his father's profession the child is not alarmed and continues playing. Then Benji matter of factly replies that his mother has had a girlfriend and

proceeds to politely ask the stunned Felicia to play with Legos.

This road trip is full of fun and shocking surprises. Be sure to catch every funny moment by watching 'Priscilla' to the very end- credits and all. And also do not forget to pick up the soundtrack from Mother Records.

#### Cast

Jerence Stamp, Bernadette Hugo Weaving, Tick/Mitzi Guy Pearce, Adam/Felicia Bill Hunter, Bob Sarah Chadwick, Marion Mark Holmes, Benji Julia Cortez, Cynthia Writer/Director, Stephen Elliot Cinematographer, Brian Breheny Editor Sue Blarney Production Design, Owen Patterson Music, Guy Gross Producers Al Clark and Michael Hartlyn Distributed by Gramercy Pictures

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

Not so glad to be back?  
Roommate got you down?  
We're here for you...  
**NIGHTLINE**  
**X47777**

## New Music Seminar: Hype and Disappointment

By Hilary Reiter

July 19-24 marked the 15th Anniversary of the New Music Seminar. The music convention, held every summer in New York City and attended by thousands of music business people and musicians from around the world, is prefaced by much hype and usually results in much disappointment.

So why should this year's gala have been any different? One might expect that it would feature exciting additions or surprises since after all this was the 15th Anniversary. No such luck! Instead this year's Seminar was a lame attempt to keep alive a dying tradition.

Admission to the five day fest costs a mind blowing \$385. The steep fee entitled everyone to wait an hour or more on endless disorganized registration lines. After experiencing the unforgettable hassle

of badge pick up, you wait on yet another line to receive a Sample Sack. A "Sample Sack I've discovered, is a euphemism for Bag Full of Crap." The bag contains several music-related publications that you'd never want to read along with a few CD compilations of artists you've never heard of and most likely never will.

Attendees are also free to sit in on various uninformative panels held each afternoon, which focus on different aspects of the music industry such as marketing, publicity, radio, touring, fashion, etc. Panelists for the most part include young record company employees, artists who have nothing better to do, nightclub promoters, etc.

The most rewarding aspect of NMS is the opportunity to check out new music at 20 or 30 of New York's nightclubs. A badge-holder gets free entry to all shows unless, of course

the venue is full. Unfortunately, most clubs were filled to capacity every night. It appears that the NMS coordinators are incapable of determining the extent of an artist's popularity. Let's face it, one need only engage in a minimal amount of research to determine this. For example, the Seminar booked Lisa Loeb at CB's Gallery, a small venue. After having the number one song in the U.S. and being the focus of a much publicized record company bidding war, the buzz alone would guarantee a huge crowd. So, why didn't NMS book her at a larger club? The answer remains a mystery. The Gallery stopped admitting people at least two hours prior to her performance. Needless to say, I didn't make that one.

Despite the seemingly infinite number of shortcomings, the New Music Seminar was not a total loss. I did catch some up-and-coming impressive acts. **Sex Pod**, a female indie rock group from New Jersey played Brownies. The singer, who resembles actress Sean Young, has a focused stage presence as she plays guitar and sings with macho strength. **Sex Pod** can be found performing frequently at local clubs. Be sure to see them while they still maintain their indie status.

Another night at Brownies **Rodan** packed the club. Taking a friend's advice, I went to see if they were actually worthy of the buzz. Indeed the intense alternative/metal/grunge band lived up to their solid reputation. Their songs feature unusually complex instrumental parts. Rodan's sound tends to be hard and ominous. They personify the word energy.

Relativity Records Over



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whelming Colorfast performed new tracks from their latest release "Two Words." Their brand of psychedelic punk/pop electrified the crowded floor. It's no wonder the group has become a staple on college radio. Maybe one day Z100 will catch on.

**Smash**, another group surrounded by much hype, played at Mercury Lounge. Their sophisticated and catchy punk songs are refreshing after the recent resurgence of 70's recycled punk of groups like Green Day. Smash has a self-titled 5 song disc out on Vernon Yard Recordings. The album features clever, realistic lyrics: "I could only be one or the other/ A junkie or your lover/I've discovered it's the same" ("Drugs Again").

Aside from these few gems I discovered, NMS was otherwise not worth my time. It appears that others share my sentiments. Attendance was clearly down this year. Much of that can be attributed to the fact that more and more cities now have their own music conventions. There are three major ones in New York alone (NMS, CMJ, and NYU's Independent Music Fest). No longer is it necessary to travel long distances just to "network" or "schmooze" with the industry. Apparently, NMS coordinators have acknowledged their decline in popularity. As rumor has it, the New Music Seminar will not be around next year for its 16th Anniversary.

*Hilary Reiter is a Barnard College sophomore and the Bulletin Music Editor.*

## Milla: *The Divine* Comedy Review

By Naomi de Silva

From supermodel to actress to singer, Milla Jovovich is accomplished at everything she does. On her debut album *The Divine Comedy*, Jovovich's tone is soft, yet powerful and unwavering. Her sensual voice draws one in for a closer listen, no matter what type of music one might prefer. Her music is soft and mellow, very relaxing and soothing. From "Reaching From Nowhere" to "Gentleman Who Tell," her songs flow with energy and passion.

Milla's album is characterized by lyrical proficiency and fantasy. Her songs deal with life, love, selfhood, and assurance. In "It's Your Life," Milla sings, "It's your life/It's your mind/choices that you make my love/It's my heart in your hands/Keep it or just let it fall/another stone placed in my wall." Many tracks possess a

certain romantic quality. All of her songs feature a unique melody and the album has a distinctive sound.

Milla incorporates different musical instruments (such as Irish pipes) in her music, giving the songs a truly unique quality. "Clock" and "Don't Fade Away" exemplify just two of the harmonious tunes that typify the songs on the album. Despite the fact that a few of the end tunes become a bit repetitive, Jovovich's debut album is a hit and should sell well. If you want to hear something different, take a listen to *The Divine Comedy*.

*Naomi de Silva is a Barnard College sophomore.*

## Moist: *Silver*

By Hilary Reiter

With exceptions of dance rock groups, it seems as though keyboards have become almost as obsolete as the 1980's. 90's rock is primarily guitar-driven while keyboards are considered uncool. Moist has proudly bucked this trend on its EMI Records debut *Silver*. The Vancouver-based group skillfully uses keyboards to create a fuller, more textured sound. Keyboardist Kevin Young's playing style is equal in force and presence to the loudest guitar.

Occasionally, there are hints of pop metal in Mark Malow's guitar playing. But relax, music fans! Don't let that discourage you from giving this great band a chance. Moist is a far cry from those 80's cheese metal bands. Unlike that genre, Moist is intelligent both musically and lyrically.



David Usher's vocals are as diverse as the band's sound. At times his singing resembles that of Eddie Vedder. Despite this, the singer exhibits a wide variety of styles ranging from a nasally sound to emotional moaning to a soft whisper. The group's honest lyrics and aggressive nature should strongly appeal to a college audience. Their song titles alone such as "This Shrieking Love," suggest the emotional confusion kids often experience. "Freaky Be Beautiful" promotes acceptance and questions classic boundaries between what is and is not considered beautiful. "Push," the first single off *Silver* conveys a feeling of disappointment as Usher repeatedly yells, "I wanted more than this/I expected more than this!"

Often, bands that feature big

production on disc are unable to pull off a good live sound. Moist shattered this stereotype as well, playing to a packed house at CBGB in August.



(The show took place a few nights after the group opened for the Red Hot Chili Peppers at some surprise dates at Roseland.) On stage the five members exploded with raw energy, showcasing tracks from *Silver*. The angst in their songs come across terrifically live. Aside from their sound, Moist is visually exciting. David Usher displayed relentless

enthusiasm throughout the entire set. Even the dozens of stereotypically stuffy record company types who either hate being entertained or just don't expect to be were digging the performance. Additionally from a female perspective these guys are not exactly lacking in the looks department. Not that looks should matter, but hey, they always help.

Assuming that Moist continues to

land great opening slots on tours and receives the attention they deserve from college radio and MTV, they'll be winning over audiences everywhere. Check them out!

*Hilary Reiter is a Barnard College sophomore and the Bulletin Music Editor.*

## Ride Creates a Carnival of Light

By Paula Vayns

When I first put British band Ride's new album, *Carnival of Light* (Sire) into my CD player, I thought I must have made a mistake. The sounds coming from my speakers were distinctly reminiscent of the dreamy quality of most Pink Floyd music. There was the psychedelic melody, the chilling, lonely guitar chords floating in the background and the voice... let's just say that it screamed Dave Gilmour. So that's what got me hooked. The song that pulled me in was "Moonlight Medicine" and it brought forth all the brilliance and originality that Ride exhibits on the rest of *Carnival of Light*.

The album indeed does pay homage to many of classic rock's greats. On "1,000 Miles," Ride incorporates bits of the Byrds' "Pink Floyd's" "Us and Them" while still making the song distinctly its own. On "Only Now," singer/guitarist Mark Gardener collaborates with former Beach Boys manager and lyricist Rickey to create a wonderful and complex song. "Endless Road" written by Andy Bell was inspired by the 1982 Ingmar Bergman film *Fanny and Alexander* and is one of the album's most interesting pieces.

Relaxation, dreaming, new experiences. These are the emotions generated by *Carnival of Light*. One

longs to go into some late 1960's London rock-art club like the UFO and hear (or experience, rather) these awakening sounds. You hear a longing in this third effort by Ride to return to the days when rock meant something, when it inspired an entire generation to act. On the last song of the album "I Don't Know Where It Comes From," Gardener sings: "Turned on my radio tonight/And I was overwhelmed with shite/I got so numb I couldn't fight/What's going on I can't define/How it is everyone's resigned/We're so uptight we can't unwind."

*Paula Vayns is a Barnard College first year.*

## 2 Brilliant Songwriters Both Named Jeff

By Hilary Renter

It appears that many new artists lack the intelligent songwriting skills that once seemed an essential aspect of good music. The idea of the singer/songwriter has been obliterated to a certain extent. Thankfully, there exist two performers who focus on a more traditional, yet innovative form of songwriting. Both are named Jeff and both offer great alternatives to today's increasingly monotonous alternative music.

Philadelphia-based **Jeffrey Gaines** recently released his second album *Somewhat Slightly Dazed* on EMI Records. Gaines' songs are strikingly honest. He explores his individuality and emotions through his music. His soulful voice accurately conveys his innocence and ability to question a variety of topics. In the album's first and upbeat track, "I Like You," the vocalist describes a sense of youthful naivete and the whirlwind of emotions that exists in new relationships. "You don't like me for my future/You don't like me for my past/It seems the only thing you care for/is to make these moments last."

Jeffrey Gaines displays a remarkably natural talent for storytelling on *Somewhat Slightly Dazed*.

In "Sweet Janine," he marvels about the ignorance of a girl who has been given everything. Consequently, she has not experienced the harsh realities of life and refuses to believe that there are any. "Well, you're skating on a figure of eight/while there's pain and there's hate at your feet/And your Daddy's made clear that there's nothing to fear/it's least here on your street."

Jeffrey Gaines and his band delivered a dazzling and intimate

singing as the crowd sang one of his tunes in its entirety. Live, Jeffrey Gaines creates a strong sense of unity in his devoted audience. The positive vibe in his presence and music results in a unique and unforgettable performance. His love for playing live and interacting with fans during the show was completely evident.

The other Jeff, **Jeff Buckley**, established himself in New York City by becoming a regular at small venues like *Sin-e* on St. Marks Place

in the Village. He later was discovered and signed by Columbia Records, on which he currently has a debut full-length album, *Grace*. The album's predecessor *Live at Sin-e* is a four-song acoustic LP recorded during one of his legendary appearances at the club.

Buckley's songwriting is unusually mature for an artist only in his early 20s. His lyrics are insightful and spiritual. The poetic nature of his writing is exemplified in "Eternal Life." There's a flaming red horizon

It screams our names/And as your fantasies are broken in two/Did you really think this bloody road would pave the way for you?

Jeff Buckley's trademark is his powerful vocal style. During many songs, he'll break into a wonderfully

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performance this summer at the Mercury Lounge on East Houston Street. A sense of time disappears when Gaines plays as he refuses to cease churning out his original pop tunes. He conversed with audience members in between songs. He even played guitar and took a break from

# Attending a Women's College Makes Good Sense

by Margarida Jorge

The Class of 1998's record high numbers have been the subject of much conversation in the first days of this still young semester. Applicants for the first-year class rose 9.4% over those of 1993, largely as a result of effective recruiting strategies. Barnard has much to offer young women: a distinguished faculty, a charming campus, an environment supportive to women and a tradition of successful graduates. Yet, these elements have always been present. Why, then, are they appealing enough now to draw such large numbers of applicants?

One answer may be the current "popularity" of women's colleges. America's eighty-four women's colleges (only two of which are public) have spent some time in the spotlight lately. Articles proclaiming that single-sex education is enjoying a "high," however, seem to treat the issue of attending a woman's college as though it were a fad which, inevitably transient, will soon fade away along with blue hair and 1970's retro garb. This attitude fails to take into account the common sense substantiations for a gender-specific education.

Let's face reality. According to the United States Department of Education, women comprised 55% of all students enrolled in college in fall, 1992. Women thus accounted for 82% of the increase in college enrollments from 1991 to 1992. At the graduate level, women made similar gains. A recent study by the Higher Education Research Institute at UCLA (based on 220,757 responses at 427 colleges and universities) revealed that for the SEPTEMBER 21, 1994

first time, women appear more likely to pursue graduate degrees than men. About 40% of students currently in law and medical students are women. Such advancement seems self-perpetuating: the more women attain higher positions in society, the more role models exist to encourage younger women to do the same. At the same time as women increasingly take on the role of most qualified candidate in many fields, they must more often compete with men for high level positions. The existence of such competition is a positive sign: women are now in the running for positions for which they would not even have been considered fifty years past. However, we all know that it's not enough to be smart, to have achieved well in college, to have had reinforcing experiences. A woman's worth is seldom taken at face value; she must be able to make others see it. A woman often needs an edge, that's what single-sex education offers.

Women who attend women's colleges tend to be more successful in reaching high-profile, high-status positions than those who do not. Single-sex education provides them with the opportunities to finally acquire the confidence and to study the obstacles that hold them back as women. This "know thy enemy" strategy helps them advance later on. A large part of the woman's college experience is an undoing of all the evils imposed early on in an educational system that promotes sexist assumptions in textbooks, channels women into circumscribed fields (toward literature and language and away from science and math) and sets up a dynamic in which boys receive more attention.

The perpetual drive for "success," defined here as money, power and status, is not the sole motivation for coming to places like Barnard, though considering the immense level of pre-professionalism on campus it is probably the primary one. Fulfillment of the sisterhood ideal, the quality of education, the fact that many women feel more comfortable among women than men, or Barnard's location (the only urban college of the Seven Sisters system) may contribute to the attraction. Even, however, if women end up here for purely self-interested motives, who can blame them? Considering the still pervasive glass ceiling, wage gap and sexual harassment conflicts that await them later on in life, they need the best preparation possible. On this basis, they make the most pragmatic decision, exercising wisdom and forethought and making an early investment in a bright future.

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

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# The Heart of the Matter... Let Them Eat Corn Flakes

by Amy Leavey

This summer during a brief but traumatic illness, I was bedridden. During this painful time, my only form of entertainment sat across the room flashing hundreds of images at me each minute. With remote in hand I became engrossed in the wide world of television. Aside from scores of game shows, talk shows, re-runs, soap operas, and TV movies starring Farrah Fawcett, I was inundated with zillions of commercials. And do you know what amazed me the most? The number of cereal commercials I saw everyday.

Oat, wheat, corn, rice, bran, flakes, frosting, raisins, nuts, fruit, the list is endless. When Mr. Kellogg made that first Corn Flake, did he know what this industry would become? Walk through any cereal aisle at any grocery store and examine the myriad variations on this one product. Many cereals are the same thing with different names. For example, Corn Flakes, Special K, and Total, now maybe I have an insensitive palette, but they all taste the same to me. Or take Frosted Flakes. Those are Corn Flakes with sugar on them. Do I really need to pay more for people to sugar my Corn Flakes for me? I have a teaspoon and sugar bowl. I can do it myself. And how many types of Raisin Bran do we really need?

Let's discuss sugar cereals. (Those are the kind that your mother never let you buy, and if she did you couldn't eat them for breakfast. You could only eat them as a snack.) Froot Loops (my personal favorite) is simply Trix in a loop formation. Or what about Cookie Crisp? Why

pour a kid a bowl of chocolate chip cookies for breakfast when a can of Coke and a handful of M&M's will accomplish the same thing?

Even hot cereals have joined the act. I remember the day when there was just oatmeal and Cream of Wheat. Now there's hot cereal with peaches, strawberries, cinnamon, apples, etc. The variety thing has gone crazy.

Assortments of cereals are endless. I have a friend who was able to decorate the perimeter of her room last year using cereal boxes alone. Dozens of Post, General Mill, and Kellogg products posted with no duplicates! Someone has to ask the question, and since I'm writing this and you're reading it, I will. Why so many? Have no fear—I have a possible solution to this complex problem. Every morning a person such as myself awakens to face a new day full of choices, work, decisions, classes, responsibilities, and most importantly, nourishment. Frankly, I feel that the cereal industry wants to feel included in the everyday dilemmas of its customers. Thus they devise a system which dictates that we, the consumer, must make a choice. So even before we decide which socks to put on, we're thinking: Cheerios or Honey Smacks? Rice Krispies or Cinnamon Toast Crunch? Shredded Wheat or Apple Jacks? I'm sure you get the point.

That's too much thinking for me in the a.m. You know what? I think I'll have a bagel instead. Now should that be cinnamon raisin or poppy? Cream cheese or lox spread? Amy Leavey is a Barnard Junior and a Bulletin columnist.

## Two Jeffs

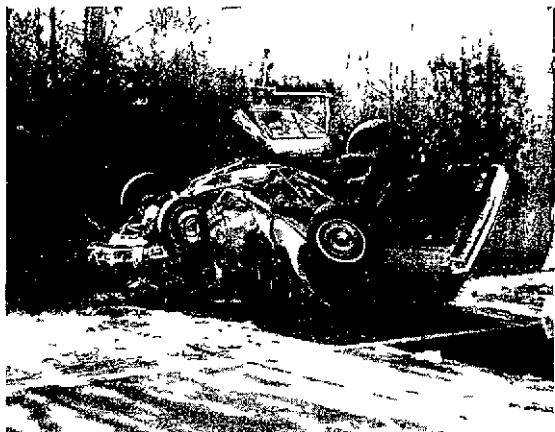
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intense form of scat that conveys as much emotion as his words do. His skillful guitar playing is equally soulful.

Undoubtedly the best way to experience this artist is live. He did a two-hour set at Wetlands in August and completely captivated the crowd. Buckley saturates himself in his music when he performs. In between songs he rambles about his experiences in a charmingly boyish fashion.

Both Jeff Buckley and Jeffrey Gaines, although their styles greatly differ, do not aspire to provide answers for their listeners because the artists admittedly do not have the solutions. Instead, their goal is to make the audience question and discover for themselves. In the track "What Can I Do," Gaines asks: how can we be deaf to the cries for help?/How can we be dumb and not speak out?/How can we be blind and only see ourselves?/But what can I do? Buckley also poses universal questions in "Eternal Life": Where is love?/Where is happiness?/What is life?/Where is peace?/And will I find the strength to bring me relief? Jeff Buckley and Jeffrey Gaines express similar messages. Both artists stress the importance of self-discovery in order for us to help each other.

Hilarly Reiter is a sophomore at Barnard College and the Bulletin Music Editor.



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