

BARNARD BULLETIN

OCTOBER 7 1994

VOLUME CII NUMBER 3

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- Alcohol And Latino Women
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OCTOBER 7 1994

BEAR ESSENTIALS

JUNIORS WHO HAVE NOT DECLARED MAJORS

Following is a list of juniors who have not declared their choice of major. Please pick up a Major Elective Form in the Registrar's Office immediately. Aikens, S., Blank, J., Callahan, E., Carnell, O., Chin, E., Chough, E., Chung, J., Cino, M., Connolly, V., Cornacchia, P., Cronen, D., Duque, C., Dutschke, A., Elevant, K., Flaum, R., Gilliam, B., Gold, E., Goldstein, Y., Gomes, E., Houle, M., Johnson, D., Kazakina, Y., Kordestani, R., Krusysman, J., Kymissis, A., Landa, R., Lang, B., Latta, D., Lehr, A., Lynch, M., Meyers, S., Nemeceva, I., Nemeceva, Z., Nguyen, T., Patel, A., Ramos, Y., Rampersad, A., Rich, P., Riley, M., Ruske, J., Salgado-Gama, C., Schulte, J., Serksnys, R., Solomon, H., Stern, J., Tottenham, N., Tran, B., Willig, K., Yi, C. Y., Yun, H., Zweiter, Y. After obtaining the major elective form from the Registrar, take the form to your major department for the appropriate signature and file one copy with the department and the other with the Registrar. If you have questions or need further assistance, see Dean Silverman 105 Milbank.

ROOM SWAP INFORMATION

From now until Monday, October 31, all Barnard sophomores, juniors, seniors and transfer students may swap rooms through the Housing Office. All students who swap must receive written authorization before moving. For more information, stop by the Housing Office, first floor Sulzberger Hall, Monday through Friday between 9 a.m. - 4 p.m.

SENIOR CLIPBOARD

Seniors who are undertaking theses or projects in theater, studio art, music, dance, or film are invited to apply for Time Grants for the Arts. The grant funded by a Barnard alumna, normally does not exceed \$500, and two to three recipients are named each year. Please submit a full description of your plans a detailed estimate of your expenses,

and a letter of support from your faculty sponsor to the Committee on Honors, c/o the Dean of Studies Office 105 Milbank, by October 24.

Seniors who are majoring in Pan-African Studies are required to enroll in PAS BC3998x and PAS BC3999y. Directed Research which is a two semester program of interdisciplinary research leading to the writing of the senior essay. For more information contact Prof. Kandioura Drame x42055.

Essayists interested in the Ethel Wiesel Prize in Ethics should consult Dean Schneider 105 Milbank.

If you are applying to a graduate program in the humanities (which includes History) and have a GPA of 3.6 or above you might qualify for a Mellon Fellowship. If interested, see Dean Schneider.

Let the Office of Career Services help connect you with employers through on- and off-campus recruiting. The sessions will be held October 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.

ACADEMIC LIFE-NET

The Math Help Room is located in 404 Altschul and 404 Mathematics. hours are posted on the door. For Physics, Biology, and Chemistry, go to your professor's office hours and schedule help sessions. Office hours and sign-up sheets for The Writing Room are posted on the door outside 121 Reid Hall. For more information call x48941.

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)

THE ALCOHOL AND SUBSTANCE ABUSE PROGRAM OFFICE,

located in 132 Hewitt is a drop in resource center for any and all questions and concerns that students may have. In addition to answering your questions, the office provides support groups for students who grew up in homes with alcoholism. Interested students should visit the center or call x42128 to make an appointment.

PROTECT YOURSELF AGAINST THE FLU!

Immunizations to protect you against the winter flu are now available for students in Health Services. All students with asthma, other chronic respiratory conditions, or immune system problems are particularly encouraged to get the vaccine. There is a \$5 charge for the vaccination.

BEREAVEMENT COUNSELING:

The Coping with Loss Group meets Fridays, 11 a.m. - 12 noon, in the Beau Parlor (Brooks Hall). Call the Dean of Studies office, x42024, or Health Services, x42091, if you have experienced the loss of a loved one and wish to participate.

A SUPPORT GROUP FOR

ASIAN WOMEN will be offered through Health Services. The group will explore issues concerning family, cultural/self identity, academic pressure, career goals/choices, relationships, and sexuality. The group will start in mid-October and will meet on Tuesdays, 4:30 - 6 p.m. Interested students should contact Shinhee Han, x42091 or x42878.

ALUMNAE OF COLOR MENTORING PROGRAM

provides African-American, Caribbean, Latina, and Asian/Pacific Islander students with a chance to make early contact within their

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BARNARD BULLETIN

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Bulletin Future Uncertain

Some people marvel that we can find so many things to complain about each week in the *Bulletin*. Little do they know that we have a great deal more to complain about that we never even mention.

Some of you may have learned recently (from the front page of the *Columbia Spectator*) that the *Bulletin* is suffering from extreme financial ailments. That's not exactly true. We are suffering, but our true disease, and the root of our financial tumor, is a computer deficiency.

Sitting in the *Bulletin* office at two in the morning without sunlight, fresh air, and the Macintosh Quadra 840AV that will make life worthwhile again for those of us tortured repeatedly by traumatic layout experiences, I can think of a good many convincing arguments for purchasing new computers. (Don't worry, I won't torture you by outlining them here and now.) The real question is: will they convince the right people?

In the late night haze of REM deprivation through the bureaucratic mess that is now my life, I see a faint glimmer of hope. We are appealing our budget allocation, slowly but surely. We are relentlessly pursuing the SGA, attending meetings, writing proposals, scheduling appointments, and soon we hope to see the fruit of our labors blossom before us in the form of a colorful double width screen.

The process is fraught with ironies. As we were writing the proposal and attempting to print out copies for assorted parties, the keyboard of the computer failed us. You never know just how much the delete key means to you, until you go to use it and it doesn't work. We reconfigured the keyboard making another key delete, but life in our little kingdom just hasn't been the same since.

Although these anecdotes may seem trivial, they in fact constitute a large portion of the considerable time which we invest in the *Bulletin* each week. To us, they are no longer amusing and rare instances of computer idiosyncrasy, but frequent occasions of distress. Every time the computer crashes (every couple of weeks or so) we lose all the work that we did over two days time (or more). We have to motivate ourselves, fish the hard copies out of the recycling box and do it all over again. That is, after we wipe away the tears of frustration and finish cursing at the hard drive.

What if we weren't so driven by our devotion? What if, in the face of overwhelming computer frustration, we declined to persevere and called it quits? What if all our labor has been in vain? Who cares enough about this publication to really push for the equipment that it requires, not just desires, but actually needs to continue existing? We do. We have. We've done all we can, but we won't do more than that. We can't publish if we lack the means. This is not a choice, but an unfortunate reality.

Hence, we feel it only fair to warn our readers and apologize in advance for circumstances beyond our control. We want to keep our place at Barnard, we want to continue fulfilling our responsibility to keep the community informed with a variety of viewpoints, but this goal is rendered an impossibility by an obstacle that ultimately, should not be so great.

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. Opinions expressed in the *Bulletin* are those of the authors, not necessarily of Barnard College.

The Bulletin welcomes
Letters to the Editor.

Meet Andrea Spungen

by Sarina Singh

Andrea Spungen, the newly appointed director of the Alcohol and Substance Abuse Program, works to debunk the myth that drinking is a necessary right of passage in college, and to assure students who feel similarly that they are neither wrong nor alone. "College years are supposed to be the best years of your life. And I agree with that. But that often involves drinking and drugs. I don't want students to look back in ten years and say why did I do that? I don't mean to sound like Nancy Reagan, but there's a whole culture out there that's saying no, and recognizing [alcoholism] as a big health problem for women."

Spungen first addressed issues of women's mental health at Mills College, an all-women college, in Oakland, California. Andrea studied psychology and women's studies as an undergraduate, and went on to achieve a Master's degree in Counseling Psychology, with an emphasis on women's counseling, at NYU. She chose to focus on alcohol abuse because she considers it a hugely important and largely ignored area of women's mental health.

Her first job was being coordinator for New York City's program for the children of substance abusers. Spungen also worked for some time as the student assistance counselor at Rutgers University, New Jersey, and as the director of a substance abuse program in Hoboken, New Jersey. She accompanied her husband to

Venezuela for a year, and did consultant work for the mental health division of the U.S. embassy. Her work there focused on support for women in the embassy, and afforded Spungen valuable insights into the effects of isolation on women in the expatriate community there.

Spungen feels that her cross-cultural perspective will enhance her effectiveness at Barnard. She recognizes that cultural taboos can hinder women from admitting their problems and seeking help; she considers herself better able to address such issues sensitively because of

her experiences. Though random surveys attest to Barnard's below average (compared to national rates) drinking rates, Spungen emphasizes that her work is mostly preventative: women aged 35-49 are the fastest growing group of alcoholics.

Spungen is working to coordinate several new programs at Barnard. Among them are a substance-abuse assessment program, "Am I Normal?," and support groups for the recovering community, for students from alcoholic homes, and for first-year students who are trying to integrate abstinence from alcohol into their college lives. Spungen is eager to welcome students to the center, and stresses that she is here to provide students with whatever help they need, not to preach against drinking. "I don't want students to end up in emergency rooms," she says. "They need to know their tolerance levels."

Sarina M. Singh is a Barnard senior.



Andrea Spungen

Bear Essentials

(Continued from page 2)

academic/professional fields of interest with a Barnard alumna. There are presently over 200 alumnae who are willing to serve as mentors. **BIG SISTER/LITTLE SISTER PROGRAM** for students of color: Be a Big Sister to an underclass woman at Barnard. Come by the HEOP Office (11 Lehman) for an application, or call x43583.

DEMONSTRATIONS AT THE BARNARD LIBRARY: **Nexis:** Wednesday, October 5, at 11:15 a.m.; Thursday, October 13, at 11:15 a.m. **CLIO plus:** Friday, October 7, at 11:15 a.m.; Monday, October 10, at 4:15 p.m.; Friday, October 14, at 11:15 a.m. Meet on the 2nd floor of the Library at the Reference Desk. Also, students may schedule individual consultation sessions with a reference librarian for assistance in using library resources for a research paper or thesis. Stop by the Reference Desk on the 2nd floor of the Library, or call x43953.

HEPATITIS B VACCINATIONS Health Services is able to provide Hepatitis B vaccinations for students at a 50% discount. The vaccine provides effective protection against an important sexually transmitted disease. Immunity lasts 5-7 years, at which time a booster should be obtained. Three shots are required over a six month period. The cost of the vaccine at Health Services is \$25 per injection. Since Hepatitis B is very common in Asia and Central Africa, the vaccine is particularly recommended for students who come from countries located in these areas. Don't miss this opportunity to protect yourself!

Shimon Peres, "Man of Peace," Speaks at NYU

by Renee Sagiv

Shimon Peres is a man who has been through a lot. He began life in Vishniva, Poland, immigrated to Israel at age 10 where, some years later, he participated in the underground defense force Haganah headed Israel's naval force under Prime Minister Ben Gurion and eventually became Prime Minister himself before accepting his present position as Minister of Foreign Affairs of Israel. He has had to deal with everything from war for Israeli independence to planning for the Sinai campaign to rebuilding Israel's armed forces after the Yom Kippur War.

Peres has seen some dreams come true and many destroyed. That such a man would approach the unknown with careful pessimism might be understandable. However, Peres' approach is rather one of intellectual optimism. As the main speaker at New York University's Albert Gallatin Lecture on Thursday, September 29, the Foreign Minister imparted his views on the current issues in the Middle East.

After an introduction by Laurence Tisch, the Chairman of the Board of Trustees at NYU, who described Peres as a visionary, activist, diplomat, and a man of peace, Peres launched right into his address, entitled "The Peace Process and the New Economic Horizons in the Middle East."

He began by examining recent major political events, particularly the Irish story and the collapse of the Soviet Union, which he noted

happened without shooting or demonstrations and with none of the political instruments of importance (armies, parties, superpowers) playing an active role. According to Peres, the disappearance of important instruments began with a change in sources of strength and wealth among nations. No longer is it the size of the land, the number of the people, or the wealth that matters; the new sources of national strength are intellectual rather than material, he argued. Thus, education and information are more important in today's world than the military. And what can an army do today? Conquer a land again? Surely, it cannot conquer wisdom.

Education and new perspectives to old problems seemed to be the crux of Peres' address. Again drawing on the collapse of the Soviet Union as an example, Peres pointed out that when Communism fell, the United States lost an enemy and in a way its foreign policy. The U.S. spent so many years and so much energy fighting with Communism and then it suddenly disappeared. When this happened, Peres maintained, we realized that although we lost our enemy, our problems were not solved. It is easy to fight something like Communism; he continued, we knew who the enemy was and where to find it; we could send soldiers and knew our enemy's strengths and their nature.

Yet, can starvation, discrimination, or ecological problems be solved with a bomb or

a rifle? As Peres stated, "No foreign ministry or defense ministry can know how to fight starvation, drugs, or fundamentalism. We don't know where the enemy resides or what are his plans. This fundamental change in thinking in the concept of the enemy is what Peres believes to be the impetus for change in international policy. He expressed his theory that although he doesn't think this is the end of wars, he does believe that the character of wars has changed. No longer are wars for something material. Wars are no longer for the strong against the weak. Now it is the weak against the strong to express dissatisfaction."

In addition to education, Peres named economic cooperation as one of the avenues that will lead to solutions in the Middle East. Without solving economic problems, we do not have a chance to enjoy a stable peace; we will be unable to provide our children with the sense of freedom and security that they are entitled to. Commenting that Israel is in relatively good economic shape, he held that Israel cannot remain an island of prosperity in a sea of want and poverty. Over the last ten years, companies in the Middle East, particularly oil companies, have invested \$600 billion in Europe. Where does the rest go? \$700 billion were spent on the arms race in that period.

Peres expressed concern that it is ultimately the children of these nations who will end up paying for. (Continued on next page)

the decisions to buy metals rather than to invest in education. He argued that conversion to market economy spreading education, basing the economy on science and technology, ending political conflicts, and insuring women to play equal roles all can contribute to successful economic change in the Middle East. He discussed cooperation with King Hussein of Jordan whom Peres finds a responsible, civilized leader "in solving the water crisis optimistically. The Foreign Minister also declared that Arabs in the Middle East have learned that they can't win wars militarily, just as Israel can't win them politically. Furthermore, he "undoubtedly" envisions economic prosperity for the Palestinians. Reminding the audience that Israel was once a desert without water, he reinforced his enthusiasm and belief in cooperation by stating that "our experience is available to everyone." He went on to say that "the job of completing full fledged peace" can be attained in a "short while" and that, because of negotiations, "we have less square miles than before, but more PhDs, we must make a living with what we have."

This latter statement, of course, brings up an inevitable issue in the Middle East: some Arabs' insistence that if Israel wants peace they will not get it for free; they must pay for it with land. Regarding the land issue, Peres commented that "you can't make peace without making concessions."

Many members of the audience while riveted

by this dedication and optimistic speech questioned the grounds for Peres' optimism. If everyone valued peace as much as he does, one audience member commented, then everything he said tonight would be logical. Unfortunately not everyone does. In closing, the President of NYU, Jay Oliva remarked that he may not know

about "diplomatic policy or stocks and bonds, but I know a great teacher when I see one—and you saw one tonight." It remains to be seen if Peres can reach peace to the Middle East.

Renee Sagiv is a Barnard Junior.

WRITE
FOR
THE
BARNARD
BULLETIN
X42119

THE
LONDON
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PROGRAM
BRAHM LAWRENCE
COLLEGE
AND THE
BRITISH AMERICAN
ORAMA ACADEMY

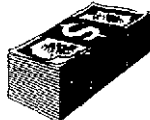
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CLASS OF 1998 CANDIDATE PLATFORMS

RUNNING FOR PRESIDENT

Hi, I am **Kafi Brown** and I am running for the position of your First-Year Class President. I believe the goal of the First-Year Class President is to unify the class, integrating our class with Barnard College and Columbia University as a whole. This can be achieved through innovative programming and sharing experiences together. I believe activities toward unifying the class can be expressed on a social and communal level.

I believe it is also my role to be a strong representative for our class to the Representative Council at Barnard. If elected, I will make it certain that the entire student government is aware of the concerns and needs of our first-year class.

These objectives will become reality. The entire priority is to make our class a strong one. This is something that will happen if I am elected.

My name is **Rosalind Smith**, class of 1998, and I want to be our President. If elected, I plan to revise the existing guest policy so that Columbia students can be called up to our rooms eliminating the hassle of signing them in. I'll form a committee made up of students, administrators and the food service personnel to increase vegetarian and kosher options and make our points transferable to Columbia dining facilities. I would secure qualified individuals to assist us in both computer labs at all times. I'd also like to find out why both male and female Columbia students can obtain condoms from the doors of their RAs but we can't. Together we can make our experience even better. Give me a chance and I'll put our ideas to work.

DON'T FORGET TO VOTE!



These are the candidates for president, vice president, treasurer and class officers.

RUNNING FOR VICE PRESIDENT

I am sort of tall. I have short brown hair and a big mouth! Let me put it to use for you! I am a first year and I am running for vice president of your class! I have held this kind of position before in high school and I was successful in making a lot of changes and actions in my community. Well Barnard is my home now, and I want to accomplish the same sort of thing here! There are many things I could do for our class and you (ex. crowd control in McIntosh) but I would much prefer to hear what you would like to see done. I'm serious! Just ask me and I will do my best. I want to represent each and every person in our class who wants a voice! SO VOTE FOR RENA B. for VP!!!

RUNNING FOR SECRETARY

My name? Barbi Applequist. My Year? Fresh--I mean First-year at BC... For a minute there, I felt as if I was in CUnity. In reality, I am running for Class of 1998 Secretary. Having most recently served as the Officer of Communications in the largest on-campus club at my former school and Secretary of another organization, I maintained both oral and visual connections with the associations, members, and the school; overseeing items such as letters to the school board and minutes of the meetings. With the experience behind me and the desire to reach beyond limitation, I believe that I am qualified to serve you well. Oh an idealistic yet optimistic note, if voted class Secretary, I'll do the best that I can to serve you. Thank You.

Hello! My name is Julie Ann Boas. I am interested in being secretary of the Class of 1998. Because I believe that a factor common to all of us is individuality, a goal of mine is to unite us as a class. We will make a difference in our own lives and in the Barnard community. I also hope to develop a system which will make vital information readily accessible to first year students.

Past involvements have given me experience relevant to this position. As an underclassman in high school, I was class officer. I later served as president in a community service club and organized my school's bi-annual blood drives and other activities. I participated in several other activities throughout high school, including leadership training programs. As an elected member of our student government, I can help us to make a difference today and in the future.

Lisa Klausmann, Class of 1998, Running for Secretary. As secretary, I would be responsible for dealing with the records and correspondence of our class in the SGA. I want the outcome of your involvement to be seen; no one should feel that their individual voices have been lost among the roar of the majority. We are a select group of passionate young women who have a stake in the future: we must start staking our claim now. I served on the student council at Andover; I understand the power a student government has if run properly. I've learned that if that government is to work properly, the students whom the officials represent must be well informed of what transpires within the council. That is the secretary's job. Barnard is the place where we all start making our voices heard, implementing change, demanding the product of our strength as a community.

RUNNING FOR TREASURER

Karen Kahn, Treasurer, Class of 1998. As class of 1998 treasurer I pledge to assume all financial duties expected of me and more, planning of fund-raisers, and input of ideas of how our government is to be run. I am a dedicated person who is quite capable of handling monetary accounts including bookkeeping and organization.

I believe that with proper planning and the contributions from the many different intelligent minds in our class and our generation, we can organize a government where each idea is heard and considered and many great things are accomplished.

My past related activities:

Vice President of my High School animal rights club 92-94

High School Band Librarian 92-94

secretarial experiences summer of 1994

My name is Amy Cosloy, class of 1998, and I am running for the position of treasurer. In the past I have served as secretary of the student council, president of the drama club, editor-in-chief of the yearbook and vice-president of the Humanities Club. These activities taught me that involvement and commitment are essential. As an officer, I would like to create programs that help Barnard students explore the vast opportunities that New York City has to offer. I also feel it is important that we stay committed to our community. I would like to hold student taken shows in order to raise money. This would not only serve the community, but it would also help to promote student talents and interests. The abovementioned are only the beginning. Most importantly, I can bring to this office leadership, experience, creativity and a strong commitment to my class.

The American Museum of Natural History: More Than Just Bones

by Sheila David

Mention the word "museum" to most people, and their first thought is art. Qualify that by saying, "natural history museum," and people conjure up pictures of dark, dusty hallways filled with stuffed birds and dinosaur bones. Those people who have visited the new Halls of Fossil Mammals at the American Museum of Natural History will have a completely different impression.

Fossil mammals are not a new addition to the Museum, what is new is the design of the exhibit and the way the fossils are arranged. The Halls of Fossil Mammals were closed for several years for renovations, part of a complete restructuring of the fourth floor, which will also house the dinosaur collection when completed (*finally*) in May of 1995. When the new halls opened this past May, it was obvious the wait was well worth it. In the past, the windows were blocked up and the ceiling lowered. Skeletons were arranged in long cases running through the center of the room, with very little in the way of aesthetics for a backdrop. The dropped ceiling has now been raised, and the window coverings removed. A spectacular view of Central Park appears from a glass-walled alcove at the back.

The entire arrangement of the fossils has been changed. Everything is set up according to the new theory of cladistics, where animals are grouped together according to shared characteristics instead of a straight line chronology. The

fossils are divided into two rooms: early and late mammals, to provide some feel for the order of evolution. A special path was laid out on the floor directing visitors through the exhibit. There are six stations, each of which describes a particular characteristic that mammals developed, with species of mammals exhibiting this characteristic displayed nearby.

Some of the distinguishing characteristics of mammals include the synapsid opening, a hole in the skull behind the eye through which blood vessels pass, and the three middle ear bones. Many of the things we associate with mammals, such as hair and mammary glands, were not shown in the exhibit because there is no direct evidence for them in the fossil record. Soft parts of an animal, such as hair and skin, will only be preserved in the rarest of instances. They usually decompose very quickly, leaving only bone and teeth. Knowledge of non-fossil characteristics is inferred from skeletal structure and comparisons with present day descendants. One of the most striking features of the exhibit is the way it showcases the

incredible variety of creatures within the heading of mammals. One island has a partial skeleton on *Indricotherium*, one of the largest mammals that has ever lived, directly next to one of the tiniest, a shrew.

Besides the fossils themselves there is much else to explore in the exhibit. Displayed on the walls are paintings of Charles Knight, famous as one of the earliest pioneers of artistic representation of extinct animals. His paintings carefully followed what was known of an animal's body structure as a guideline, and the artistic license he took in representing their actual appearances was used with care. His paintings are considered extremely realistic, insofar as what these animals looked like can ever be known for certain. Some of his works had been on display in the old halls, but several were found rolled up in a storage room. All were restored back to their original splendor, and the large murals now hang above some of the very mammals they depict.

Even non-scientists would enjoy
(*C. continued on next page*)



*Fossil of **Aloupius**, a member of the shrew family, from mammal exhibit at the Museum of Natural History.*

Art History Club Formed At Barnard

by Cathi Martarella

spending some time in the Halls of Fossil Mammals. Much can be learned from just a casual stroll through the exhibit, but there is also a great deal, such as the hands on computer displays about paleontology and museum sponsored digs to slow you down and capture your attention. On hand in the Halls are Explainers, Museum staff trained in mammalogy who are there to answer visitor questions. Maybe Ellen had a good idea after all.

*Sheila David is a Barnard's
the Bulletin Copy Editor*

On Monday September 26 the newly formed Art History Club, lead by Feyda Spira (BC '96), Emma Berne (GS '95), Vanessa Hargrove (BC '95), Leanne Zaleski (BC '95) held its first program planning meeting. Approximately 20 interested students, mostly Barnard Art History majors, attended the event. During the meeting the students proposed a plan of action for acquiring funds, support and recognition from various sectors of the University community.

The students already have the support of most of the professors in the department, including Professor Keith Moxey, who proposed the idea along with some other faculty members last year.

The Club's mission is to create a sense of unity among the students and faculty. Their second event is a potluck dinner on Monday Oct. 10th at 7pm in the Ella Weed Room on the second floor of Milbank. Through such events the club hopes to lessen

the feeling of unfamiliarity and distance among the students. There is definitely a need for the club; many students have complained that it is difficult to meet other majors outside of the classroom.

The students named above are extremely enthusiastic and already have plans for many activities. In addition to the potluck dinner, there are plans for a newsletter which would include articles on art exhibitions and career opportunities. Also, the group is planning to attend an *Artwalk* tour, *Artwalk* which was organized by two Barnard graduates, offers a critical view of some SoHo's best artists and galleries. There are also plans to sponsor lectures featuring graduate students as speakers. The club hopes to establish relations with Art History students from Teachers College, Bank St College, and NYU as well.

Although the club has yet to receive any funding, it is off to a strong start. The members hope to be recognized by SGA in the near future.

**OCTOBER
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MONTH**

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Founders of the new Art History Club

Understanding Latino Women's Alcoholism

by Vanessa Brennan

Latino culture embodies an array of heritages including people from Puerto Rico, Cuba, the Dominican Republic, Mexico, Central America, and South America. Latinos are the fastest growing ethnic group in the United States representing 9% of the population. As this diverse group assimilates into American society with each successive generation, it becomes essential to understand the cultural characteristics that continue to divide us. Familiarity with social and economic conditions enables us to formulate and enhance our views on Latino drinking behavior.

Alcoholism among Latino women has been overlooked because we lack understanding of cultural differences. Because of severe customary sanctions that prohibit many Latino women from drinking, efforts to treat and identify this group of alcoholics have been illusory. Some believed that these women adhered to the ancestral codes, and were therefore unique in their abstinence and freedom from problems related to alcohol. However, research conducted in the last decade shows patterns of alcoholism among Latino women that contradict this perception. Although Latino women were more likely to abstain from alcohol than black or white women, among those who drank, 8% used alcohol heavily compared to 4% of black women and 9% of white women.¹ This represents approximately one in twelve Latino women who abuse alcohol. However, it is difficult to make reliable estimates since Latino women have not been adequately and thoroughly studied. In addition,

many investigators collect and report data using the single category 'Latinos' thus limiting our knowledge of the various subcultures.

However, among these subcultures, the set of beliefs that constitute a good woman tend to be similar. In trying to integrate into the American mainstream, the Latino woman may find herself torn between the traditional female role of caretaker and a new social identity that incorporates American values. This challenging and often tumultuous experience can lead to alcohol abuse to relieve anxiety. In the eyes of the Latino community, a Latino woman with a drinking problem is "una mujer caída (a fallen woman)", and is considered to be a family disgrace. Family protectiveness is thought to deter the acknowledgment of a drinking problem which ultimately results in delaying treatment. The family may feel ashamed and conceal this knowledge to anyone outside the immediate family, also, they may lack the resources and education to contend with alcohol problems.

Oppressed by sexism and racism, the average Latino woman may face a constant struggle. This is reflected in part by her standard of living. Forty four percent of Puerto Rican households are headed by single females, seventy four percent of these women live below the poverty level.² This depressed economic state may create an environment in which women drink alcohol to alleviate anxiety. However, according to researchers, Latino women who have successfully assimilated into society and occupy a relatively high socioeconomic

status drink more heavily than Latino women who comprise the lower socioeconomic groups.⁴ This may be due to the loss of social networks when they leave the role of the traditional Latino woman.

In addition to their own alcohol problems, many Latino women are affected by the alcohol and drug problems prevalent among their husbands, sons, and fathers. Strong evidence shows that Puerto Rican men exceed the general male population in rates of alcoholism and drug abuse.³ This impact on the family can be severe. As the family caretaker, the Latino woman may feel obliged to take on more roles both inside and outside the family. Lacking appropriate support groups to help her manage with increased stress, she may be inclined to drink. She may feel that no one understands her plight, financial and language barriers may preclude her from available alcohol prevention resources.

A unique characteristic of the Latino culture is its emphasis on the family as the primary social unit and reservoir of support. It has been suggested that Latinos use this attribute to benefit themselves by collectively solving community issues and challenges.⁶ Counseling and treatment services for Latinos with alcohol addiction must consider a myriad of cultural features if they are to deliver worthwhile care.

Vanessa Brennan is the Graduate Assistant for the Alcohol and Substance Abuse Program (ASAP). The office is located in 132 Hewitt X42128. Stop by the office or call if you want additional information.
(Continued on page 21)

Danticat Calls "Crick?" and We Say "Crack!"

by Cathi Martarella

Last Wednesday Edwidge Danticat spoke to a captive audience at the Barnard Center for Research on Women. Danticat, BC 90 read selections from her novel *Breath Eyes Memory*. The novel developed from a five page piece she wrote while a student at Barnard. With the encouragement of Professor Elizabeth Dalton and her editor, Danticat

expanded the short story into a novel while completing her graduate studies at Brown. Her presentation was part of 'The Speaking of Women Series' which is made possible in part by a grant from the Iambranda Corporation. *Breath Eyes*

Memory focuses on the life of Sophie, a young woman who immigrated to the United States from Haiti. Sophie was raised in Haiti by her Tante Ate while her mother worked to achieve a better life in Brooklyn, NY. Once her mother was financially secure she sent for Sophie. Even though a section of the book is set in New York, the traditions and culture of Haiti continue to have a strong influence over Sophie. For instance she lives in a small Haitian enclave in Flatbush and attended a Haitian Adventist School where almost all the classes are conducted in French. Although

Sophie marries a non Haitian African American man she does not forget her Haitian roots. She returns to Haiti after the birth of her first child so that her child will know her heritage.

Danticat began her reading with a passage describing Sophie's homecoming in Haiti. Her prose is charged with emotion, yet she did not recite the lines overly dramatically

political turmoil of Haiti.

After the reading Danticat said that she believes that storytelling has three basic functions: to entertain, to comfort and to instruct. Danticat remembers numerous blackouts during which there was no television or radio service. She said that the stories were an entertaining way to pass the time. The stories were also used to instruct and comfort the young. For example,

in *Breath Eyes Memory*, Sophie recalls that her Tante Ate used to tell her stories when she could not sleep. One evening Sophie wanted to know why she did not have a mother and a father. Rather than tell the child the awful truth Ate told her a story of "a little girl who was born out of the petals of roses, water from the stream, and a chunk of the sky."

In a later episode

which Danticat read Sophie's grandmother tells a creative story that cleverly warns children not to engage in conversation with strangers in the neighborhood.

In order to invite the children to a storytelling session Sophie's grandmother called out "Crick?" and the children replied by saying,

"Crack." The children are not passive
(continued on page 22)



Edwidge Danticat speaking at Barnard's Center for Research on Women

Danticat spoke very softly which emphasized the sincerity of her work. Both Sophie and Danticat live in two different worlds: Haiti and the United States.

The author's life experiences have molded the structure of *Breath Eyes Memory* and as a result the work is extremely realistic. From the first page of the novel to the last, Danticat accurately portrays the cultural and religious traditions and the

Life is a Cycle of Pleasure and Punishment

"Love After Love"

by Cathi Martarella

Diane Kurys, one of the most gifted and respected filmmakers working in Europe today, has crafted an intriguing film about the cyclical nature of love and life. *Après L'amour* (*Love After Love*) focuses primarily on the complicated life of Lola (Isabelle Huppert), a successful writer and her architect husband. Throughout the film, Lola and her circle of friends move casually from love to love.

Love After Love is about the transitory nature of life. In addition, the film also emphasizes the consistencies of life since Lola and the other characters constantly reunite with old flames. Through the various settings, Kurys demonstrates the permanent aspects of life while she simultaneously reveals its ephemeral qualities through the impetuous actions of the characters. *Love After Love* explores the two contradictory components of life: change and repetition.

Kurys appropriately begins this film about a woman's life with a scene about the celebration of life: a birthday party. During the first lines of dialogue, Kurys begins her

demonstration of the cyclical nature of life. In this brief scene, Lola's husband, David (Bernard Giraudeau), states that he never has enough of candles for the cake each

year and that he must remember to buy more for next year's festivities. Then his brother, Roman (Yvan Attal), reminds David that he always forgets to buy the candles. This opening sets the tone for the film and introduces the cyclical theme that will constantly resonate throughout the film.



Isabelle Huppert, Hippolyte Girardot

year and that he must remember to buy more for next year's festivities. Then his brother, Roman (Yvan Attal), reminds David that he always forgets to buy the candles. This opening sets the tone for the film and introduces the cyclical theme that will constantly resonate throughout the film.

David and Lola's extremely modern apartment reveals some specific characteristics of the owners and their guests. The sleek, metallic and cold appearance of the interior mirrors the attitudes of both Lola and David.

Lola seems unfeeling and callous as she leaves her party in order to

share a passionate moment with her lover, Tom (Hippolyte Girardot). David has gone to so much trouble to prepare this party, and Lola has the audacity to mock his birthday offering and kiss her lover passionately in the rain. Throughout this opening sequence, Lola commits cruel acts, yet she does not appear conspicuously cruel or malicious. In fact, she looks like a zombie who is performing a ritualistic act. Obviously, this is not the first time that she

has behaved horribly, and the viewer assumes that this will not be the last time either.

Meanwhile, David knows that she is with her lover, and he also knows that everyone at the party is aware of this fact, but he does not become outwardly angry. His face is like a cold, hard, impermeable mask during this episode. For most of the film, David hides behind this mask until he finally cracks a smile in a moment of ecstasy with Lola. Prior to this steamy episode, David has wild, random sex with his former mistress (LIO) in a Parisian blythe, but he hides behind his mask and remains unemotional because he is

(continued on next page)

only with her out of habit. Marianne constantly manipulates David by threatening to kill herself. She holds this power because she is the mother of his two young sons, Oliver and Simon. David can never break away from Marianne, he is constantly being punished for his extra-marital affair.

All the characters pursue pleasure at any price and unfortunately they are punished for their indiscretions. This sentiment is clearly expressed when Lola and Tom escape to Pompeii, Italy, for a romantic retreat. While walking through the ruins, Tom comments that Pompeii was once a city full of hedonistic pagans and then, within five minutes time, their lives of pleasure ended with the ultimate punishment: death.

Love After Love chronicles the characters' permanent pursuit of pleasure. They consistently and

capriciously change lovers. And even though some things in life are cyclical, as demonstrated in the opening and closing birthday sequences, many things can change in a year.

The film's excellent writing and performances effectively examine these two conflicting strains of life. Isabelle Huppert and Bernard Giraudeau are absolutely captivating. In addition, the supporting performances are also quite strong. The actors draw the viewer into the film and as a result the viewer becomes emotionally involved. The viewer feels both the pleasure and the pain. *Love After Love*, a pleasure to watch, opens Oct. 14th at the Quad Cinema.

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

What Happened Was...

by Julie Oh

Tom Noonan, writer/director, stars in his own quirky film about an awkward first date. Noonan plays an intellectual outcast who works as a paralegal at a corrupt law firm. Co-star Karen Sillas an "executive assistant," works at the same firm and has been eyeing Noonan for some time.

What Happened was opens with a scene of a woman, probably Sillas, although we cannot see her face, prostrate on a bed. This scene is followed by several other sequences

which install in the viewer a sense of loneliness and desolation. We see no faces and hear no voices. The rest of the entire film takes place in Sillas' apartment and spans the course of the evening. The dialogue at the beginning is hilariously quirky and clever. Sillas' overtly seductive advances and Noonan's foot in mouth remarks may make one think the film is going to be a comedy and does not prepare the viewer for the turnaround the film takes later on.

Although the two are vastly different, they eventually are able to open up to each other. As they get to know one another better, the tone becomes more and more serious and finally ends on a highly dramatic note. Both end up revealing far more than each expected, and Noonan's confession is the climactic point of the film.

The two characters are well-developed, and the acting is first-rate. Noonan and Sillas are wonderful together on screen.

The plot is brilliantly crafted as well. Noonan successfully weaves in his theme of alienation that begins cinematically in the first several scenes. The viewer is left to think about the lonely lives of not only Noonan and Sillas but of all people living in the post-modern city.

This winner at the 1994 Sundance Film Festival is proof that you can make a great film on a low budget. Don't miss *What Happened Was!*

Julie Oh is a Barnard Sophomore.

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CAST AND CREW

Lola, Isabelle Huppert
David, Bernard Giraudeau
Tom, Hippolyte Girardot
Marianne, Lio

Romaln, Yvan Attal

Rachel, Judith Reval

Executive Producer, Robert Benmussa

Director, Diane Kurys

Screenwriters, Kury's and Antoine
Lacomblez

Editor, Herve Schneid

Music, Yves Simon

Sound, Bernard Bats

Costume Design, Mic Chemical

Set Design, Tony Egry

Associate Producer, Jean-Bernard
Fetoux

Running time 104 minutes

In French with English Subtitles

A Rainbow Release of an Alexandre
Films/IF-1 Films/Prodeve with Canal
Plus

Smart Sex Does Not Make the Grade

by Lani Rubenstein

On Tuesday September 27th at 8 PM MTV presented the first of many showings of the documentary *Smart Sex*. This television show one

of the first of its kind portrayed a group of about twelve young adults discussing their sexual choices in life. The program opted for the detached

style simply showing the people discussing their lives with the camera without any doctors or authority figures present. Hosted by Christian Slater, the special did not feature any sort of round table discussion among those featured; it simply showed their lives and let the viewer judge for himself which of those young adults he or she agrees with.

MTV did a fair job of gathering a cross section of American young adulthood. We met Brian, an HIV positive gay male from Muskogee, Oklahoma, who never hid any form of sex education in school and never knew what a condom or an STD or a sexual history was before he found out that he was HIV positive. Carol, the HIV positive mother of a four year old son whose father died of AIDS two years ago, who says that she will sew a condom to her son

if she has to make him practice safe sex. Timmy, who had sex at a very young age, contracted two STD's and has now decided to become a secondary virgin until marriage. Lakita, a 13 year old African

American who decided at 13 to delay sex until marriage because she saw many of her friends contracting STD's or becoming pregnant. Bill, who swears that he doesn't have to use condoms

because girls with STD's walk differently than those who don't, or have messy hair, or always have doctor's appointments. Matt and Vickie, who have been dating for three months, have decided to wait a little longer to have sex, and who discuss getting HIV tested before having sex. Vivian, a Latina actress and model who has no problem handing a guy a condom before they have sex, and Jamal and Emile, two college students who have recently decided to start practicing safe sex (each with women) because a mutual friend of theirs contracted herpes.

The personalities in the show were not the problem in the format of the show. I was reminded of *Sex on Street* by the way that the participants jumped in and from

person to person, and even with my promotional photo fact sheet on each person. I had trouble remembering who was who. Just as I was getting interested in one of the stories, the show would switch either to a completely unrelated story or to Christian Slater reminding us to stay around during the commercials.

MTV seemed very intent on providing a non-judgmental forum in which the ideas and opinions would be expressed. My only fear with this approach is that some of the younger or less educated viewers might not arrive at the conclusion that the producers would like, that is, that the safer sex opinions should be followed. Just as Brian, one of the young adults portrayed, said that he had no idea what an STD was until he contracted one, so too might people who have not had any sex education wonder what exactly some of the characters were talking about. While statistics and definitions can take away from the visual and emotional impact, a program of this nature can have them do help ground the program in reality, assuring that

(Continued on next page)



Bill a deejay refuses to use condoms



Lakita decided at 13 to delay sex until marriage

each viewer walks away with the same general information on which to base his or her decision about what sexual practices are right for him or her.

Judy McGrath, President of MTV, says, "By sharing some of these young adults' stories with our viewers, we hope to encourage them to take steps to protect themselves." Lisa Jackson, the producer, adds, "Smart Sex gives some real-life advice from the man people young adults listen to—each other." These two women must have watched a different show than the one I saw. On *Smart Sex*, no advice was given at all. In fact, with the exception of the HIV positive young adults shown, all of the people featured seemed content with their respective sexual choices and lifestyles—from those who used condoms, to those who didn't see the need to, to those who didn't see the need for premarital sex at all. I don't think that giving viewers the opportunity to play "let's see who I agree with" constitutes advice in any way. If anything, viewers may have left the broadcast feeling more confused than before they watched the show.

Certainly MTV should be commended for providing programs of this nature to their young adult viewers. But for the average viewer not watching in a discussion group (which MTV recommends), the program does not answer any questions. *Smart Sex* will be re-broadcast in the coming weeks on many cable stations, but sitting around the lunch table in McIntosh and discussing the topic with your friends would probably leave you with more answers.

Lani Rubinstein is a Barnard Sophomore.

"My So-Called Life" Is a Welcome Change

by Amy Boutell

My So-Called Life, ABC's new drama, the "thirtysomething" of the X-Generation, is a decidedly celebrated addition to the rather vapid fall line up, full of the passé sitcoms of the 1980s. The new hour long program, which airs at 8:00 on Thursday nights, appears to be a cross between the poignantly realistic *Wonder Years* and the entertaining, yet hardly true to life *Beverly Hills 90210*.

Angela, a 15 year old product of the Gap's version of the grunge look complete with artificial copper hair and that casual yet trendy look, struggles through her tumultuous teenage years in a relatively realistic and dare I say almost touching manner. While the show does address such overplayed issues as parental conflict, teenage sexuality, and those petty little tiffs with best friends we've all had, the show's straightforward approach adds a light hearted quality lacking in other programs targeted at younger audiences.

Not that *My So Called Life* doesn't have its moments of cheesiness or necessarily maintains its quasi-realism throughout the entire show. One example is when the star football player clad in letterman jacket and doused in hair spray looks endearingly into Angela's ex best friend's eyes and tells her with a straight face that he likes her for her smile. The program does tend to exaggerate the daily angst of the teenage years as

well, Angela becomes almost suicidal at the sight of a microscopic purple and is nearly always on the verge of tears. But at least a moral does not await us at the end of each episode and luckily the female protagonist is not portrayed as a vacuous fashion neurotic, like nearly all of Aaron Spelling's creations, or conversely as an anti-social bookworm, as if there were no middle ground.

Maybe to some extent *My So Called Life's* whole down-to-earth, real-life, on the cutting edge image seems a bit pretentious, striving to be the antithesis of the ubiquitous 90210. The show is clearly attempting to make some kind of statement, whether consciously or not with its Kafka-reading REM-listening almost "alternative" characters who go so far as to wear pajamas to school. However, regardless as to whether the program is annoying in its blatant effort to differ from its contemporaries, *My So Called Life* successfully captures the ups and downs of adolescence and is a welcome change to the trite, pedestrian world of prime-time. Perhaps it will set a precedent for even more realistic innovative entertainment for our generation.

Amy Boutell is a Barnard Fresh Year.

ARTS EVENTS CALENDAR

EXHIBITIONS

• La Maison Francaise of Columbia University, Buell Hall
Gallery Hours: 10AM-5PM Mon.-Fri., Oct. 4-18,
Free

PARIS: AN EXHIBITION OF PHOTOGRAPHY BY JERRY SHEIK

Sheik is a freelance corporate portrait, special events, and editorial photographer whose work has appeared in publications both nationally and internationally. This, his first one man exhibition is an outgrowth of his love affair with Paris.

• Whitney Museum of American Art at Philip Morris

120 Park Avenue, (212) 570-3633, Free
Sculpture Court Hours: Mon. Sat. 7:30AM-9:30PM & Sun. 11AM-7PM

SAM GILLIAM, GOLDEN ELEMENT INSIDE GOLD

New Drape Paintings by Gilliam are on view thru Dec. 30th
Gallery Hours: Mon.-Fri. 11AM-6PM & Until 7:30PM Thurs.

WORKS ON PAPER: SELECTIONS FROM THE PERMANENT COLLECTION

Includes works by Robert Gober, & Sue Williams thru Oct. 14th.

• The Kitchen Video Annex at Thread Waxing Space at 476 B'way
Bet. Broome & Grand Gallery Hours: Tues.-Sat 10AM 6PM, Free

THULANI BY DORIS CHASE

This 1983 piece remains a timeless performance by Thulani Davis with music by Anthony Davis, constructed by Doris Chase's electronic architecture of the video medium Thru Oct. 29th



From the exhibition entitled "Paris," by Jerry Sheik

LECTURES

Whitney Museum of American Art

945 Madison Avenue, (212) 570-1807, Oct. 11th at 6:30PM

MINIMALIST FORM: NEW USES, NEW VIEWS

Moderator, Anna Chave of Queens College, hosts a panel discussion.

PERFORMANCES

Postscript Coffeehouse in the Basement of St. Paul's Chapel

Fridays and Saturdays, 9PM-12:30AM, Friday, Oct. 7th.

MICHAEL KOVACS describes his music as landing somewhere between Windham Hill and Metallica.

MARGO HENNENBACH, is an accomplished pianist and guitarist who blends Celtic instrumentation with jazz-inflected melodies to create a *challenging folk fusion*

THE LOW ROAD has long been regarded as Philadelphia's best unsigned band

DINNERS

The Art History Club is hosting a potluck dinner with members from the Department on Mon. Oct. 10th at 7PM in the Ella Weed Room on the 2nd Floor of Milbank. There are sign-up sheets on the sixth floor of Schermerhorn and outside of 303 Barnard Hall

Totally F***ed Up

by Julie Oh

Gregg Araki's new underground film, *Totally F***ed Up* chronicles the problems facing six gay teenagers (four men and two women) living in Los Angeles. The film begins with an article about gay teenage suicide, one of Araki's inspirations for the film. Divided into fifteen fragments, Araki intertwines documentary-like footage of the individual teens with narrative scenes from their interconnected lives.

The film deals with the multitude of issues facing these teenagers: sex relationships, drugs, families, AIDS, homophobia, gay bashing, alienation, and suicide. Araki takes us into the realm of this often-ignored subculture.

Araki gives you an honest look into the world of his teens, but he fails to show what these teens' lives are like outside of each other and in the context of the rest of their peers and of society. We only get to see their interactions within their group of friends and other gay teens. Araki also tends to focus on the gay males and sometimes neglects the lives of lesbian teens.

But most disappointing is the way the aftermath of the most intense scenes was handled: rather than

handled, for example, when Tom's comes out to his parents and his father responds by beating him and throwing him out of the house. Then Deric experiences a brutal beating.

Rather, he shows us what life is like for some of these teens. His characters are unique individuals rather than bland stereotypes often portrayed in the media. *Totally F***ed Up* is not just another teen angst

movie to be glossed over or taken lightly. It is thought-provoking and an important film for the nineties. Although the film raises important issues, however, it falls short of its goal to fully explore life with AIDS. *Totally F***ed Up* has good intentions, but well, it's just a bit—f—ed up.



Scene from *Totally F***ed Up*, a film by Gregg Araki

from a group of gay bashers. How do these teens deal with these events? Life just goes on, I guess. If one of the goals of this film was to show the struggles these teens face with their emergent identities in the homophobic nineties, then it doesn't do a good job of showing it.

Despite these criticisms, however, I think this film is a fine effort by Araki. He does not attempt to present gay teens' problems

CAST AND CREW

Andy James Duval
Tommy Reke Belch
Michele Susan Behshid
Patricia Jeneé Gilb
Steven Gilbert Luna
Deric Lance May
Ian Alan Boyce
Director/Writer
Cinematographer/Editor
Gregg Araki

Producer Andrea Sperling & Gregg Araki
Associate Producer Albert Garcia
Running Time 80 minutes
Strand Release

Julie Oh is a Bay Area writer.

Red Hot Chili Peppers Release Rare Material

by Mary Cait Curran

You must ask yourself one essential question before deciding to purchase The Red Hot Chili Peppers new CD *Out In LA*. Am I a total and complete Chili Pepper fan? If your answer is "Yes, oh dear god, yes aren't we all peppers?" I started drinking Dr. Pepper because of them. My first child, be it boy or girl, will be named Flea, then I totally encourage you to buy *Out In LA*. The album is basically full of demos and remixes. It features a few new kick ass songs though, such as "Deck the Halls" which along with my pastel Woolworth's blinking lights, Santa figurines, and fake snow will feature nicely into my white trash Christmas. "Castles Made of

Sand" a live track of the infamous Jimi Hendrix's song, is also smakin'. The new release also features extensive liner notes written by lead singer Anthony Kiedis and the man, the myth, the legend, the bassist, Flea. Let's face it, we just don't hear enough from them boys.

Well, I think this has been the most music-y of my music reviews since joining the family of the *Barnard Bulletin*. You'll have to forgive me for not being my usual self, but I have a bowling-related injury. If you read Taryn's article you'll know more about the thrill of bowling on Mondays and Wednesdays from 4:10 to 5:00 when most normal college students are napping. You can see that I don't

share Taryn's enthusiasm on this matter. I actually should have used this article as a forum to complain about this idiotic gym requirement or the fact that Barnard's mail services can stuff your mailbox with that idiotic magazine *Link*, but they refuse to put catalogs addressed to you and only you (and don't think I don't see you, Lerner's shoppers stealing my J Crew catalog) in our mailboxes. Alas, I must cover the hemorrhaging cut on my bowling thumb, so I leave you with that image til next week. Enjoy!

Mary Cait Curran is a Barnard College sophomore and a Bulletin Staff Writer.

Meow.



(Oreo says, "Write For Bulletin!")

Deadeye Dick: Not a Different Story

by Kate Angus

It is difficult for me to write this review since I am not as ambivalent towards Deadeye Dick's *A Different Story* as I am indifferent. Deadeye Dick, a trio from New Orleans, have a few catchy songs along with others which seem to have gone through one ear and out the other without ever lodging in my brain. Their best known track, "New Age Girl," was a hit on college radio this summer and is most notable for Caleb Guillotte's inventive rhyme of "vegetarian" with "septuagenarian." It's a fairly amusing tune which relates the story of Mary Moon, a modern day hippie with a carnivorous sexual appetite.

Deadeye Dick's vocals are sugarcoted and their sound is light and fluffy. Basically, they could easily be described as the musical equivalent to cotton candy. "But, Kate," their hardcore fans will say (this group has a loyal following), "what about their deep understanding of human nature and the intellectual side they so often display?"

To answer such a question, I would be at a loss. Deadeye Dick tries; I'll give them that. They really do.

"Perfect Family" is a touching and original meditation on the traditional American family. However, the honeyed voice which sings such lyrics as "The father's in the den, his pipe is filled with razor blades/The mother's hanging from the little crochet noose she's made" can only dilute the darkness which

the song strives to attain. The same problem arises with "The Oath." This song, too, has arresting lyrics such as "All bones and reluctant expression...You're the king of strategic digression" but, here too, the soaring pop melodies that Deadeye Dick excels at destroy the mood the track demands. Though the last two lines are taken from U2's "Sunday, Bloody Sunday" ("I can't believe the news today/I can't close my eyes..."), "The Oath" does not evoke the same passion and emotional power that U2 displayed. If anything, it merely suffers in comparison.

The only place where Deadeye Dick's mix of bubble gum pop and dark lyrics really works is in the song "Sentimental Crap." Against a stripped down melody and catchy guitar hook, Guillotte jauntily croons such lyrics as "I watch you dress with studied grace / I wonder who you wish you were. I'll let you in one more time / This sentimental crap has got to stop." This is the type of song that, as soon as you hear it, you want to run out and play it for whichever of your friends has been wallowing too long in the over-analysis of her latest love affair.

A Different Story is, in the end, not that. Many influences are obvious here (most notably, The Beatles' "Eleanor Rigby" is fairly blatantly ripped off in "Lucky One") but there is also the promise of a group that could, with time, mature into a band well worth listening to. If you have a some extra cash, you might want to buy a blank tape and dub this off a friend. I, personally,

wouldn't get this first one, but I'd probably consider buying their next release. All in all, Deadeye Dick has the potential to be an interesting, if not innovative, band. Until then, I have some advice for them. boys, start thinking for yourself and, by the way, ditch the sentimental crap.

Deadeye Dick will be performing at Irving Plaza on October 15. Tickets are available through Ticketmaster and at the Irving Plaza Box Office

-e d

Kate Angus is a Barnard College first-year.

Latino Women and Alcohol

(Continued from p.12)

information or have questions

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MUSIC

Dantical Calls

(Continued from p. 13)

listeners; they want to learn the universal knowledge presented in the stories. They will later be storytellers themselves and pass on the tradition.

Through her work *Breath, Eyes, Memory*, has begun to pass on Haitian culture to a new audience. Dantical announced that her next work will be a collection of about eight short stories entitled, *Crick, Crack*. In her first work Dantical has already called out "Crick" and her new fans will be saying, "Crack" until her next book hits the presses. *Cathi Martarella is a Barnard Senior and the Bulletin Arts Editor.*

FUNDRAISING

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The Wedding Present: A Badness British Band

by Taryn Roeder

I was in a foul mood when I put on The Wedding Present's new CD,

Watusi. It was raining, and I live all the way out at 121st Street. I had just spent ten bucks on a new umbrella, which I promptly lost half an hour later. I had four classes, and then, thrill of thrills, my gym class. Not just any gym class, but bowling. Let me point out that learning "stance and grip" of the bowling ball is not exactly exciting. So when I sank into my bed, listening to The Wedding Present's debut album on Island Records, I needed to be lifted out of my surroundings and reminded that life is good.

Luckily, these four guys from the UK did just that. Their songs have a heavy, raw, unpretentious sound. Their lyrics are down-to-earth and easy to listen to. The turbulent, changing tempo of the first song, "So Long, Baby," mixed well with the gritty voice of lead singer David

Gerge. Hope crept into my small Plimpton room. I began to think, "Hey, rain is nice! Bowling is cool! And those bowling shoes, they're a little like Dexs, when you think about it. I mean they're ugly, yet everyone wears them. Maybe my class could buy cute matching shirts with our names on them, and we'd be a gang, a bowling posse of sorts!"

The Wedding Present are at their best when they pick up the pace and sing their eclectic songs, drums beating steadily while distorted guitars rage. "It's a Gas," and the instrumental "Hot Pants" are among the songs which keep the album upbeat. Slower tracks are moony and love struck. These guys have obviously not been lucky in love, and they are very verbal about that fact. Many of their downbeat songs describe how certain women have dissed them and how they still want those same women back. Sure guys, I would like to be getting booty 24/7 too, but have a little confidence in



David Gedge, Simon Smith, Paul Dorrington, Darren Brink

yourself! Even I wouldn't take back every psychotic loser who has dumped me. Okay, maybe at this point I would. I mean, bowling is my main social activity. But you guys are cool. It's not if you know that you all are kinda old, kinda quirky, and kinda weird looking—but you want to be badasses anyway. I think that's great. You've got these goofy British accents. And you're, like, in a band. Many, many girls are into that.

The commendable thing about *The Wedding Present* is that they don't seem to realize how cool they are, despite the fact that every music 'zine I pick up proclaims it. I felt bonded in patheticness with these guys. I fell in love with them in the

quick-paced "Yeah, yeah, yeah, yeah," Gedge sings, "you know that I'll come running when you call, you know I'll come wherever you got planned." Yeah! These boys can join my bowling team. In "Gazabo," an acoustic sounding ode to past love, Gedge croons to a woman who left him, "now I'm seeing someone here, she's one in a million, but she isn't you." He's the kind of guy who would date you and think that you rock. Incidentally, my new theory of life includes the idea of only dating people who think I am absolutely the best. My friend Tanya once picked me up from work in her boyfriend Andrew's car. Snack in the center of the steering wheel, visible from

every angle, was a huge blown-up picture of Janya. I mean, that boy thinks she ROCKS! (Note: Barnard sophomore Sumita says, "But Taryn isn't it enough that you think you rock?" My answer: Well, yes Sue, but it's awfully pleasing if other people do too.")

At *Watusi*'s end, I sat up in bed and played it again, feeling deep, spiritual connections to David, Simon, Paul and Darren. I liked them. I liked their music. Life can be simple and good. I felt uplifted. It stopped raining, and on Wednesday I started bowling over 75.

Taryn Koeder is a Barnard College sophomore.

Black 47: Masters of Their Field

By Paula Vayas

How can I explain the first time that I went to a Black 47 concert? The crowd was thick, the room was hot as hell, the two waiters managed to serve the entire audience pints without ever spilling, and the music

is fair to say that I haven't heard anything as unnovative and true to the essence of pure rock lately as Black 47. That I've never seen music actually move people, inspire people, provoke people, the way this group does? There is a music for the people—speaks of issues which touch all of our lives: oppression, political and human rights, sex. Singer Larry Kirwan is a bard of the nineties, he shares his stories of Bridie, Maria and his Black Rose with the audience, and they warmly receive them. By taking the Irish oral tradition and combining it with the sounds of modern day rock, rap, reggae and ska, Black 47 has created what *The*

New Yorker calls "roots and rebellion rock." Influences could be anyone from Bob Dylan to the Pogues, Velvet Underground to Springsteen and it is that ambiguity which intrigues fans the most.

Black 47 has received a lot of flack over the years for their strong political edge. They speak freely about British involvement in Northern Ireland, racism, homophobia and revolution. In "Time to Go,"uilleann piper and former New York City cop Chris Byrne raps, "I support one thing, that one thing is peace! Peace with justice and the troubles will cease." The crowd sings along, fists raised in the air, while on stage the band proves that, in fact, people are still interested in world politics and issues.

At a recent CMJ performance at Paddy Reilly's (29th Street, 82nd Avenue) the group opened with "James Connolly," a crowd favorite about the martyred leader of the 1916

Easter Uprising, the band quickly set the tone for the rest of the evening. Saxophonist Geoff Blythe, of Dexy's Midnight Runners fame, and trombonist Fred Parcells led the audience into a frenzy with their powerful opening bars. Then the rest of the band joined in on the excitement to watch six men ignite such a fire in a crowd of music industry trends as unbelievable.

Playing songs from their 1993 FMI album *Fire of Freedom*, as well as songs from their October 18 release *Home of the Brave*, Black 47 proved once again that they are masters in their field. What holds the band together and creates the energy which they and their audience thrive upon is the obvious rapport between the members. The chemistry between them is remarkable. This certainly is no backup band for Larry Kirwan, but rather a cohesive unit of musicians on the par with Cream or

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MUSIC

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Pink Floyd. The new songs speak of urban life and struggle. When the band played what singer Larry Kirwan describes as "the New York City anthem" and the first single from the new album, "Loser," the crowd went wild. Following that was "The Reel," an instrumental piece that showcased the band members' musical prowess. Starting with Tom Hamlin pounding away at the drums in a tumult of noise and rhythm, then leading into solos by each member of the band, the song climaxes with Parcell's trombone solo. It is clearly a crowd pleaser, not one pair of hands was still when Kirwan urged them to "Come on, come on."

To see Black 47 live is an experience that is as synonymous with New York City as Bob Marley was to Jamaica. In a few weeks they will be leaving Paddy Reilly's (29th Street & 2nd Avenue) where they play twice weekly to head on the road. Then, as Danny Quinn said in one of their new songs, "I'm history round here in a couple of weeks/ But I did what I wanted— I got no regrets/ So when you think about me crack a beer and smile."

Paula Vayas is a Barnard student.

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Sloan's Latest: *Twice Removed*

By Naomi de Silva

The only thing I can think of as I sit here listening to the first three songs of Sloan's *Twice Removed* (DGC) is that the singer's lyrical style resembles that of the John Lennon. His voice, coupled with an upbeat guitar rhythm, leads me to categorize Sloan's music as pop alternative.

Sloan composed of Jay Ferguson (guitar vocals), Chris Murphy (bass vocals), Patrick Pentland (guitar vocals) and Andrew Scott (drums vocals) hails from Halifax, Nova Scotia. *Twice Removed* is the follow-up album to the band's debut *EPeppermint*. A few songs have a certain disunctive quality; however, the majority of the tunes tend to be a bit repetitive and unimaginative.

Ferguson's voice borders on the whiny and annoying at times but in all fairness, on the tracks "Duper Than Beauty" and "I Can Feel It," his voice is powerful. Sloan's songs are diverse in content and range from the light "Penpals" to the ballad "I Oosens." Even though there exist a few catchy tracks, the lyrical content lacks substance and creativity.

Overall, I really don't think much of this album. Actually, I was rather disappointed with the lack of imagination, creativity, and energy on Sloan's latest release. If you are unfamiliar with this act, don't sweat it. You won't be missing out on much.

Naomi de Silva is a Barnard College sophomore and a Bullenn Staff Writer.



Jay Ferguson, Andrew Scott, Chris Murphy, and Patrick Pentland

Fine and Fierce Longings

A column devoted to, but not limited to seniors by Sae Yun Kim

I Will Remember

For once in my life I feel my age — 21, and surprisingly, it's alright with me. I really am rising to the occasion of my twenty-oneness and I do not balk. I acknowledge it in me, and quite a few of you seniors reading this column — the inevitable refinement that time and experience bestow upon us with a gentle kiss and blanketing stroke. Here we are — women. Women. What prompts me to make this declaration? Easy enough, a summer full of encounters with 17-year olds — ranging fantastically in maturity, from the quivering ignoramus, to the wicked, self possessed diva who has stolen wisdom way, way beyond her years. Well, to be frank, the sages were few and far between, which unequivocally tells you I spent most of my time with hesitant teeny boppers.

I interviewed these girls, better known as prospective students, for Barnard's Admissions Office. A few I remember, many I've forgotten, but for the most part they were very dear. Not so much for who they were as individuals, but for their position in time. Can you imagine? Poised upon the threshold yet again for the adventure of your life, ready to meet High School's more romantic, urbane cousin — college. "Well, what has your experience been like at Barnard?" the typical prospective would ask after she had discovered I was a current student.

I've answered this question in a variety of ways, but each time I tried to be sensitive to the kind of mood I was creating, which I could only do by offering up a few, strong impressionistic details. For instance, I will always remember my pistol-packing powerhouse of a professor for American Lit. She was a consummate professor, not only in the sense that she was a fountain of knowledge, but she truly had mastery over the skill of teaching itself. She knew her students. If I ever missed a lecture of her's — I grieved. I will also remember dancing the part of a very hip carcinogen (benzo (a) pyrene) in a dance about the formation of soot (rapid turns, circling arms, and all). In addition, I will distinctly remember furtively ducking out of Spanish my first year to finally catch a glimpse of Woody Allen who was filming "Husbands and Wives" on the fourth floor of Barnard Hall. Everybody else had seen him, why hadn't I? He was sitting on a bench motioning animatedly while talking to a woman. It was very antichismatic, so I returned to class to learn more about the Spanish subjunctive tense.

"It's been good" is what I really wanted to convey — and "I've really grown" is what I would add to myself mentally. Only the experience of sitting across from a 17-year-old to speak specifically about college could have so profoundly revealed to me the amount of growing I had done since I was that age. What I neglected to mention to my interviewees was that college, essentially, is a lone business. Oftentimes, it's just you and the text. It's just you and the computer screen. It's not about the grade. It's not about impressing the professor. It's just about you. *The solitariness sounds agonizing, but not long ago I was re-reading Joyce's "The Dead", and for a moment, I had a crystalline understanding of why I entered college in the first place, despite the loneliness. It sounds pretty absurd, if not sentimental, but I stand by it fully. This time around, I was reading "The Dead" with a wholly different mind frame, and I could not believe — even if I had first read it as a fifteen year old, that I could have forgotten the subtle but tense, aura of Joyce's poignant portrait of the stultified lives of Dubliners. But even before I had picked up the story again, I was reminded of it by one of my sharpest, most inspired interviewees. During my interview with her I had asked, "What gives you the perfect look of yearning?" A month later I received an innocuous diminutive mamta thank you note from her on which she had written "[I imagine] it's the way Gabriel's wife looked when she listened to distant music in Joyce's 'The Dead'." "I could feel a tingle playing gently upon my neck. That's right. That's right." I whispered to myself.*

Years from now, after I've forgotten the principles of sensitization and habituation in learning theory, the aesthetic theories of Kant, the details of Titian's and Tiepolo's lives, and anything else I've tried to absorb in an intense, short amount of time — her small gesture — her one note. I will remember as a bright point in the spectrum of my college years. *Sae Yun Kim is a Bulletin columnist and Barnard Senior.*

*The Heart of the Matter...***A Peek Into the Future**

by Amy Leavy

At eight years old I was playing on the playground at my suburban elementary school and learning my multiplication tables during math class. I was desperately trying to remember that $7 \times 8 = 56$, not 58.

At eight years old Gregory had dropped out of school, uneducated and illiterate. He spent his days playing and fighting on his neighborhood streets.

At eleven years old I was anxiously anticipating middle school, and trying hard not to be forced to sit next to any boys in math class. At eleven years old Gregory was arrested for marijuana and crack possession and began a two year shuffling act from home to home.

At thirteen years old I was going to the movies with my friends and trying to sit next boys in math class. At thirteen years old, Gregory is dead.

All that remains of this child is a blood stained step and a body full of bullet holes. A body, mind, heart, and soul are lost to the war which takes place outside our doors and windows everyday and every night. And while a mother weeps over the loss of her first born child and only son, thousands of other children are waiting in the wings: either to be killed by a bullet, like Gregory, or to have their minds and potential destroyed in the bureaucratic system we call schools.

When I read about Gregory, my heart became heavy with sadness and my head involuntarily shook with disappointment. But surprise did not overwhelm me. I was not shocked at hearing about the death of a child. Why? Because I, and the rest of our society, have grown accustomed to it. We are used to hearing about children caught in the mist of gunfire while playing outside their homes. We are used to seeing mothers and their sick, hungry children on our streets begging for shelter and food. We are so used to it our society has begun to accept it. That scares me.

Every child is full of potential and promise. Have you ever asked a group of preschoolers what they want to be when they grow up? I love hearing the responses because they always range from the level-headed "teacher" and "doctor" to the eccentric "king" and "acrobat." The funny thing about it is that the future "dentist" believes in his dream just as much as the future "astronaut." And that's terrific.

However, today our streets are plagued by violence and our schools are struggling to achieve mediocrity. In the fight to save money and cut corners, young minds and souls are being lost. Can a child become a librarian or a lawyer or a president, if he doesn't have a future? What will happen to the child in a society tormented by violence, poverty, and illiteracy?

Today's government initiatives focus on the effect of problems. The crime bill provides longer sentences for criminals and a ban on assault weapons. However the preventive portion of the bill, which would provide after school basketball for inner city high school students, was erased because of budget concerns. Why doesn't our government try to stop a problem before it starts? Can you blame a smoker for his lung cancer, if no warnings were ever published? Then how can children be expected to achieve if they are not given the opportunity to do so?

Children are this country's most under-represented interest group. They have no money to influence politicians or important friends to propose legislation. The only thing that children have is the future.

It's easy to accept these tragedies and problems. It's simple to sweep them under the rug and pretend they don't affect me, a carefree college student. However, one day I hope to have a child and I hope she has all the advantages and resources my parents and school were able to provide me. Will that be possible if she is afraid to go outside? Will that be possible if her classroom has 30 children, 20 textbooks, and one overworked teacher? Change needs to begin now so it help our future.

Amy Leavy is a Barnard junior and weekly Bulletin columnist.

Some of Us Work For A Living

The College charges each one of us \$17,926 this year just for tuition. I am sure most of us are fully aware of the outrageous cost of private education as we save we work we count.

One student's tuition could provide every Barnard student with eight fat-free muffins a day from the health food store. Or fly over forty of us to Europe. Or pay a starting teacher's salary. Or buy 1,493 cases of Snapple. One works 4,218 hours of a minimum wage job to cover tuition. That is two full years of forty hour work weeks at the \$4.25 rate applicable in many states, such as Virginia or North Carolina. Even at \$7 an hour, one would have to work 2,561 hours, or 64 full weeks.

Many students do not comprehend the sacrifices some other families make to make a Barnard education possible. Not all of us have a direct role in financing our own education. And this discrepancy between students creates a major problem: classism.

I have heard many complaints from students who have service related work study jobs about the attitudes and rudeness they receive from other students. When a student is behind a counter she is no longer a highly qualified Barnard student; she is a book gopher or food scooper. She no longer appears as your equal, the one in your class, the one who scored higher on the last test or your Winning Fellow. She is just there to provide you with a service. You can treat her any damn way you please. After all, you are paying for her services.

This attitude does not originate

in college. It is an extension of the attitudes from the "real world" the way that people who have never worked in service-related jobs treat service workers: be it a waitress, a shoe salesman, a gas attendant, a cashier, an office assistant, or a telephone operator.

I can hear the condescending voices in my head from my waitressing summers, and I shiver.

"You made a mistake."

"How long have you been working here?"

"You cooked my meal wrong."

No "please" or "thank you."

Everyone at some point in their lives should have a customer-service job. Once you do, you are forever changed. And I am not just talking about leaving bigger tips. If you try, you can feel a real oneness and appreciation for all workers you meet. People who have never worked just do not understand. They have no comprehension of how disgusting it is to get someone else's gum off the bottom of a table, or the

cover of a book, or the side of the counter.

(I was going to suggest mandatory work study requiring every student to work. And the money would go into some pot and be equally distributed to those on financial aid. But I reasoned, those who did not get the money would be resentful. And socialist utopian plan probably should not be tried here any way, because we are in New York City.)

True, not all of us must work to get through college, but we all should foster appreciation for those who do work. We should say please and thank you. We should not be condescending in our requests. We should treat our peers, and all humans, in fact, as our equals because they are.

Not all of us order \$15 meals for our cats, but that does not make your cat better than mine, does it? *Catherine Pajak is a Barnard sophomore and the Bulletin Commentary Editor.*

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