

# BARNARD BULLETIN

OCTOBER 21, 1994

VOLUME CII NUMBER 5

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*Kafi Brown,  
President*

## The 1994-95 First-Year Representatives



*Rena Barnett,  
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### Inside:

- Sexual Assault Policy
- New Science Column
- Family-Friendly Work Policies
- **FROSH** Review
- Fury in the Slaughterhouse
- Anna Quindlen's Standards

## BEAR ESSENTIALS

**STUDENTS SHOULD BE ADVISED THAT THE COMMITTEE ON PROGRAMS AND ACADEMIC STANDING** meets bi-weekly. The deadline to submit petitions to the Registrar is the Monday of the week of the meeting. When writing a petition for review by the committee, please include details pertinent to your request and the precise numbers and titles of relevant courses. Be sure to obtain all the appropriate signatures and request a comment, particularly if support is expressed; a signature without comment is seen as pro forma. Bear in mind that not every petition is granted—even with the support of faculty, your adviser, and the dean. The committee evaluates it within the wide framework of its effect on academic policy and allows exceptions only for absolutely compelling reasons. If you have any questions, contact Dean Blank. x42024.

### NEW TRANSFER STUDENTS ARE ENCOURAGED TO ATTEND

an informal luncheon with Barnard transfer advisers, administrators and student government representatives on Friday, October 21, at 12 noon, Lower Level McIntosh. The luncheon will be Dutch treat, so please remember to bring your meal plan cards.

### AN ADMISSIONS FAIR AND PANEL

for students interested in graduate studies in international affairs will be held on Wednesday, October 19 at the Columbia University School of International and Public Affairs, 420 West 118th Street, International Affairs Building, 15th Floor. The panel will meet from 3:30 - 4:30 p.m. in the Kelllogg Center; the fair will meet from 4:30 - 6 p.m. in the Dag Hammarskjöld Room. Schools represented will include Columbia, Georgetown, George Washington, Harvard, Johns Hopkins, Princeton,

and Tufts. For further information, call x48691.

### 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.

### A STUDY SKILLS MINI-COURSE

will be taught by Dean Webster beginning October 11. The class will meet for four weeks every Tuesday, 2-3 p.m., in Elliott Parlor. Also, beginning October 21, another class is scheduled to meet on Fridays—1-2 p.m., in 214 Milbank. Interested students are encouraged to attend.

### SENIOR CLIPBOARD

Seniors who are undertaking these or projects in theater, studio art, music, dance, or film are invited to apply for Time Grants for the Arts. Each 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.

### STUDENTS WHO STUDIED ABROAD DURING THE 1993-94 ACADEMIC YEAR

are invited to a reception to be held on Wednesday, November 2, at 6 p.m., in the Ella Weed Room (2nd floor Milbank). Refreshments will be served. Those planning to attend are asked to contact the Dean of Studies Office, x42024.

### BULLETIN ERRATUM:

The following announcement from the Health Services Office was omitted from the last two issues of BEAR ESSENTIALS. It is printed here in full as it should have originally appeared:

### 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!

**Are you sick and tired of hearing stereotypes about Barnard women? Tired of sexist jokes, condescending attitudes and unequal treatment?**

**Take a stand:  
Write it down.**

**Write for  
Bulletin.  
x42119**

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BULLETIN**

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Rana Bonnice

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Sheila David

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*Staff Writers, Fall 1994*

Kate Angus, Amy Bouzell, Vanessa Brennan, Mary-Cait Curran, Naomi de Silva, Madeline and Idelta G., Andrea Lane, Iella Merl, Julie Oh, Taryn Roeder, Lam Rubinstein, Geoff Saavedra, Rence Sagiv, Judith Sambol (Photographer), Sorina Singh, Paula Vayus

## Letter to the Editor

To the Editor

As one of the organizers of the recently held panel discussion on breast cancer in younger women and as a student studying to become a nurse-midwife who has spent the last year working on clinical research with breast cancer patients I found myself disagreeing with some of the comments made by Dr. Polly Wheat which clearly cast doubt on current breast cancer screening methods.

As the popular media has conveyed, controversy exists surrounding which screening modalities are appropriate at what age screening should commence and the risks and benefits associated with screening. However, Sam Shapiro's 1977 gold standard randomized clinical trial of breast cancer screening in women aged 40-64 (the HIP study) which included professional clinical examination and mammography screening methods demonstrated a 28% reduction in breast cancer mortality among all women who participated; this result has been confirmed in more recent studies. This reduction was mainly confined to women over 50 and mammography may not be appropriate for most women until that point.

Although regular clinical breast examination and monthly breast self-examination (BSE) have produced mixed results in reducing mortality, the American Cancer Society and the National Cancer Institute recommend these tools for women of all ages; these recommendations have been supported by other groups such as the American Medical Association and the American College of Radiology. There is little risk associated with BSE, and women who know their bodies well are more likely to notice abnormal changes sooner and have a wider choice of treatment options; this has been the case with many breast cancer patients I know. BSE may be one of the most important things a young woman does in caring for herself; it may provide her with a stronger sense of empowerment. Just as we eat healthily, exercise, and stimulate our minds, BSE should be part of our normal routines, starting now and continuing for the rest of our lives.

Deborah Herdan  
BC 91

### 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.

## "Help" We Need

The *Barnard Bulletin* continues to struggle for new and much needed computers to fulfill our task as journalists. Unfortunately, what began as a relatively simple and reasonable demand is rapidly escalating into an unmitigated free for all in which the request for a computer is being used as excuse for unwarranted intervention in matters that extend far beyond the technical.

Ironically, SGA proclaims that they want only to help the *Bulletin*. Undoubtedly there are some good intentions in there somewhere, but right now their location is being obscured by the presence of a massive contingency which has blocked our ultimate goal: the computer. SGA vacillates between altruistic proclamations of help and frequent reminders that they have to protect their investment. Somewhere in this process some members have forgotten that the money that they so conscientiously guard belongs to us all.

They do not seem to feel that the *Bulletin*, for whatever reason, deserves that money, even if what the staff plans to buy with it is a fundamental piece of equipment necessary for our continued survival. Perhaps our contribution is not sufficient to merit serious consideration in their eyes. Perhaps as the recent article in the *Columbia Spectator* suggests, the many improvements we have made amount to nothing after all and, for this reason, SGA feels comfortable penalizing us now for the unforgivable trespasses of past administrations. The *Bulletin*'s history has emerged repeatedly as justification for SGA's current intervention and as a basis for many members' recalcitrance in providing us with equipment. The members now use this past, which is practically irrelevant to the current staff or operation of the *Bulletin*, to justify their intervention despite the fact that in that same murky past when the *Bulletin* really needed support and intervention, SGA never approached us. They never came to "help" when the *Bulletin* fell apart two years ago when it stopped production when it got back on its feet or when it started printing again. In fact, the only reason that they approach us now with offers of "help" which we do not want is because they have an excuse we asked for it. After all, we did come to them for a computer.

All right, we did ask for it for a computer, not for an advisor, not for any other help. We never suspected that our needs would be completely

(continued on p. 13)

# Proposal for Sexual Assault Policy Still Alive and Well

by Margarida Jorge

For a while, news and controversy about the much awaited Columbia University sexual assault policy was a constant topic of conversation. It has been a rather quiet issue of late, however. Even so, it is still a live issue and one that students, faculty and administrators have been intently pursuing in the attempt to establish a proposal for a university-wide policy by January, 1995.

The Committee/Task Force on Sexual Assault is comprised of six faculty members/administrators and five students. These members of the Committee are as follows: Michael Cohen, Frank David, Martha Dore, Elizabeth Head, Emily Jueta, Eurydice Kelley, Kathy McKewon, Eben Moglen, Francis Pritonett, Cory Rieder, and Camilla Taylor. This group met frequently over the summer to discuss issues at length, and spent much time researching sexual assault issues at other schools. They are currently working on their third proposal, which is largely a

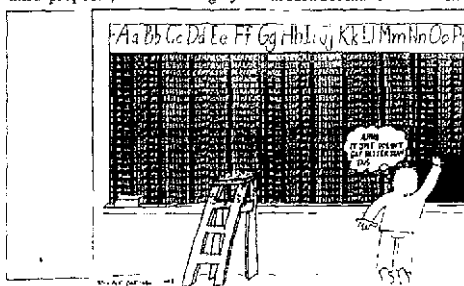
revision of the first two they composed. They will continue to draft proposals until everyone on the Committee concurs on the content. According to Eurydice Kelley (BC '96), the Barnard Senator who represents Barnard on the Committee, such concurrence is not far away. In fact, she foresees only one more proposal. The fourth, she predicts, will "probably" be the last.

The current proposal suggests an alternative to dean's discipline in cases of sexual assault: a judicial board composed mainly of students. Students may find such a board easier to approach in sensitive cases than members of the administration and such a panel may prove an effective alternative should it indeed be adopted. There is currently, however, some dissent on the Committee about its adoption. According to Kelley, "the only significant remaining dissent" about the third proposal consists of the role of lawyers. Several members of the Committee are concerned about the place which legal council occupies in such a scenario. While some argue

that the whole point of having a judicial board is to circumvent legal council as an element that may inhibit a student from speaking freely, others suggest that legal council is too vital in such cases to be excluded.

The Committee encourages student input in the process of formulating its proposals but is constrained in soliciting it due to the nature of the debate. Because a great part of the content of Committee meetings cannot be publicized, the Committee cannot always answer every question which students may have. However, the members want students to be aware that the need for a sexual assault policy has not been forgotten. They are actively and consistently revising their proposal even if, as Kelley said, "we're not busy promoting it yet." Furthermore, Kelley encourages students to contact their student Senators or any of the Senators on the Committee to voice their concerns and offer their comments.

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



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## Barnard Student Government Association Round-up

by Binta Brown, Officer of the Board,  
Student Government Association

This week, the Representative Council faced a heavy agenda, full with a number of complex issues. At the top of the agenda was the passing of a resolution submitted by President Lareina Yee. The resolution called for the abolition of the Parliamentarian position. The position was developed during the course of last year's constitutional review. The parliamentarian would have chaired meetings and addressed Council disciplinary measures. Having abolished the position, the Council approved dividing the positions responsibilities between the President (who will now chair meetings), Vice-President of Student Government (who will assume the position's disciplinary measures), and the Officer of the Board (who will prepare the Agenda).

The council also approved consideration of a resolution which would begin the process of ratifying the constitution again. Although discussion of clauses and articles within the constitution is closed, the constitution remains invalid. Ratification was left incomplete at the close of last year since the council was not able to obtain the votes of 2/3's of the student body.

The council also decided to provide a table featuring the game "Twister" for the Kid's Carnival, sponsored by Latino Heritage Month.

The Bulletin is receiving \$3,000 from the council towards the purchase of new computer. In the course of discussion of the Bulletin, SGA explored ways in which the council can further aid the paper. Rep council members left the meeting confused as to whether suggestions made during the meeting were absolute orders or friendly recommendations. Next week the council plans to address these ambiguities. SGA completely respects the autonomy of the Bulletin, and will work to clarify misunderstandings that have developed between the Bulletin and the Council.

The council looks forward to the University-wide blood drive which will occur between October 17-19. If you are interested in volunteering at the Drive, or giving blood, please call the Office of Disability Services at 4-4634.

That wraps up this week in the SGA. If you have any questions, concerns, or would like to be placed on the council's Agenda, please call the SGA office at 4-2126, or stop by 112 Lower Level McIntosh. Please direct agenda items to Binta Brown, Officer of the Board.

*Binta Brown is a Barnard Senior*

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# Alcohol and Substance Abuse Prevention Program Provides Support

by Vanessa Brennan

On Tuesday October 11 the Alcohol and Substance Abuse Prevention Program (ASAP) in conjunction with First Year Focus and Barnard's Peer Educators celebrated the first annual ASAP Supper. First Years were invited to a panel discussion about life beyond rigorous academia. Panelists included four students who are deeply concerned about college life at Barnard. They spoke about how they spent their free time and specifically addressed substance use and/or abuse issues.

A variety of inexpensive and fun activities both on and off campus were discussed including walks through SoHo, visits to galleries and museums (donations are sometimes left to the discretion of patrons), campus movies and dances, and free concerts during the supper. Erin Sawaya, a First Year attendee, commented, "After listening to students talk about some of the things they do for fun, I'm motivated to participate in new activities." ASAP plans to compile a list of events and suggestions that would help students make decisions regarding what to do during the weekend. This will be posted outside the ASAP office, which is located in 142 Hewitt.

The First Years present at the dinner asked a gamut of questions ranging from how to get to Newark Airport to how to help someone who may have a problem with drugs and alcohol. Susan Lin, a participant in

the supper enjoyed listening to the group of panelists. The panelists were great. They represented a diverse group of students and I could identify with at least one of them. Genise Carroll (one of the panelists) was very informative. She gave a realistic perspective on alcohol and drug use in society. I think she could empathize with students.

Many students do not want alcohol and other drugs to be a part of their college experience. According to panelist Laura Trosie, there is an increased demand for substance-free housing. A lot of these students feel violated by the often irresponsible drinking that takes place around them; they wish to live in an environment that fosters a healthier lifestyle. It is for this reason that the non-using population must be supported. One way to do this is by sponsoring alcohol and drug-free events.

A pervasive message in all of the discussion at the ASAP Supper was that alcohol and other drugs don't necessarily signify a good time in college. There are other wise and fun alternatives.

*Vanessa Brennan is a Graduate Assistant for the Alcohol and Substance Abuse Prevention Program (ASAP) and a Bulletin Staff Writer.*

## Health and Beauty Guru speaks at Barnard

by Catherine Murray

Currently Vivian Orgel is moderating two workshops for Barnard's University Wide Mini-Courses. In the Marketing and Promoting Yourself lecture series, Orgel explains new and effective methods for self-promotion and career enhancement. In her second lecture, The Mind, Body and Beauty Connection, Orgel focuses on the prevention of wrinkles and cosmetic problems through an effective stress management system. Orgel believes that controlling stress and anxiety can help an individual mentally and



physically.

Orgel became interested in finding methods of relieving stress and beauty problems because she was unsatisfied with the answers that she received from professionals. After a devastating experience with an incompetent electrologist, Orgel decided to pursue an education in the beauty field. Orgel soon surpassed her student status through intensive research. She has given advice

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# HOW THE OTHER HALF LIVES

## *Barnard's Scientific Dimension*

*This Week...*

### Exploring Planet Earth by Exploring Lamont

by Sheila David

Unbeknownst to most people Columbia has an entire campus devoted to geology the Lamont Doherty Earth Observatory Located in Palisades New York Lamont is an internationally renown research institution for all areas within the geosciences The Observatory came into being in 1949 with a donation of a private estate belonging to the Lamont family The Geoscience Library is housed in Lamont Manor the former estate house The University gave use of the estate to the geology department to facilitate their work it is a difficult to study seismology when your seismograph

is picking up the rumblings of every truck that goes by on Amsterdam Avenue the former home of the department and still the site of undergraduate classes A later donation resulted in the addition of the Doherty family name to the Observatory's title

Because so few people from downtown as Lamont people refer to the rest of us know about who they are and what they do Lamont faculty and students run an annual open house this year entitled Exploring Planet Earth Many student groups from nearby junior high and high schools as well as students in Professor Paul Olsen's Dinosaur Class from Columbia attended

Another well known part of geology is seismology the study of earthquakes and what they tell us about the structure of the earth New tools for monitoring earthquakes as well as new uses for seismographs in detecting nuclear weapons testing were demonstrated Many exhibits focused on the tools geologists use in their research such as air guns satellite images computer models and scanning electron microscopes Faculty and graduate students in the department were on hand to discuss exhibits and demonstrate the tools they utilize in their work

The Open House provided a great opportunity to learn more about how geologists are using new tools to analyze earth processes and the way these processes have shaped the planet on which we live as well as to explore a completely different (and much greener) part of Columbia University

Geology is more than just rocks an obvious fact but one that seems to elude many people The exhibits and lectures at Lamont were designed to demonstrate the wide range of research which scientists and students at Lamont undertake One field seen in mainstream media more and more today is oceanography Lamont scientists discussed their work with El Niño ocean core drilling sea floor spreading and deep sea hydrothermal vents to name a few topics

*Sheila David is a Barnard Senior the sole Geology major at Barnard the Bulletin Copy Editor and the Bulletin Science Editor "five feet six inches tall with light brown hair and green eyes an only child a resident of Queens single childless proud owner of Toby the Wonder Dog (the one you've heard so much about) fond of the color purple the novels of Joseph Heller black and white films and blueberry yogurt unwavering at the Museum of Natural History and a close and much exploited friend of the Editor in Chief*



An exhibit from the Lamont Doherty Open House

## Greater Numbers of Women in Work Force Prompt "Family Friendly" Policies

by Margarida Jorge

According to the U.S. Bureau of Labor Statistics, more than half of adult women in the United States work and seventy percent of women with children under the age of eighteen work. The high numbers of women in the work force have prompted some changes in companies' policies in the direction of better accommodation of women's roles as both mothers and employees. More and more companies, especially those in the corporate world, are making an effort to institute "family friendly" child care, parental leave and flex time policies in order to promote higher morale and greater job satisfaction among female employees.

Consideration on the part of the employer benefits not just women but the company by increasing retention of qualified employees, saving the company money and time. In a 1992 survey performed by the National Employer Supported Child Care Project, 95% of the companies responding agreed that the benefits of child-care assistance more than compensate for the costs. It decreases absenteeism and improves efficiency. Ninety percent of those surveyed reported greater morale among employees. 85% reported better recruitment and retention potential. 65% reported decreased turnover rates and 53% reported lower absenteeism. Actually, many corporations find that the cost of generous family policies like parental leave is cheaper than actually

replacing an employee altogether.

Because women are not only entering the work force in greater numbers, but increasingly are recognized as the most qualified candidates for employment (i.e. the percentage of women enrolled in college now exceeds that of men) it is in fact to a company's benefit to provide policies which allow women to fulfill maternal responsibilities while they manage their careers simultaneously. Furthermore, family friendly policies are a good public relations move as companies who lack women in leadership positions and lack policies that are sensitive to women are often viewed as archaic. The clamor to be included in *Working Mother* magazine's annual list of 100 best companies to work for suggests that more companies are aware that supportive family policies lead to greater success in recruiting new employees. Last year, more than 1000 companies submitted credentials to *Working Mother*, twice the number of the previous year.

Although it is obvious that many companies are making strides to advance supportive family policies for women employees, the plight of women in the work force yet remains difficult especially for non-professional women who lack education and resources. They often have no choice but to stay with a company despite its poor policies for they cannot afford to forgo employment. The Family and Medical Leave Act has alleviated the problem to some degree, but since it applies to companies with fifty or

more employees, many women are still left disadvantaged. Even at the corporate level, the glass ceiling, constant stereotyping and sexual harassment pervade many sectors of the work force, holding women back despite progressive policies like those discussed above.

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

### **WANTED:**

## **Women's Issues Editor**

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**BULLETIN  
x42119**

# FROSH: an inside look at the first-year rite of passage

by Amy Boutell

It is a shame that anthropologist Margaret Mead did not investigate freshmen at Columbia University where she taught. I can picture her at a freshman party leaning on her giant staff, rapidly taking notes. She could have penned another classic *Coming of Age in American Colleges: the Freshman Moment*. In such a book, she probably would have told us that freshmen live in a unique culture, in a once-in-a-lifetime experience of singular style and expressiveness."

Kennell Jackson, Professor of History at Stanford University

So begins the prologue to *Frosh: Nine Months in a Freshman Dorm*, a documentary produced and directed by Dayna Goldfine and Dan Geller. *Frosh* is a voyeuristic, unexpurgated glimpse into the sub culture of first year college students at Stanford University. This realistic, engaging documentary captures the nuances of the lives of nine college freshmen posed on the precarious brink between adolescence and adulthood. These young adults, from a cross-section of ethnic, religious and socio-economic backgrounds embark upon their own self-

discoveries in the multicultural Trancos Dorm at Stanford. Confronted with such coming of age issues as religious conflicts, academic pressures, feminism, racism, homophobia, and natural



social stresses and sexual tension, these students make *Frosh* a "study of self-discovery within a pluralistic community." Quite refreshingly, *Frosh* is in no way a contrived, abrasive intrusion of privacy like MTV's "Real World," nor is it a far-fetched, far too personal degradation of college students, like the steamy *Threesome*. From fraternity rushing to Catholicism, Plato to sex, *Frosh* offers a candid, honest and captivating peak into the rite of passage of the first year of college.

In the 1990-91 school year husband and wife team Goldfine and Geller, who both hold degrees from Stanford, relocated into the freshman dorm with 40 females and 40 males to produce an unprecedented cinema-

verite look into these first year college students. What inspired these brave film makers to live off dorm food for nine months, while following a bunch of 18 year olds into co-ed bathrooms, tagging along on dates, and even accompanying them home at Winter break? Goldfine and Geller both realized the uniqueness of this unrecognized class of people, going through immense personal and social metamorphoses in an age of changing values. "The first

year of college is a period of the greatest change," Geller says. "These kids are not in their familiar social structure. They have to start depending upon their friends at school for support. They're eager to meet new people, to question old values. So we thought we should record the fears and confusion of such transitions. No one's done it before."

Predictably, the mosaic of students in *Frosh* includes a diverse group of students: African American, Latino, Asian, Caucasian, Catholic, atheist and bisexual. Because of these varying backgrounds, at the beginning of the school year, tension and gives hope

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## FLICK FOCUS

New Releases in the Cinema

• **IMAGINARY CRIMES**, which stars Harvey Keitel, Patruza Balk, and Kelly Lynch, opened in New York this past weekend and is playing at Cineplex Odeon 1st and 62nd Street Theater and the City Cinema Village East. The film charts the troubled relationship between Ray Weiler (Keitel), a charismatic pipe dreamer whose dreams of finding fortune are always "just a technicality away," and his teenage daughter, Sonya (Balk), a blossoming writer who struggles to understand him. After the unexpected death of Ray's wife (Lynch), he is left to raise Sonya and her younger sister—a task for which he is woefully unprepared as he pursues the deal that continually eludes him.

ALFRED HITCHCOCK'S



• Principal photography is underway on *The Bridges of Madison County*, a romantic drama starring Clint Eastwood and Meryl Streep in Winterset, Iowa. The shoot is expected to take approximately ten weeks.

• Late last week three powerful and talented producers announced their plans to create a new film company: Jeffrey Katzenberg, Steven Spielberg, and David Geffen have become equal partners in a multimedia studio.

• Unfortunately the new company will not be producing the sequel to *Jurassic Park* because of

Spielberg's current deal with Universal. Currently the studio is engrossed in a huge advertising campaign to promote the release of *Jurassic Park* on video. The studio has plans to release *The Land Before Time II: The Great Valley Adventure* as a direct-to-video title on December 26.

The sequel to Hitchcock's *The Birds* hits video stores this November. Tippi Hedren reprises her role as Helen in *The Birds II: Land's End*.

Sources for Arts and Entertainment News

include official press releases and industry periodicals. COMPILED BY CATHI MARTARELLA AND LARI RUBINSTEIN

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# ARTS EVENTS CALENDAR

## EXHIBITIONS

•**SAMBA SISTERS:** An exhibition of artwork by Barnard students and recent alumnae to celebrate the inauguration of Judith Shapiro

The Barnard Hall Annex Gallery and the Deanery Gallery October 27-November 18

Opening Reception is Thursday October 27, 2-5pm Sponsored by the Barnard Art History Department, 854-2118

•**The French-American Connection: Two Women Painters:** Paintings By Claudine Hurwitz and Janine Wesselmann, La Maison Francaise, Buell Hall, 854-4803

October 20 to November 18, Exhibition is open Mon.-Fri. 10am-5pm.

Opening Reception will take place on Thursday October 20, 6:00pm-8:00pm

•**The Art of Sotho Habitation:** Photographs of Mural Painting in Southern Africa

Miriam and Ira D. Wallach Art Gallery, Schermerhorn Hall

Oct. 19-Dec. 17 Wed-Sat. 1-5pm

## PERFORMANCES

•**POSTCRYPT COFFEEHOUSE:** Friday, October 21

**FRANK TEDSSO** is an original and riveting songwriter and performer who has appeared on many Fast Folk recordings including *Live at the Postcrypt Coffeehouse*.

**Hugh Pool**-Catch these traditional and original blues from a Postcrypt favorite. He's got some of the hottest guitar sounds around, and then some!

Saturday, October 22

**LYNNE SANER**-her voice has been described as "mesmerizing" and "crystal clear".

**ANDREW CALHOUN & KAT EGGLESTON**-Both are critically acclaimed artists.

Postcrypt offers live entertainment every Fri. & Sat. in the basement of St. Paul's Chapel from 9:00pm to 12:30am.

## FILM

•**ZOOPRAX CINEMA**

October 21: *My Beautiful Laundrette* which stars **Daniel Day-Lewis** and **Gordon Warneke** is a film about a hustling Pakistani immigrant who transforms a seedy laundrette into a garish neon-lit palace.

Showtimes: 7, 9, & 11pm.

October 25: *Down By Law* tells the story of two born-to-lose sad sacks whose dead-end existences are transformed by an Italian tourist who leads his cellmates in a breakout. Showtimes: 6:45, 9, & 11:15 pm.

All screenings are held in Afitschul Hall and admission is \$2. **FREE POPCORN!**

## THEATER

•*the wheel* is a new play from Bangladesh by **Salim al-Deen** and directed by **Deuny Partridge**.

Minor Latham Playhouse, 854-5638. \$3 w/ CUID & \$5 w/out

Oct. 20-22 and 27-28 at 8pm

Oct. 29 at 7 & 9:30pm

Oct 30 at 3 pm

Want your cultural event listed in the ARTS CALENDAR? Call Cathi at 854-2119 or stop by the Bulletin office on Monday & Wednesday afternoons



## Voices . . . (continued from p 4)

by passed in the interest of SGA agendas. We still reduce all our worries to one object: the computer. The only thing we have ever asked for in all this haggling. According to some of its members SGA no longer feels that the dilemma hinges on that, however. They insist that it is about power about helping about our needs that are not being fulfilled. Even as we sit before them having lost layout and copy on the very day we meet they yet maintain that this is no longer about a computer. I have the keyboard beneath my fingertips now and I can tell every member of the Rep Council: yes, this is indeed

about a computer and all the convoluted on Earth won't change that reality for those of us who have to deal with it on a daily basis. Whichever side issue they choose we still only want one thing and as long as that thing is contingent on our acceptance of an advisor provided by SGA we have no chance of getting it. This is not because we are unreasonable but because the two parties in this situation are starting with two different premises and two different goals. As long as SGA continues to invalidate our claim by offering superfluous and mandatory help in areas in which we did not ask for and focuses on this help instead of on giving the help we really need we can accomplish

nothing.

Help which consists mainly of a forced exchange is not really help. Help which institutes itself without the consent of the helped is in fact imposition. SGA claims that it wants to build a better relationship with Bulletin. However they are jeopardizing that aim by antagonizing us with contingencies. At this point we have learned our lesson despite SGA's encouragement that we should continue to go to them for assistance. We are convinced that approaching them in the first place was the biggest mistake we have made thus far. Never again regardless of the severity of the situation will this administration be prevailed upon to go to SGA for help lest we again receive the help that they want to give us instead of that we need.

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## Frosh. . .

(continued from p 10)

to the audience that these young adults will come to terms with themselves and each other.

Aside from the rather annoying musical score and the occasional glitches in the 16 mm film transferred from video *Frosh* is an engaging and entertaining documentary which realistically depicts the first formative year of college. The lack of narration makes *Frosh* a straight forward non hackneyed movie which instead of drawing conclusions for the audience speaks for itself. The growing individuality as well as sense of community emerges from *Frosh* in a frank, insightful unguarded way which makes the audience hate to part from the lively group of students.

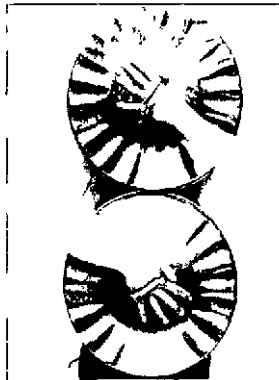
*Ann Boutell is a Burnard First Year and a Bulletin Staff Writer.*

# "STOMP"

## Priovides Irrestible Romp

by Sae Yun Kim

Tough buff rough stuff — with a lot of heart and charm — is how I would describe my impression of *Stomp* now playing at the Orpheum Theatre (126 Second Avenue at 8th Street). On a two-tiered stage with walls encrusted with industrial cast-off objects, I witnessed a cast of eight stompers groove to various rhythms they created by beating brooms, kitchen sinks, garbage cans, matchboxes, Zippo lighters, and of course — by stomping. Luke Cresswell and Steve McNicholas set themselves a difficult challenge by creating a show solely based on the use of mundane objects to create rhythm. Sounds pretty simple, right? So how interesting could it be? Due to the degree of innovation and a dazzling cast of performers, it is



Scene from the show *STOMP*

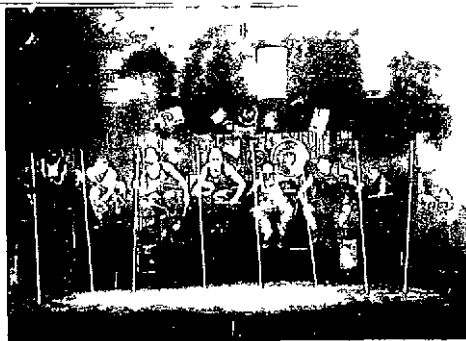
safe to say the show succeeds in being thoroughly interesting and not just a one-concept running theme.

In a series of vignettes, the stompers not only changed their

rhythmic objects of choice, but also their emotional moods and levels of energy to match the change of scene. In the wooden pole segment, they formed a strong uniform line down stage, confronting the audience with the sound wave they produced by whacking each other's poles in turn while executing some virtuoso jump or twirl. They then broke into pairs and spread across the stage to engage in quasi-martial arts by rhythmically sparring with their poles. Fraught with tension and concentration, the stompers gave life to the scene by conveying the appropriate emotions through their facial expressions and bodily movement.

In a quieter moment, the stompers assumed a crescent

*(Continued on Page 23)*



BARNARD BULLFIN

# TELEVISION TALK

## This Week's Update

This week on TV On *90210*, Kelly learns her little sister is involved in her mother's return to modeling and everyone learns Dylan's financial situation because of an upcoming renovation of the Peach Pit (Wednesday at 8 PM on Fox 5) Becky thinks David is fantasizing about her on *Roseanne* (Wednesday at 9 PM on Channel 7) On a *Seinfeld* rerun from 1992, George has to entertain a strange fan of Jerry's when Jerry gets lost trying to follow George's car (Thursday at 9 PM on Channel 4) Some Friday night movies: *Back to the Future Part II* (9 PM on USA), *Hot Shots! Part Deux* (9:30 on Cinemax), *Star Trek IV: The Voyage Home* (9 PM on The Movie Channel) Don't Miss: The Rerun of the Week—Rebecca tries to get Norm to pay his bar tab on *Cheers* (Thursday 11 PM on Channel 11)

The 1994-95 television season has only just begun and already there is plenty of buzz about next season.

All American Television has announced that there will be a spin-off to the world's most popular show *Baywatch*. *Baywatch Nights* stars David Hasselhoff, Gregory Alan Williams, Lou Rawls, and Lisa Stahl.



Two of the networks are already trying to improve their images. CBS wants to appeal to a younger audience and is aggressively pursuing talent deals with Don Johnson, Joan Cusack, Michael J. Fox, and Tom Selleck. Fox is also trying to win more viewers but in a different demographic category. The network wants to compete more aggressively with CBS, NBC, and ABC by providing programming for viewers of all ages, especially older Americans.

Fox's long-running show *The Simpsons* is faring extremely well in syndication and can be seen on Channel 5 here in NYC Mondays-Fridays at 7:30pm. Warner Bros. *Fresh Prince of Bel Air* is also winning high ratings in syndicated markets and is even beating *The Simpsons* in vital female demographics.

Oprah Winfrey's ratings have dropped from last season even though she has been focusing on serious issues such as crime and child safety.



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# MANHATTAN FILE REVIEW:

by Madeline & Idelia G  
QUEEN'S OF FLUFF

If reading *Allure* makes you feel vain and *Vogue* makes you feel like a clotheshorse without the clothes (or the body) then *Manhattan File* is the magazine for you—at least if you live in New York. Costing a mere two dollars, the premier October 1994 issue hit the stands with its glorious over-sized 100% recycled pages and its striking black and white cover photo by Garth Atkins.

True, you may not fit into the clothes and you may not be as pretty as the models, but this magazine, at its best, is less about fashion and more a city's style—and judging by this magazine, New York has that, at least. *Manhattan File* in its prerequisite About Town column covers the whole city, uptown and down, even including a trendy party in the Hamptons. And unlike the other typical fashion magazines targeted to a national audience, this magazine caters to New Yorkers (and to New Yorker wannabes: the First Years). To whom else would ads for the MoMA or the Gagosian and Tony Shafrazi galleries mean



anything? And for whom else would the quotidian humor of the Only in NY column be funny? Where to go, what to see, where we went, what we saw—that is the main thrust of this magazine. And though it may sell all over the country, it always comes back to New York, as it is seen on the cover photo: black and white, a model on a Brooklyn street. It is what Editor in Chief Cristina Greeven calls New York's gritty vitality [and] unrestrained dynamism.

Only rarely does *Manhattan File* fall into used subjects as they do with *Love on the Internet* and *The Superficial Highway Home Shopping On QVC Q2 and MTV*. Where have we not seen these articles? But for the most part, they try to cover new ideas and trends. An expose on William S. Burroughs, America's favorite gay addict/auteur of the underground literature, is different and current, though our attention wandered. The best columns, however, are amusing (such as the talksex section) and the best articles are strong-minded and feminist (*Design Divas*, *Woman 2 Woman*) or socially conscious and very, very interesting (*An East Village Revolt on Squatters Stand Their Ground*). All in all, this magazine is extremely readable, unlike the milbor's of other magazines featuring  
(continued on page 27)

# REGIS AND KATHIE LEE

by Ian Rubinstein

The alarm clock went off at six A.M. I stumbled out of bed and made it to the subway by 6:25. I arrived at WABC television studios at 6:50, ready and excited to see a taping of "Live with Regis and Kathie Lee."

As soon as I arrived I was asked to wait in a "standby" line with the rest of the non ticket holders. I stood in line, watching each of the actual ticket holders (most of whom had to wait nine months for tickets) walk in, look at me with a smug expression and stand in the ticket-holding line. I watched the WABC Morning News on the big screen TV set up in the center of the lobby then watched the news anchors walk out of the elevator, walk right past me, and head outside to the street. *Good Morning America* came up on the screen and I watched Joan Lunden report on fall herb gardens as I waited nervously to see whether or not I would be allowed a seat in the studio audience. "Standby" lines were just that. I stood while all the ticket holders flooded by through the doors. At 7:30 the audience coordinator came over and handed me a number on a small card: five. I was the fifth in line to take a seat after the ticket holders had taken theirs.

I knew the show started at nine but it was quarter of nine already and the ticket holders had not even been let in yet. Finally the audience coordinator began to let them in. One by one they entered the studio shooting dirty looks in my direction as they screamed with delight upon passing Kathie Lee's dressing room.

After all the ticket holders were in the security guard began to call out standby numbers, in quick succession. "One two, three, and four please follow me." My heart sank. I felt like I had wasted two hours of much needed sleep only to hear standby number four thank God for making her a part of the studio audience. Five minutes passed it was after ten of nine. The security guard came back out and called out numbers five through ten. This was it, I was going in!

I followed the security guard through the hallway and into the studio, which is much smaller than it appears to be on television. When watching TV, the viewer sees masses of screaming crowds at the beginning of the show. In reality, this is just the combination of three cameras panning over about 125 to 150 people sitting in a tiny area. The set itself is also very compact, on TV it appears to be three or four separate rooms but in reality it is one small area with many different sections which house the piano, the sofa, and the kitchen.

I took my seat in the last row of the studio audience listening to the loud music blasting from the overhead speakers. "If you wanna be happy for the rest of your life, never make a pretty woman your wife." The audience was practically dancing in the aisles when the producer of *Line*, Michael Gelman, walked out on the floor in front of the audience. Everyone screamed with delight. As the camera people were setting up, and the stage manager was running around, talking into his headset and arranging the set,

Gelman began to address the audience. He told us about the crucial difference between regular clapping and *television clapping*: television clapping is faster making it sound like twice as many people are present. And when is the most important time to clap? Gelman asked us. People shouted out different answers. Before the commercials! When they do the trivia question! When we see Kathie Lee! Gelman looked at us with a little smile and said, "No it's when I tell you to clap." The host chat, the producers held up cue cards with different topics for Regis and Kathie Lee to discuss just in case Cody (Kathie Lee's son) didn't say the most adorable thing in the entire world over dinner last night. Regis and Kathie Lee talked for about fifteen minutes, then got the trivia caller on the phone. She answered the question correctly and then the audience grew silent. Kathie Lee asked, "Would you please pick a number between one and 129." I held my breath. Three! the caller yelled. Someone in the front row (probably a relative of Gelman's to get that seat) stood up and wildly waved her arms. I wondered if I'd had *ever* been chosen.

The show broke for a commercial and the monitors above our heads went black. Kathie Lee stayed on the studio floor while her hair and makeup were touched up. Regis however came up into the audience and talked to us performing a little standup routine. He was just getting into it when Gelman yelled "Regis! Let's go! Down here!" and

(continued on p. 23)

# Fury in the Slaughterhouse at Irving Plaza

by Hilary Reiter

**Fury in the Slaughterhouse** The name alone evokes vivid images of black leather skulls spikes motorcycles portrayals of women as nothing more than sex objects and the various other ridiculous paraphernalia employed by the 1980s heavy metal groups (i.e. Judas Priest and Motorhead). Thankfully these things have almost completely disappeared along with most of these artists.

Many of you may not yet be familiar with the German rock group **Fury in the Slaughterhouse** (rest assured they are not a member of the aforementioned genre) but by now you're most likely acquainted with their catchy song "Every Generation Got Its Own Disease" a staple track on radio this past summer. The socially conscious tune captures many of today's pressing and worrisome issues.

The more we take the less we give; that's the modern way to live. Let's shake hands with plastic gloves/and watch out for the last white doves.

On October 5 at Irving Plaza, **Fury in the Slaughterhouse** played the obvious crowd favorite along with several other tracks featured on their latest release *Mono*

(RCA Records). Surprisingly the audience almost exclusively consisted of members of the music industry. Perhaps the fact that the show took place on a Wednesday night accounted for the lack of kids in attendance (I think my tender 19 years made me the youngest audience member).

Perhaps it's my youth and innocence, but I must confess that the band's musical style left me somewhat dazed and confused. I had that bewildered feeling that overwhelms me upon the completion of reading an anthropologic study or an ethnography (a term my professor frequently used in class today) that discusses six or more conflicting ethnic groups inhabiting a small country of which I've never heard. **Fury** possesses much diversity (another anthro buzz word) in their music. For the listener it creates a

sense of discontinuity. Don't misunderstand me: I believe that having a diverse style is a positive trait and sadly rare these days. Perhaps however **Fury in the Slaughterhouse** encompasses too much variety in their songs. Then again, maybe I'm just a typical frustrated journalist who has been rendered incapable of labeling this act well. Whatever the case may be (in all honesty I try not to categorize artists), **Fury** employed an innovative combination of rock, dance, pop, and even hip hop. Sometimes traces of all these musical elements could be heard in a single song.

I suppose this makes **Fury in the Slaughterhouse** anything but boring. Indeed, their Irving Plaza performance illustrated that they are quite adept when it comes to entertaining a crowd. The six guys clearly enjoy playing live. Their set

featured some surprises and interesting irregularities. Lead vocalist Kai Uwe Wingenfelder (try as a study procrastinator saying his name 3 times as fast as you can) told the audience to sit for the next song. Most comical, but I declined on this one. Anyone who has been to Irving Plaza has most likely experienced the sickness of the floor. I turned at this time to converse with my friend Jessie. When I  
(continued on next page)



faced the stage again, I came to the frightening realization that the band was missing. Was I the only one to notice this? I became perplexed by the fact that an acoustic, sing-along type tune blurred from the speakers, yet there was no band to be found. Wherever they were, I hoped that they remembered their passports. I desperately searched the room from where I stood in hopes that I would be the one to crack the case. To my surprise and embarrassment (thankfully I had not yet vocalized my fears to Jessie or to the suspiciously friendly Irving Plaza security staff) I located the band who was sitting and performing amongst

the audience. There's an intimate show for ya!

The German group's most desirable quality is undoubtedly their thought-provoking lyrics, a remarkable aspect considering English is not their native tongue. "Radio Orchid," a particularly memorable track, relays the story of an old lady who purchases a radio station and does her show each day after the death of her husband. "she's solving all the problems/of millions and millions and who solves hers but when she dies we'll all live alone."

The pace quicker on the Jesus Jones-ish "Money Rules" which

cleverly outlines the power and omnipresence of money what makes the movie beauties smile at you/what makes your bogies shine like you/what makes your doctor be your best friend when you visit him." What makes Barnard College educate you and house you in some of the most decrepit buildings in New York City? According to the message Fury in the Slaughterhouse expresses in "Money Rules" the answer should be obvious.

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

## Jeffrey Gaines: "Delivering the Words"

by Hilary Reiter

"To go out and play and see the people and everyone singing the words—it matters. You go man—it completely matters that I'm here. People are glad that I'm here. I've got a job to do and that's delivering the words and the feeling in a live form. It's great. It's a good responsibility," singer-songwriter Jeffrey Gaines says of the personal benefits of playing live.

During the summer he and his newly formed live band (he used to play solo) appeared at The Mercury Lounge on East Houston Street. He showcased several songs from his latest release *Somewhat Slightly Dazed* (EMI). The 29-year-old creates an intimate bond with his audience that lasts long after the conclusion of the performance. Attending his concert has a similar vibe as seeing

your friends' band play at a house party (not that growing up in NYC has ever enabled me to attend one, but it's how I'd imagine such a gathering to be). He interacts with the crowd in a genuine and personal manner. At The Mercury Lounge, Gaines skillfully played one of his tunes on guitar while the crowd took over the vocal responsibility, singing the song in its entirety. I try to get more and more of that to happen. I follow my ever-changing moods, he comments. "At the last show I played I told the light guy, 'Man, just turn off all the lights.' I got tired of having the lights on me. I said, 'Just turn them all off, man.' So he did. And I said, 'Now everybody come up on stage.' It was kind of weird at first because they [the audience] were like, 'Is he kidding?' When the audience realized that the performer's request was complete, serious, they complied. Because it

was dark, people kind of just felt their way up. It just kept going and going until the whole stage was filled with the audience." Jeffrey Gaines exemplifies the kind of grass roots type of performance that many of today's young musicians unfortunately tend to stray from, probably because most lack the confidence that he possesses.

In his songs, Gaines expresses uplifting and insightful themes and stories as in "Safety in Self." Now we must find a new safety in self/and implement all that we've learned/ Now is the time to find our own wealth/ And stand on our own so much we have grown/ From knowing you. With the increasing amount of poverty, war, and racial tensions that exist today, it's remarkable that Gaines continues to maintain an optimistic outlook on life. He confesses that it always has. (Continued on next page)

## MUSIC

been difficult to remain positive through all the stuff. I could either write and basically be a singing CNN. I'm just talking about when I hear a Dr. Dre interview or something. He's going, 'Look man, I'm just telling it like it is. I'm just going. Well, if I live there then I know what's out there.'

Basically, Gaines does not aspire to report political issues to his audience. As he insists, they have CNN to do that. Instead, he focuses on various aspects of daily human relationships and interactions that don't receive media attention. In describing the material he draws from, he comments:

Mostly I'll write about the little social politics, how people treat each other. I write about good feelings, bad feelings. I don't think I've come up with any new form. I think it's definitely traditional stuff. I write about the only times I get into political issues is when they're effecting what I think should be social.

While Gaines may write about traditional stuff, he has an innovative way of exploring common situations that most people either ignore or take for granted. He examines people and situations often as an unbiased observer, as in the upbeat track "All the Will in the World." And it looks like to me he's getting used to being slapped in the face. 'Cause he won't give up that easily. He's so sure that's who he's supposed to be. All of the will in the world won't let him be! It won't set him free. As with the rest of *S'me hat Slightly Da ed* (a title



borrowed from a David Bowie song). Gaines' passionate singing and guitar playing appropriately matches the emotional nature of the song's lyrical content.

The Pennsylvania native displays an unusual talent for describing his characters and bringing them to life in a three-minute track. He possesses an equal ability to be introspective and is conscious of how people interpret him as an individual. I'm a little bit of everything. At some times I might be viewed by somebody as being a real winner, kinda popular, like an animated person. The other day I did a gig with a friend in Harrisburg, my hometown, and he was describing me in high school. He said, 'Man, you'd be walking down the hallway like as close to the lockers as you could with your head down.' If I

could have just evaporated into gas and have become invisible, I would have. He recalls:

In the ten years since high school, Jeffrey has observed much change in himself. Cutting in front of people every night is gonna change you. You've gotta definitely come out of your shell. At the same time, there's like a big geek factor in me. There's kind of a nerd thing that I am. He recognizes that there are different facets to his personality. Some days I'll be real deep and intellectual. That's coming from nowhere other than that's another side of me. Some days you just feel like being really stupid.

Gaines also expresses an insightful view of the controversial

Generation X media hype. His explanation of the category is: people need to belong. I think that's basically all there is to it. He reflects back to his childhood in an effort to relate to the desire to fit in. I remember when I was growing up, you'd think you could make a friend based on, 'Oh, wow! I look at that! They've got Doc Martens on! They must be into what I'm into. That's the stupidest thing on the planet!' he insists.

The increasing amount of mass communication enables popular culture to spread rapidly to all parts of the world. There's also the MTV God that decides for people what's cool, he explains. You live in New York, so you're kind of a pioneer of stuff. Gaines tells me, 'If you live in middle America, it doesn't really

(continued on p. 27)

## The Nields:

Passion, Intelligence, and Artistic Integrity

by Leila Merl

'Johnny have you been a good boy? Have you been a good boy today?'

— Yes Ma Yes Ma Yes Ma  
I've been good/ I skipped school /  
Built a fire in the woods/Tore the  
wings off a sparrow and it felt good  
Pulled the hair off a little girl/Broke  
windows in the house down the lane/  
Stole money from a fat kid/And I  
called him names I broke the back  
of an old man/And I threw his  
daughter down/And I made her give  
in to me/And I cut her throat at  
sundown/ Cause boys will be boys

" Oh well oh well oh well  
You're my pride and joy You know  
what they say Boys will be boys  
Ain't I done good, Ma?"

—I lyrics from the song 'Boys  
Will Be Boys' on the Nields' most  
recent album *Bob on the Ceiling*

Dark, ironic and brutal lyrics such as those found in the song 'Boys Will Be Boys' are perhaps redefining and even obliterating the stereotype of the Nields as singularly a folk group. In the Nields' Postscript Coffeehouse performance of 'Boys Will Be Boys'—the disparate strands of both folk music and punk rock are interwoven creating a hauntingly dangerous while beautifully chilling sound. At times the intelligent poetic lyrics and piercing harmonies of sisters Nerissa and Katryna Nields juxtaposed with the frequently more aggressive and metallic sounding guitar of David Nields and bass player Dave Chalfant have the same kind of musically transcendent effect

on the listener that Emily Dickinson once attributed to the effect that great poetry has on the reader. As an ensemble, the Nields' folk based vocal purity combined with an occasionally progressive sounding sharpness to their instrumentals can produce the physical sensation that (as Dickinson remarked in a literary rather than an acoustic vein) ' (one's) head were (being) taken off.' On their new album *Bob on the Ceiling* the Nields fuse folk and rock by combining clarion vocal harmonies with instrumental segments ranging from primarily acoustic to stingingly electric. One might label the Nields' music as contemporary folk/rock with a razor sharp edge.

Three quarters of the way into their performance the song 'Boys Will Be Boys' began with David Nields droning out a melancholy tune

on the harmonica. In keeping with the dark text of this song David executed the psychotic lyrics of the song with an anguished tension that made one think that his esophagus had been skewered with barbed wire in some freak childhood accident. David's violence-infused harsh recitation of the lyrics was counterbalanced by the richly harmonized refrain 'Oh well oh well oh well Boys will be boys' sung by Katryna and Nerissa. Towards the end of the song David Nields projected an almost Machiavelli Gone-Modern-and-Mad persona. Guitarist David Nields explained that 'Boys Will Be Boys' was really a protest song inspired by the Spur Posse Trials in California which took place around the same time that a mentally disabled girl in New Jersey was sexually assaulted. In both

(continued on next page)



## MUSIC

(Continued from Page 21)

incidents, the parents of the teenagers defended and essentially condoned their sons' rapist behavior with the cultural cop out that "boys will indeed, 'be boys'" In their rendition the Nields offered a tragic and cynical commentary on the way in which male violence is permitted, and consequently, perpetuated in our society However, following this song, David Nields told a true story about several young boys actually rescuing a woman from being sexually assaulted, in which they chased the offender and called the police Nields affirmed that "Boys Will Be Boys" was certainly not meant to be representative of all young men, and that there were counter-incidents, like the one he illustrated, which provided him with optimism and hope

While the violent imagery and disturbing subject matter of "Boys Will Be Boys" is not wholly representative of the Nields' main body of work, this piece in its jarring severity, ironic social commentary, and the slightly more alternative sound that can be detected in its lyrics and final closure, marks a kind of recent evolution in the band's predominantly folk-based career When primary songwriter Nerissa Nields was asked whether she thought "Boys Will Be Boys" was prophetic of the band's desire to go in a more punk/alternative direction, Nields responded that she neither thought of their group as going in a more specifically punk (nor for that matter, in a more folk) direction Instead, she felt that the band was "broadening" their sound in general and that ultimately she considered the group to be a "rock band with a very strong folk basis"

Two songs in which the Nields neo folk roots spring to the surface

are in "Ash Wednesday and its sequel, 'Merry Christmas Mr Jones'" Both of these tracks touch upon the trauma of a young girl's rude awakening from adolescence to impending adulthood via an unexpected pregnancy Like a stereotypically serious narrator from a sex education film Katryna announced these two songs (separately) as Part I and Part II of a "Seasonal Catholic Family Drama" Both songs chronicle the experience of a straight-A student who is riddled with ambivalence surrounding her pregnancy After discovering in "Ash Wednesday" "the test" that "came back on Tuesday last just before our pseudo fast" the young girl says, "So I spent the day avoiding mother, reading Dr Joyce Brothers/ Reading Where the Wild Things Are and some of Plath's Bell Jar/ Reading Daddy's tax forms to see if it would be born /On Christmas day/And I'm not weeping I think I'm keeping/A baby who will soon be half my age In the second half of the Catholic Drama" 'Merry Christmas, Mr Jones' the protagonist "find(s) herself this Christmas Eve with a babe in a hospital manger In this episode, she writes a letter to her Ancient History Teacher Mr Jones and remarks, "Must be this post partum thing /But I feel nothing at all for that babe in the manger/ I'm just thinking of my friends and how they'll deal with me and this new stranger" The young woman concludes finally, that there's no angel for me and no one to carry my load Ironically she ends this letter with the lines *Gloria in excelsis deo* Rife with allusions to the Bible Ash Wednesday and Merry Christmas Mr Jones both smack of a poetic irony that is only enhanced by the extended harmonies which Nerissa and Katryna interweave

throughout the verses of each song

When comparing the last two albums that the Nields have produced (166 Hoxey St and *Live at the Ironhorse Music Hall*) to their most recent effort *Bob on the Ceiling* there is no doubt that while folk roots infuse the Nields' overall repertoire, they are definitely branching out, introducing a more electric sound to most of their songs (Nearly all of the Nields' performances these days include the recent additions of drums bass and electric guitar) Even with their strong "folk heritage" (Katryna and Nerissa were "weaned" on Dylan, Seeger Mitchell and the Beatles as children), it would seem the Nields' musical style is expanding in a direction that might, in fact land them on the charts in the near future This prediction may prove true not so much for their pop-marketability (which some of the songs on their latest album suggest, but rather for their freshness, their energetic and inspired stage presence, their sharp real-ness and their total lack of both apathy and arrogance As performers, as well as offstage, the Nields are clearly down-to-earth individuals who are committed to the ideals that they espouse in their lyrics

In contrast to David Nields' halloweensish vocals in "Boys Will Be Boys" Katryna Nields is able to project her voice from soulful depths to piercing heights (Nerissa has a much deeper voice than her sister) Nerissa's rich vocals provide an equilibrium between the soaring quality of Katryna's voice and the brooding melancholy tone of David's voice It is Katryna's voice that truly stands out among the Nields' for without her singing the gorgeous harmonies that make the band so distinctive would be virtually

(continued on next page)

## Nields. . .

(Continued from p. 22)

non-existent. In her singing style, Katryna has often been compared to a young Joan Baez, but there are also times that her voice has a depth similar to that of Natalie Merchant.

It is not just the Nields' harsher electric strains juxtaposed against their harmonious folk sound on *Bob on the Ceiling* that stamps the Nields as a remarkable band. While many groups rely on serious technical engineering to produce an album, the true test of a band's ability is whether or not they sound good live. The Nields passed this test with flying colors as they played unplugged at the Postcrypt Coffeehouse. The Nields were able to carry off all of their songs with the same level of passion, intelligence, and artistic integrity that is evident on all of their past albums, and particularly on their latest.

The Nields can be heard on WBAR 89.7 on Sunday mornings from 10 noon.

*Letta Merl is a Second Semester Junior at Barnard.*

## Regis and Kathie Lee

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the next segment of the show began.

Watching the show from inside the actual studio was a little like watching a play performed. I had to keep convincing myself that Regis and Kathie Lee were actually in front of me and not on a television monitor in my living room. I only felt part of the action when the camera panned the studio audience, or when Regis or Gelman spoke to us. But other than that, watching from inside the studio differed little from watching TV.

When Regis and Kathie Lee had interviewed all the guests (a comedienne, a country music singer, and a fashion consultant) the show ended, and the audience was hustled out of the studio in as little time as it had taken us to be rushed into our seats. At 10:05 I was standing in the cold wind walking back to the subway. I couldn't wait to get back to Barnard to see if I had been on TV when they showed the audience (I had my friend tape it for me). Despite the fact that it hadn't seemed like I was really watching the show live, I couldn't wait to go back and see it again. But first, I think I should sleep past 6 AM for a few mornings.

*Lani Rubinstein is a Barnard Sophomore and a Bulletin Staff Writer.*

## Stomp

(continued from p. 14)

formation in front of the audience, and in complete darkness calmly flicked open and flicked shut Zippo lighters. By momentarily lighting up their faces with a single flame, they created a mesmerizing, hushed effect, as if they were including the audience in a *privy séance*, however the relative quiet was not to last for long. From soothing firelight, the stompers launched into an energized, driven segment, complete with a few performers hanging from chain harnesses. The harnesses enabled them to beat on a hubcap and then swing in unison across the backdrop of industrial objects to say beat on a trash can lid. In the meantime, the grounded stompers kept up a pounding beat on toxic waste cans.

As captivated as I was by the ordered maelstrom of noise and the stompers' playfulness to my chagrin, I felt a persistent nagging. I couldn't help but notice how the roles were divided up between the six men and the two women. More often than not, the men were profiled and given the virtuosic strength parts, while the women were relegated to the background. After getting a good look at the women's Amazonian definition, I am not convinced they were incapable of pulling off the same strength moves. My only suggestion then for improvement would be to let the women do some more pounding and stomping. Otherwise, *Stomp* fulfills its provocative promise of an evening full of fierce, but fun play.

The box office offers \$18 student tickets available on the day of the performance only. The offer is not available on phone orders and expires on October 31, 1994. Call The Orpheum Box Office at 477-2477 for more information and show times.

*Sae Yun Kim is a Barnard Senior and a Bulletin Columnist.*

## Guru. . .

(continued from p. 7)

repeatedly on the *Joe Franklin Show* and both *GQ* and *Seventeen* have quoted Orgel's work.

Now Orgel is sharing her knowledge with the Barnard community by teaching a mini-course here because she remembers what it's like to be young and in need of a way to deal with stress, beauty, and health needs effectively. A healthy mental attitude can lead to increased health and vitality.

*Catherine Murray is a Barnard Senior.*



## The Heart of the Matter...

by Amy Leavey

"I think there's a table free in New Jersey."

It's 12:15 PM Monday. My religion class ends, once again concluding with the question, "What is religion?" I cram my stuff into my backpack and hear my stomach reminding me that it needs some attention (much like that milk ad on the radio). So, I scurry off to get some lunch at Barnard's answer to the Hard Rock, Millicent McIntosh Student Center.

It's 12:18 PM. I walk into McIntosh immediately overwhelmed at the vast number of people waiting in lines, looking for seats and getting their mail. I take one look at the sandwich/hot food line, which ends somewhere in Milbank, and decide today will be a bagel day.

It's 12:20 PM, and after looking through an array of this morning's leftover bagel, I settle on one that doesn't feel too stale. I consider toasting it, but one look at the crowd around the toaster oven, and an untoasted bagel will have to do. I ask the woman standing next to the basket of cream cheese for a serving, and she gives me a look which has to let me assume that I was not the first person to make this request.

It's 12:23 PM, and I'm in the salad bar line. I just have one question about the McIntosh salad bar line, why are there hardly any plain vegetables in the salad bar but only ready-made pasta/vegetable salads? Correct me if I'm wrong, but the point of a salad bar is to assemble your own salad, not assemble already assembled salads? As I finally reach for the dressing I discover that the ladle (or what ever those spoons used to serve salad are called) is completely immersed in the barrel of dressing. Gross. Oil and vinegar will do.

It's 12:25 PM, and I go to the case of canned sodas to obtain my afternoon dose of caffeine known as a Coke. I usually get a can and not soda from the fountain because I find that the fountain soda either has too much seltzer, too much Coke flavoring, or just isn't working properly. Anyway as I go to grab my can of Coke, I gasp. This Coke is warm, dammit! I was informed that they restocked the case a few minutes ago. A few minutes ago! Why not restock it in the morning when Coke is not the caffeine beverage of choice?

It's 12:26 PM, and I am finally in line. There are only two lines. For some reason the cash only line isn't open to law. So I stand and wait, and I wait and stand, for my turn to say, "Points please." While I stand in line I begin searching for an empty table or at least someone I know with an empty seat at her table.

It's 12:28 PM and I walk back and forth about a zillion times looking for a table. By now I am sweating under the weight of my coat, my back is breaking from my increasingly heavy backpack, and my arms are about to dislocate from my shoulder under the strain of holding my tray at an angle where it won't drop.

It's 12:33 PM and I finally find a place to sit. Not downstairs, though, upstairs, squeezed onto a sofa with a hundred other downstairs rejects. I quickly eat my lunch and exit McIntosh ready to begin my afternoon classes after a relaxed nourishing meal.

It's 1:00 PM Tuesday. Today I go to Wein for lunch just to see what all the hub bub is about. After a five-minute wait from receiving my Pizza Hut Personal Pan Pizza to finding a seat at a table with chairs, I began to eat my lunch in peace with one thought wandering through my mind, "Why doesn't Barnard have anything like this?"

I understand that space is an issue, as is money, and priorities, etc. But why doesn't Barnard have an adequate student center equipped to handle its growing population? McIntosh needs more seating, a wider food service area, and more cashiers to handle such a congested time of day.

All this talk about building a new bigger better FBH has gotten me real jealous. Don't Barnard students deserve a student center that can accommodate the needs of its students, both recreationally and nutritionally? Come to think of it, I want a Pizza Hut and a Taco Bell, too (or any big chain restaurant).

The lack of an adequate student center at Barnard is a serious concern that should be addressed by our new President Judith Shapiro and the rest of the Barnard Board of Trustees. It should be remembered that students do not just go to school at Barnard, but also live, socialize, eat, and spend the majority of our time at Barnard.

So for now I'll probably still eat at McIntosh, scurry for a table like the rest of you. But once in a while I'll still head for the border, or at least head for Wein.

*Amy Leavey is a Barnard junior and a weekly Bulletin columnist.*

# Quindlen Sets Her Own Standard

by Catherine Pajak

Three years after graduating from Barnard, Anna Quindlen joined the *New York Times* in 1977, and has since served as general assignment reporter, City Hall reporter, Deputy Metro Editor, and Op-Ed columnist. Last month Quindlen announced she will leave her "Public and Private" column, the third Op-Ed column written by a woman at the *Times*, at the end of the year to write fiction and to have more time for her children. Quindlen has previously left the *Times* after the births of her children, but this is the final departure, Quindlen claims.

I did not take the news very well initially. Anna Quindlen was a reason I chose Barnard. At the height of my emerging feminism, I devoured Quindlen's books of collected columns, *Living Out Loud* and *Thinking Out Loud*. She wrestled questions I had begun to ask — how to be a feminist and be a Catholic, how to react to the "Year of the Woman," how to write, even how to name your children. Her son's first name is Quindlen, followed by her husband's surname. Most importantly she answered how to "have it all" — she had it all. It could all be had. I could be a journalist and feed my children homemade muffins.

To me and countless others, Quindlen is the one breaking through glass ceilings, making herself and women's voices heard and powerful. Quindlen appeared in the positions to be the next to run the *Times*. And now she gives it up. And if she cannot have it all, who can? If she

cannot conquer the male elite at the *Times*, who could? I read a rather discouraging article in *The New Yorker* about Quindlen's decision to leave the *Times* that ended in a snide comment that even Anna Quindlen could not have it all.

So, if Quindlen cannot, no one can have it "all" — a glass-ceiling breaking career and a family. I admit to idolizing Quindlen and her accomplishments, and I do put too much pressure on her to uphold my silly notions power. But I could not help but feel disappointed in her not running the "male sphere" of the *New York Times* and, instead, turning to the "women's sphere" of fiction. Quindlen readily admits that the *Times* hired her in response to the 1974 class-action suit where six women claimed that the paper did not equally pay, hire, or promote women. Quindlen, in her introduction to *Thinking Out Loud*, writes that she "was keenly aware that I was the beneficiary of other people's courage," and also notes that "by demanding that we be allowed to mimic the ways of men, we wound up knowing we would have to change those ways."

Quindlen changed the strict hard-news style into a personal, sometimes anecdotal, but serious, issue-driven commentary column. She writes of government policy along with Barbies and gender-issues. Her mission in writing is to make readers think. She states in her *Thinking Out Loud* introduction, "Some readers thought this was stereotypically female, a gender-based avoidance of strong opinions even had for women. In other words, the standard

set by male columnists...one that eschewed both doubt and the introduction of the personal into the political arena, was to be the standard set for all."

Quindlen defied that male standard and chose not to be judged in "men's" terms. But that does not make her work less worthy or less powerful, because she did not try to "write like a man." And now, as Quindlen leaves the *Times* to pursue more fiction work (she has already published two novels), she again asserts that she will not play the man's game, not because she is incapable of joining the *Times*, but because she is choosing to live by her own standards, instead of, as Jill Ker Conway writes of in *Road from Cooran*, merely acting out the script of a man's life.

Quindlen is not retreating in failure to fiction because she could no longer be a journalist. One position is no worthier than the other. Defying the pattern of the power-driven, authority-seeking career, and seeking what she always truly desired to do — Quindlen continues to break glass ceilings and have her voice heard. She does not let others path out her writings, her thoughts, or her career.

And now I am devouring her first novel *Object Lessons* with an even greater zeal than I absorbed her columns. I will truly miss Anna Quindlen's columns, but I find her fiction equally rewarding and thought-provoking. Her decisions to leave the *Times* is just as an empowering of a feminist statement as her accomplishments at the paper. Both actions embody her decision to write the script of her own life without trying to fulfill others' expectations. Catherine Pajak is a Barnard Sophomore and the Bulletin Commentaries Editor.

# Fine and Fierce Longings

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

## The Stress Dream as Creative Grist

Come close because I want to tell you something a little weird, a little funny. I had a dream about John Wesley last night (for those of you who aren't familiar with who he is, consider him the founding father of the Methodist Church.) So there I was sitting, standing, I don't quite remember, in a congregation listening to him preach. He was quite eloquent and comprehensible, and despite the fact I was not a sole audience, I felt as if he was addressing me personally. And boy was he really on to something, because I was not about to pack up and go.

So why do I think this is weird? Because, simply put, the dream was wrong. I should not have dreamt myself into a congregation. I consciously think of institutionalized religion as often as I consciously think of Dacron. I should not have dreamt about John Wesley. I only know of him through my history textbook as a figure from 18th century Britain. I don't dream history. My dream mechanisms are much too sophisistic and crude to attempt historical verisimilitude. The only reason I can think of for having dreamt such an idiosyncratic dream is stress.

Somewhere, some part of me feels that I could have answered a mid-term question in European History more thoroughly; hence, to compensate, I allow Wesley to creep into my dreams as a way to rehearse the information from my textbook. The fact that I took this history course a year ago is irrelevant. I still have residual stress from a 5th grade spelling bee (I misspelled "inoculate". One n. I will never forget it).

The Wesley dream is a strong indicator of stress. I am really starting to feel its effects. Imagine the stock cartoon scene of a safe falling out of nowhere to squelch and pin me underneath, only my legs sticking out unceremoniously like stuffed props. Spectators suppress giggles because the ensuing crash is so sudden and deadly that it is funny. That's the kind of impact the stress has had on me. The Wesley dream, I regard as the funny component of the horror (the unceremonious detached-looking legs poking out beneath the safe). What do I dream up next? Do I dream of playing bridge with Erasmus and More flanked on both sides of me? Or rather, Machiavelli and I could have a heated argument over whether or not it really is better to be feared, rather than loved — enter Richard III . . .

If you generate stress dreams the way I do, especially you seniors, by no means let them fade from your consciousness; record them. Turn them into greeting cards and send them to your respective professors about whose subjects you dream. If you're taking Lit Hum with Winfred Tovar, make sure you bring it up in class and provide as much accompanying abstruse explication as you can. You say you're not in his section? Well, petition to get into his section. Do not let the fact that these dreams are stress-derived negate their creative potential. Use them as stock for a very creative soup which you can dress with relish. (Freud with a dash of Veblen baked into a pie, a whopping dollop of which is served by Titus Andronicus to Bill Clinton.) Because you know, stress is a little funny.

*Sae Yun Kim is a Barnard Senior and a Bulletin Columnist.*



## MANHATTAN FILE

(continued from p. 16)

articles on hair removal and make-up application. And yet, we would still call this a fashion magazine.

One fashion segment entitled "Beware of the Vampiress" is sincerely good. This six-page spread, photographed again by Garth Aikens, captures model Dawn (probably a native New Yorker—go figure!) at her best. She's your typical extremely thin model with non-ending legs and blond hair, but the photography makes it one of the most beautiful black and white layouts in the magazine. The only other photo spread that could possibly rival Aiken's is John Huba's "Fashion's Futurists," which features portraits of such behind-the-scenes fashion personalities as a hairstylist, a retailer, and a photographer, as well as a final photo of a young African-American model waving the American flag.

While the high points of *Manhattan File* mostly outweigh the low ones, it is missing the traditional horoscope section. But that's okay. What's lost (a little humor, a little superstition) is made up for a million times over with the fairly complete calendar and directory found in the back of the magazine, of events and places around town. If for nothing else but to see what is going on, look for the arts issue due out today (October 19th). You won't be disappointed, if it's anything like the premier issue.

*Madelins & Idella G. are Barnard Seniors and Bulletin Staff Writers*

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## Jeff Gaines. . .

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look like the media's selling it. It looks like it's something cool, and you should join it." Sound like the grunge fashion craze? "When the whole Seattle thing kicked in, these guys were wearing flannel because it's fuckin' rainy and cold. The fact that that's in KMART in Florida...The grunge look is being sold internationally based on the weather!" How true. The entire grunge "fashion" statement came to be because people dress warmly because of the cold, damp weather in Seattle. "What happens to individualism?" he questions. "What happens to like. 'Well, shit! I just don't feel comfortable [dressed] like this! Well, you better get comfortable, or you won't be cool. You better learn how to walk or talk like that, or you won't be down. Nobody wants to not be down because that would be Generation X to me," the musician concludes. True to his beliefs, Gaines does not aim to create new trends and fads. He's about being true to himself and his listeners with his honest and

energetic pop songs.

As far as foreseeing what appears to be a promising future in terms of his music career, Jeffrey offers no specific predictions. "I'm just trying to stay alive in the now, day to day...I have no projections really." He admits that as a constantly touring musician he finds little time to develop or sustain relationships, a part of life he misses. Eventually he'd like to "...invest a little more time in family living 'cause I haven't really had that kind of experience. I traded that for the guitar. You don't really get to hang out with your friends." On the positive side, having a major label record deal has enabled Gaines to see the world, something most people never have the opportunity to experience. "Some people have relationships [instead of a career], and they get to think about all the stuff they're missing. I won't be thinking that."

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

## Attention BC & CU students:

Do you want to gain leadership experience?

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**First Meeting Tuesday,  
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Want to sign up? Here are the requirements

- You must be a Barnard/Columbia University student
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- You need to be available every Tuesday Night at 9:00 for the rest of the semester
- You absolutely positively can not be over extended and join this committee

Questions? Please call Daniel Schreier Graduate Intern at the Barnard College Activities Office at x46621

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