


# BARNARD BULLETIN

NOVEMBER 16, 1994

VOLUME CII NUMBER 7

Are Women Natural Born Killers?



## Inside:

- Shannon Faulkner Addresses NY
- AIDS in Asian-American Community
- Architecture Exhibit at MOMA
- Interview with Black 47
- West Coast Meets East

## BEAR ESSENTIALS

### PROGRAM PLANNING

**FOR SPRING 1995** has begun. Please be aware of procedures for limited enrollment courses and filing tentative programs. Check your mailbox for the list of limited enrollment courses and the Registrar's memo regarding program-planning. Please remember to schedule an appointment with your adviser to discuss your program well before the December 1 deadline.

In addition, be sure to check your status on fulfillment of degree requirements (pp 32-38 Catalogue) and consider the electives you want to take. Remember that the second semester of elementary-level foreign language (or a more advanced course if you qualify) must be satisfactorily completed if you are to receive credit for the first semester course, unless you request (in writing) a one-time only exception to this policy.

### DEPARTMENTAL MEETINGS FOR MAJORS, PROSPECTIVE MAJORS, ET AL.

Departments will be holding meetings for students who are pursuing a major and for those who are interested in finding out more information about a particular subject. Students should watch departmental bulletin boards for announcements regarding these meetings and for information on signing up for limited enrollment courses. Please note any changes in scheduling. An updated list of meetings will be posted in the Dean of Studies Office and on the Registrar's bulletin board. As of this writing, the schedule is as follows:

**ARCHITECTURE** Wednesday, November 16, 2 p.m.  
314 Barnard. **ART HISTORY** Thursday, November 17, 12 noon, The Deancery. **HEWITT, CHEMISTRY (LUNCHEON FOR INTERESTED MAJORS) FRIDAY NOVEMBER 18, 12 noon** The Deancery. **Hewitt, POLITICAL SCIENCE/URBAN AFFAIRS** Wednesday, November 16, 12:30 p.m., 421 Lehman. For

**ANCIENT STUDIES, CLASSICS and RELIGION** Students should meet individually with their advisers.

### LIMITED ENROLLMENT COURSES/LOTTERIES

The Psychology Lottery will take place November 15, 16, and 17 from 10 a.m. - 4 p.m. in 415 Milbank. Students must preregister for all Barnard Biology courses. Preregistration for BC1002j lab and lecture and 2001 lecture and 2004j lab, is on the ninth floor bulletin board. Preregistration for all other courses is in room 1203 Altschul. The schedule for preregistration is as follows: **Seniors L - Z** Monday, November 28, 8:45 - 11:45 a.m.; **Seniors A - K** Monday, November 28, 1:45 p.m.; **Non-seniors A - K** Tuesday, November 29, 8:45 - 11:45 a.m.; **Non-seniors L - Z** Tuesday, November 29, 1:45 p.m.

### ATTENTION FIRST-YEAR STUDENTS

All first-year students who are not currently enrolled in a first year seminar course are required to submit their course choices for the spring semester to Dean Webster by Friday, November 18.

### COURSE DROPPING, WITHDRAWALS, AND PASS/D/FAIL

The last day to drop a course or elect the Pass/D/Fail grading option is Thursday, November 17. (When you drop a course, it does not appear in any form on your transcript.) Please discuss options with your adviser before dropping a course or electing the Pass/D/Fail option well before the deadline. Bear in mind that you may not drop below 12 points unless there are compelling reasons for doing so. Dropping to part-time status requires permission from your class dean as well as your adviser. The deadline to withdraw from a course (W recorded) is Thursday, December 8. Be sure to file the appropriate forms with the Registrar.

107 Milbank

### MID-TERM REPORTS

Many of you have begun to receive notices from the Dean of Studies Office indicating that a midterm report has been submitted for you in a course. The reports are not intended to make you feel bad, rather they are intended to help you understand your situation. Please consider discussing the situation with your adviser or class dean so that you can address it and change it.

### ENROLLMENT PROCEDURES FOR MANHATTAN SCHOOL OF MUSIC AND THE JULLIARD SCHOOL

All students planning to enroll in music lessons at Manhattan School of Music, The Juilliard School, Columbia or Barnard must obtain the signature of Professor Gail Archer on their Barnard music lesson forms. Her office is located in 328C Milbank. Manhattan School of Music Applications for the 1995-96 academic year must be filed with the Barnard Registrar by Friday, December 23 for auditions to be held February 27 through March 3. The Juilliard School The application deadline is Thursday, December 15 for the February 27 through March 3 auditions.

### A MESSAGE FROM THE HOUSING OFFICE...

Information about the January lottery will be available for sophomores, juniors and seniors at the Housing Office, 1st floor Sulzberger Hall, starting Monday, November 14.

**STUDENTS WHO PLAN TO STUDY ABROAD** during the spring 1995 semester are invited to a pre-departure orientation meeting, to be held Thursday, December 1, 6:30 p.m., in the Ella Weed Room, 2nd floor Milbank. Meet students who

(continued on p 16)

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

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Letta Merl, Julie Oh, Taryn Roeder, Lam Rubinstein, Geoff Saavedra,  
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## Task Force Recommendation Is a First Step in the Right Direction

The University Task Force's recommendation that an alternative to Dean's discipline be provided for campus victims of rape and sexual assault is a good one and one long past due. Although such hearing panels which would consist mostly of students will indeed curtail legal involvement, the panels would also promote greater opportunity to really address students' needs. The intention here is not to deny victims legal rights but to provide them with a safe space in which to voice their complaints non-confrontationally. Many students would clearly feel more comfortable approaching a group of peers than appealing to a Dean or administrator especially since the prevailing attitude of much of the Administration when it comes to sexual assault on campus seems to be one of fervent denial.

Dean's discipline as a solution for sexual crime on campus is to many an unsatisfactory system. Perpetrators are too often allowed impunity and victims denied justice by those who would preserve the reputation and status of the University at the expense of student concerns. This engenders an inconsistency in what the University advertises to its student body (i.e. that they care about sexual assault on this campus) and what it actually does

(i.e. fail to deal with cases uniformly and often fairly). The fact that so few students actually do report cases of sexual assault through official channels testifies to the fact that students are indeed mistrustful or uncomfortable approaching the Administration with these issues.

This is precisely why we need these hearing panels. If indeed the University's intention is to improve the situation by encouraging students to step forward, we must provide some incentive for doing so. A new structural alternative to Dean's discipline will indicate to students that they will no longer be penalized for declaring their position publicly. They will be more likely to do so to a group of peers than to a Dean. The participation of lawyers would be detrimental to the uninhibited speech of the student in question. Although victims of sexual assault certainly have the right to legal counsel, the purpose of the hearing panel is to provide a forum in which to communicate without constraints. Nor will the students be alone as they are encouraged to bring an advocate (which can be a lawyer) when address the panel.

This recommendation in conjunction with honest and consistent efforts to publicize sexual assault is the key to establishing an

open community in which students who have been assaulted are treated with respect and legitimacy and which addresses the crimes of the perpetrator justly. Greater University support for the Rape Crisis Center (which is presently under evaluation by a self appointed advisory board which has made some pretty sketchy suggestions so far) would be a good place to start as well. Students have struggled long and hard for the RCC, and for this sexual assault policy. There is a clear need for both. Students aren't asking that the Administration humor them; they are asking for what should have been provided all along and what they have a valid right to: serious consideration and serious recognition of a profound concern that affects us all. Those who choose to deny it work in vain. It will only come back to haunt them again.

*The  
Bulletin  
Welcomes  
Letters to the  
Editor.*

### 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.

# Shannon Faulkner pleads her case for a New York Audience

by Catherine Pajak

When she opened her Citadel admission letter addressed to Mr Shannon Faulkner, Shannon had no idea of the legal battle that would ensue to permit the attendance guaranteed in that letter.

In January 1992 Faulkner gained acceptance into South Carolina's state supported, all male military institute, the Citadel. Situated in the historic city of Charleston, the College prides itself on a strong 152 year history, its exceptional academic reputation, and its preservation of military masculinity. Once the College learned that Shannon was female, they revoked her admission. Then Shannon, two days after her eighteenth birthday, embarked on a still-ongoing struggle to attend the Citadel that has attracted worldwide coverage.

Shannon Faulkner, along with one of her lawyers, Val Vojdik, were joined by the Pulitzer-prize winner journalist Susan Faludi for a discussion entitled "Storming the Citadel" held at New York University's Law School on Thursday, November 10.

The event, sponsored by the Law Women organization, drew a large crowd of students and left about seventy students standing. Shannon's parents Ed and Sandy were among those attending.

The well balanced panel offered a variety of aspects of Shannon's case.

Vojdik, a graduate of NYU Law emphasized the legal aspects of the case comparing it to the Virginia

Military Institute (the only other state supported all-male military college in the nation) situation and updated the current legal proceedings. Faulkner revealed a chatty conversational self in her personal narration of the events leading to her present status as a Citadel day student who refuses to stop struggling until she receives full cadet recognition. Faludi who besides writing the noted feminist work *Backlash* wrote a feature investigating the Citadel's history of violence and Faulkner's case for a September issue of *The New Yorker* providing perspective on the Citadel's masculine bias and analyzed the critical responses she received from her controversial article.

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***Faulkner's presence at the Citadel threatens the system of violence through gender standards, and challenges pre-conceived notions of gender roles which promise the military man an esteemed position in Southern society.***

---

Faulkner received a preliminary injunction in August 1993 that prohibited her from attending classes. The Circuit Court of Appeals later ruled that she could attend classes beginning in January 1993 and this July the 4th Circuit ruled that Faulkner receive full cadet status. This decision was appealed and will be proceedings will resume on December 6.

Vojdik outlined that Faulkner's case does not attack single sex education, but rather protests that the military school discriminates by sex. The first challenge that the Faulkner's case faced was distinguishing the Citadel from the VMI. VMI won a sexual discrimination lawsuit in which the judge ruled according to Vojdik in way throwback to 1940 or 1950 that education for men and women is fundamentally different; men require stress women need nurturing and support.

The adversative learning style of tearing students down used at both VMI and the Citadel was deemed ineffectual for women in the VMI district court decision according to Vojdik. VMI's exclusion of women was justified because this adversative learning technique would bring women to tears, distract men, and destroy the very atmosphere that the women hoped to enter.

Although the Fourth Circuit court overruled this district court ruling the VMI still maintained its bastion of military masculinity so long as a comparable leadership program for women was established at another Virginia college. The Citadel has been unable to reach and too is unlikely to reach a similar separate but equal program.

Vojdik explained that degradation of cadets is done using feminine terms. A severe punishment is douching the Quad and the worst insults including being labeled a woman or a skirt.

These comments and the harsh  
(continued on p. 6)

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committee to celebrate the 50th  
Anniversary of the United  
Nations which will be held in  
Oct. 1995. Membership is  
available to all Columbia  
University students. If  
interested, please contact Tom  
Mathewson at the Senate Office  
at 854-2023 by the end of the  
semester.

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## Faulkner vs. Citadel

(continued from p 4)

reaction that Faulkner's case has received "echo how young men everywhere feel that male anger is loose in culture in general," cited Susan Faludi.

For the past year and a half, Faludi has been working on a new book involving the study of men. She sees the Citadel case not as aberrant but as part of the mainstream but there the hostility is more open. According to Faludi, "Culture no longer celebrates the traditional male role. The perceived enemy is women, but the real enemy is," explained Faludi, "the economy." They deny the political fallout from the economy, and avoid looking at why One fifth of Citadel graduates are without jobs after six months. They prefer to look at it as isolated instead of looking at it together.

Faulkner's case has enraged much of South Carolina, but interestingly, the most venomous reactions have come from women, Faludi found. "The biggest defenders (of the Citadel and its masculine standards) are women who depend on these men. It's not just those who wear the (prestigious Citadel) ring, but its the girlfriends wearing the ring of those who wear the ring. The vulnerability (these women feel) turns into viciousness." Faludi added Faludi read from a letter from a College of Charleston sorority woman Faludi received in reaction to her *The New Yorker* story go back to your minister bitch and talk about your problems don't write things about our schools. The letter called both Faludi and Faulkner lesbians (the author misspelled it) and was signed with a happy face.

The letters that Faludi received clearly illustrate that people suggest

that their societal and economic standing is being threatened by Faulkner's challenge to the Citadel.

Faludi continued. The violence has history to it (It reflects) anxiety about their standing in the world and being a military man.

Faulkner's presence at the Citadel threatens this system of violence through gender standards and challenges pre-conceived notions of gender roles which promise the military man an esteemed position in Southern society. Faulkner repeatedly stated that women cadets would undoubtedly reduce the hazing and violence that takes place between Citadel students. "The way they put women on a pedestal is not about being equals. They are not prepared to deal with women equality," Faulkner explained, "but quite a few of them (the cadets) have come up to me and given me support, but they tell me not to tell anyone."

Faulkner has also received support from some former alumni and other citizens. One Charleston woman is currently selling "I Support Shannon No Taxation Without Equal Representation" bumper stickers in contrast to the Citadel's "Save the Males" suckers. But to Shannon the case is not about support nor a quest for fame. It's about an education. "For eighteen years I took it (education) for granted. South Carolina does not have a good education system (and the Citadel has a good education department and good academic representation). I want to be a South Carolina public school teacher what's the starting salary? Twenty thousands. I'd make more at the Waffle House. There's no money there. It's about education."

*Catherine Pajak is a Barnard Sophomore and the Bulletin Commentator Editor.*

# WANTED:

## Editors

*The Bulletin is seeking new editors to fill positions next semester. Positions available include: Co-Editor-in-Chief, Photography Editor, Co-Music Editor, Features Editor, News Editor and Co-Layout Editor.*

*Application and Writing Sample Required.*

*Questions, Suggestions, or Application Requests?  
Please Call Margarida at X42119.*

## SGA

There was no SGA meeting this week due to the Election Day Holiday, but keep reading Bulletin because our SGA Round-Up will be back next week.

If you are interested in attending the next SGA meeting, contact Binta Brown, Officer of the Board, to be placed on the agenda.

SGA encourages all students to consider the recently released and much awaited sexual assault policy proposal and encourages feedback on this topic.

Contact SGA for further questions and/or discussion.

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Attn: Professor  
Kenneth Krabbarhoff

See letters on page 4  
of this issue  
pg. 15th, 11/14/94

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### *Best Quote of the Week:*

*"My parents  
are spending all  
their money  
before they die.  
It really annoys  
me."*

## Hong Kong Festival 1994

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# HOW THE OTHER HALF LIVES

*Barnard's Scientific Dimension*

## Smokers Prevalent on Campus

by Sheila David

It is a common sight here at Barnard to see women sitting in McIntosh or on the steps of Barnard Hall talking, cigarettes in hand. Most of us have noticed how prevalent smoking appears to be on this campus. A survey conducted by Barnard Health Services this past spring confirms this general impression; according to the results, 26% of Barnard women smoke. That is very high for women of this age and demographic group, for whom an expected value is less than 15%. The survey is still being analyzed, but Dr. Polly Wheat, Director of Barnard Health Services, spoke on some of the highlights of the preliminary analysis in a recent interview.

The survey was written with the help of Wheat and a Barnard Alumna, Ellen Grits, Ph.D., who is the Chair of the Department of Preventative Medicine at M.D. Anderson Hospital in Houston. It was based upon a questionnaire that Grits had used with a T1MO in California, and was modified to reflect the different characteristics of the survey group at Barnard. Other than a grant provided by the Commonwealth Commission on Women's Health to assist with the analysis of the results, the survey was conducted on a shoestring budget, by Health Services and a research assistant Michael Holland, a Ph.D. student at Albert Einstein at Yeshiva University in Health Psychology. Though Health Services was specifically interested in smoking patterns, the survey asked questions concerning a number of preventive behaviors, such as drinking, exercising, restrained eating patterns,

etc. This was done for two reasons. First, to look for the intersection of smoking with other behavior patterns, and second, to encourage more candid responses on the issue of smoking by presenting the purpose of the survey subtly. The 13 page survey, with 300 questions, was sent to 300 Barnard students, 75 in each class year. The recipients were selected using a random number table by some assigned identification number. This table has since been destroyed, so no answers can be traced back to a particular individual.

### November 17th is the Great American Smoke-Out

One of the most startling results of the survey was that of the 26% of Barnard students who smoke, 35% began smoking after they arrived at Barnard. Wheat hopes that the Health Services staff can reduce that number, by addressing the underlying reasons why intelligent women who are well aware of the dangers inherent in smoking choose to take it up "If it is stress, we have other ways of managing stress, if it is depression, we have other, much more effective treatments for depression." Smokers here on campus report equal amounts as non-smokers, but do show a trend towards depression.

Wheat hopes that more people

interested in quitting will come to Health Services to talk about the help that is available, and to discuss their plans for quitting smoking. Recognizing the effect of outside influences, she encourages smokers to "think about getting in with a group of people that aren't smokers," for example. "If we encourage people to plan ahead, if we can get out of this mindset that unless you're ready to quit tomorrow there's no way to get ready to quit," then Wheat feels that more people will be able to successfully stop smoking.

Nicotine is an addictive drug; quitting is easier said than done. 60% of smokers at Barnard have made at least one attempt to quit for more than 24 hours; of that 60%, have tried an average of 3 times, 1.7 in the past 12 months. There are many options who women who want to quit smoking, and Health Services is more than happy to discuss them with students. The survey indicated that none of the smokers who are trying to stop smoking have sought help from outside sources such a doctor, literature about quitting smoking, or a support or therapy group; most students who are trying to quit indicate that they are doing so on their own, by either stopping cold turkey or gradually reducing the number of cigarettes they smoke. **November 17 is the Great American Smoke out.** Wheat hopes that it will provide a good opportunity for those smokers who want to quit to find out how Health Services can help them be successful.

*Sheila David is a Barnard senior and the Bulletin Science Editor.*



# HOW THE OTHER HALF LIVES

*Barnard's Scientific Dimension*

## Morning After Pill Available on Campus

by Sheila David

RU486, the French "abortion pill" that has been discussed extensively in the mainstream media, is not available in the United States. However, for those women who may have had unprotected sex, there is a "morning after pill" available here, though many women at Barnard do not realize it. According to Dr. Polly Wheat, Director of Barnard Health Services, "Some of the students have told the peer educators that we [Barnard Health Services] keep the fact that we have the morning after pill a secret. If that is the perception, we certainly have never intended to keep it secret."

If a woman has had unprotected sex, the morning after pill may be taken within 72 hours after intercourse, although it is most effective when taken within 24 hours. The average risk of becoming pregnant with the morning after pill is approximately 2% (ranging from 0-7%).

The morning after pill is made up of the same components as birth control pills, namely estrogen and progesterone, but they are present in higher doses. The morning after pill works by reducing hormone released from the ovary and development of the uterine lining, both of which are needed to bring a pregnancy to term. The possible side effects of the morning after pill are much the same as those for birth control pills. Approximately one third of women experience nausea or vomiting; Barnard Health Services will

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provide anti-nausea medication to help prevent this. These side effects, and other less common ones such as headache, breast tenderness, vaginal spotting, dizziness and fluid retention, are temporary. Women with a past history of breast cancer, blood clots in legs or lungs, stroke, or any other serious medical problem should discuss this with their doctor before taking the morning after pill.

While Barnard students can get the morning after pill from Health Services, women not affiliated with the college may have greater difficulty in acquiring it. Many general practitioners don't appear to be aware of the existence of this option for women. Robert Hatcher, working at Emory University, is compiling a national directory of physicians that are willing to dispense the morning after pill.

It is important to emphasize that

this is not meant to take the place of contraception. Dr. Wheat states, "We are in no way advocating this instead of pre-sex methods of contraception." As Dr. Wheat also pointed out, if you have exposed yourself to pregnancy, you have also exposed yourself to everything else that can happen, i.e. sexually transmitted diseases and the AIDS virus. However, for those instances when birth control was not used, because of being forced to have sex, a condom breaking, unexpected sex, etc., the morning after pill is available as an emergency measure from Barnard Health Services. Anyone who finds themselves in need on the morning after pill is encouraged to come to Barnard Health Services to discuss more appropriate methods of birth control and safe sex practices. Source: *The "Morning After Pill"* Barnard Health Services Publication.

Sheila David is a Barnard Senior and the Bulletin Science Editor

### MCAT

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**Dear Ontological Dilemma Lady,**  
How can I get my lipstick to stay on?  
Signed,  
*Unstightly*

**Dear Unstightly,**  
Well I'm glad that someone finally took advantage of The Ontological Dilemma Lady's cosmetic know-how! First of all, let's get things straight: I don't care if you've got lipstick on or not, but you have no reason to call yourself unstightly, no way, no how! All human beings are equally beautiful! But, if you want your lipstick to stay on, follow these easy steps. Forget about lip-liner, lip-liner is the capitalist conspiracy of a self-serving cosmetic industry. Start with clean, dry lips. Put a light layer of Chapstick on. Then put a heavy layer of your favorite lipstick on. Blot it well and reapply a *lighter* layer of the same lipstick. Don't blot this time! And if you're really worried about keeping it on, sprinkle an eensy-weensy bit of talcum powder over the color. Then go out and knock 'em dead!

**Dear Ontological Dilemma Lady,**  
When I spend the night in my girlfriend's room, she leaves the light on all the time, even when she leaves the room to get ready for bed or whatever. The problem is, I can't sleep with the light on. She's got one of those super-industrial clip on lamps that's really just a bare bulb. I mean, she turns off the light eventually, but only three hours before I have to wake up. We have different schedules. She doesn't seem to get it that I can't sleep with the light on. Also, I don't think she loves me. What's a girl to do? I've approached her about the light but not about whether she loves me  
Signed,  
*Neglected*

**Dear Neglected,**  
If she loved you, she'd turn off the light. If she loved you, she'd make sure you knew it. What's a nice girl like you doing with such a nasty girlfriend? Take better care of yourself, get enough sleep, and find a woman more worth your while

**Dear Ontological Dilemma Lady,**  
I am currently incarcerated in the Clinton Correctional Facility. I am working on a degree in Health and Human Services. I am 30, 6', have a good sense of humor, I like body building, reading, and music. I'm looking for a female who shares similar interests  
Signed,  
*Prisoner # 90A7134*

**Dear Prisoner #90A7134,**  
Before I hook you up with a nice Barnard girl, what are you in prison for?

# AIDS and Asian-Americans: Numbers are Rising

by just Madeline this time

At an informative forum and panel discussion sponsored by the Society for Asian American Advancement (SAA) Barnard Health Services and A/PAAAM three speakers from the Asians and Pacific Islanders Coalition on HIV AIDS (APICHA) spoke about the high prevalence of HIV and AIDS among Asians and Asian Americans. APICHA was founded in 1989 and is the only non profit organization in New York City that deals with HIV and AIDS specifically in the Asian community. It is funded by federal state and local governments as well as by local groups and private foundations and individuals. APICHA's three goals are to reduce the transmission of HIV and AIDS among the Asians and Pacific Islanders to fight AIDS discrimination and to enhance the lives of people living with HIV and AIDS.

According to a statistical handout given out by APICHA Asian and Pacific Islanders have the second highest rate of increase in AIDS in the US of all racial groups next to Native Americans. In NYC APIs (Asian and Pacific Islanders) have the highest rate of increase. According to statistics from the Center for Disease Control as of June 1994 there are 412 cases of AIDS in the state of New York 379 of which are in New York City. This number reveals only full blown AIDS cases said Jerome Zarrilla the Project Coordinator and does not reflect the number of people



Members of the panel who spoke on AIDS in the Asian American community

who are HIV positive. While Caucasians African Americans and Latinos were listed under these specific races discrepancies about Asians arose approximately twenty years ago as Judy Resurrection the Women's Project and Volunteer Coordinator explained because we are people of color and because we are invisible. Therefore the Department of Health recorded all hospitalized Asians and Pacific Islanders including victims of AIDS and HIV as Others. This led to the general public assumption that Asians just do not contract AIDS. However when the Department instituted specific categories under its census including a separate section for Asian and Pacific Islanders due to activists persistence that Asians and Pacific Islanders living in the US were indeed dying of AIDS the statistics exploded.

The AIDS epidemic among Asians and Pacific Islanders occurs outside the United States as well. It is prevalent in Asia, India,

Resurrection predicts that it will become the epicenter of the AIDS virus. Thailand, India and the Philippines respectively have the three highest numbers of cases of AIDS and HIV in Asia. (Filipinos are the highest in New York City.) The transmission though in these countries is mainly heterosexual rather than homosexual. Because women have a 70 percent greater chance of contracting the disease (due to the way the female reproductive system is shaped) they contract the disease significantly faster than men. And due to the concentrations of HIV virus in breast milk when women are pregnant there is a 20-30 percent chance of transmitting the disease from the mother to her baby. If a woman has four children at least one will test positive for HIV.

Among the community of Asians and Pacific Islanders around New York City the volunteers at APICHA found that community

*(continued on p. 16)*

# Nature vs. Nurture: Women Who Kill

by Margarida Jorge

Women nurture but women also kill. The phenomenon of female violence is not a new one but violent acts by women are still received with greater shock and greater condemnation by the public and often, by the legal system. What is it about violent women that so disturbs social norms? It is less disconcerting when a man kills his wife, than when a woman kills her children. Some would argue that women are inherently more passive and nurturing than men so that when they kill the action is not simply illegal but jarringly unnatural. Yet the validity of this argument is questionable. Why is male perpetration of murder more acceptable? Are males innately more prone to violence or is it that we are socialized to perceive them so making their actions more acceptable because to some degree they are less accountable?

Women are responsible for 10-15% of murders in the U.S. According to one source, the average woman mass murderer kills for the first time when she is an average of 31.4 years old and may kill for five years before being apprehended by the law enforcement officers. By that

time she may have killed as many as 17 people most of which she murders in either her residence or the victim's. Of these 17 hypothetical victims most are also members of the perpetrator's family or extended family.

Not only do women kill but they generally kill in a particular way. Over the past twenty five years 57-60% of all murders have been committed using firearms. An additional 8% are the result of stabbing or cutting and another 10%

by subtlety rather than violence. The author suggests that socialization which conditions women to be passive and submissive is related to a female murderer's choice of weapon. While both men and women are obviously socialized not to kill, men are socialized to be more violent than women. Passivity conditioning makes it less acceptable (to the degree that it is acceptable at all to kill) for a woman to kill than for a man. Perhaps for this reason women are more apt to choose

discreet methods like poison and to choose more vulnerable victims. Women typically attack children, the elderly or the sick. The weaker the victim the more likely is the woman murderer to be aggressive. According to one source, the motive for a woman who kills her children (a not uncommon phenomenon) is often centered in her hostility toward her husband/the father of the child. These mothers could not overcome their conditioning enough to target their husbands but they could overcome it enough to kill off a part of him - his children.

A recent study by the Justice Department indicates that women are responsible for 25% of offspring murders, not surprising considering the amount of time women spend in the home rearing children and the fact that home and

*(continued on p. 15)*



The Hindu goddess Kali, the Dark Mother, often portrayed as a woman violent to men.

are the consequence of attack with some blunt instrument or body part. Less than 10% of all murders are committed using poison. However, interestingly, most murders committed by women are performed with poison, a weapon characterized

## Well Woman Questions & Answers Empowerment=Knowledge+Choice

### *What should I expect to happen at a medical exam if I am Sexually assaulted?*

It is crucial that sexual assault survivors seek medical treatment for injuries, sexually transmitted diseases, pregnancies and other internal traumas. The medical assistance, such as St. Luke's Hospital's Rape Intervention Program, will first include advocacy and support. A full medical examination, which can depend on gender, include a pelvic exam and or a rectal exam, takes place in the presence of an attendant of the same sex. Tests for sexually transmitted disease, hepatitis, and pregnancy also occur at the exam. Referrals for HIV counseling and testing are provided at this time. Tests to collect evidence are run unless the survivor signs a form specifically requesting that evidence not be collected. Collection of evidence does not obligate the survivor to press charges, but it does provide the option. A medical follow-up is important for the survivor's physical and emotional needs. The Rape Intervention Program at St. Luke's Hospital can be reached for an appointment or you may request further information by calling (212) 523-4728.

### *What is the legal definition of rape?*

The legal definition of rape varies from state to state. Since Barnard College is located in New York City, we are subject to New York State Penal Law. As paraphrased by Andrea Parrot, the law says that, "if a woman is forced to have sexual intercourse or if she is unable to consent, the behavior of the perpetrator is rape. The force necessary can be any amount of the threat of physical force which places the woman in fear of injury or fear for her life. The perpetrator does not need to use a weapon or beat her to make her fearful of injury or for her life. She is unable to consent if she is mentally incapacitated, physically helpless due to drug or alcohol consumption, is mentally defective, asleep, or is less than seventeen years of age." If intercourse occurs under any of these circumstances, it is considered rape in the state of New York. (Parrot 1990)

*STARR is a peer education group that deals with the issues of rape and sexual assault. STARR is affiliated with Barnard Health Services. If you have a question for STARR or any other peer education group please call the Peer Education office at 854-3063 to make an appointment. If you have any question that you would like the Well Woman column to address call Mary Curt at extension 35889 or drop your question in campus mail to Mary Curt Curtan Box 43?*

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# Religious Feminists Tell Tales at Barnard

*Feminist Women of Faith Working for Transformation* a welcome edition to the Speaking of Women lecture series brought to the Barnard community through the Center for Research on Women was a panel discussion held last Thursday. The panel was comprised of four religious women and intended to represent specific aspects of Christianity and Judaism.

The humorous conversation which was largely political seemed to be a comfortable exchange of information between women well accomplished in their respective religions. The panel included Rabbi Sue Oren, an ordained Rabbi in the reform branch of Judaism who has been a Chaplain at Columbia University; Reverend Barbara Lundblad, a Lutheran minister who is presently the Pastor of Our Saviors Atonement Lutheran Church in Washington Heights; Professor Delores Williams, an Associate Professor of Theology and Culture at the Union Theological Seminary; and Sister Nancy Malone, a member of the Order of Saint Ursula.

Each representative began by explaining her ties to feminism and how they coincide with her daily religious practices. Rabbi Oren emphasized that her feminism has roots in both positive and negative role models, and went on to state there was for her, there was a lack of feminist text in life, but that

influence from strong positive women. In addition, Rabbi Oren noted the respect for the tradition that she inherited and the license with which she alters traditions to adapt to her life. By stating that feminism is a reaction to Judaism, Oren explained that many elements of Judaism are alive with feminist aspects.

Sister Nancy Malone who classifies herself as a Roman Catholic Religious Feminist in America, expressed her grievances toward the hierarchy in the Roman Catholic Church and toward the limited availability with which women can participate in positions of power. "Do you realize that 75%

religion was brought about by the tradition of spirituality, mystical and prophetic traditions and the aesthetic richness of the religion.

Reverend Lundblad who had no awareness of feminism until the 1970s has come to see that the ordination of women has become very important. The presence of women in these roles which have only been men's roles, men's bodies, men's voices, have created a lot of questions. Those physical images of women are a very different bodily thing," said Reverend Lundblad in reference to the recent ordination of women as ministers in the Lutheran church. She went on to add that "the presence of women's bodies have

made people ask questions that they didn't want to ask."

Lundblad who feels comfortable within the parameters of her own church leading her own congregation finds that as she begins to ask questions upon venturing out into the larger Lutheran community, it can be a struggle to maintain your own identity and play with

in your own circles of the church, it does become a question of "why do you stay?" and "how do you stay?" Her answer is that

"I could never leave this tradition because this is how I think and how I talk. In her opinion it is impossible to be a Christian and not be a feminist."

The final speaker on the panel



Sister Nancy Malone, Rabbi Sue Oren, Barbara Lundblad, Professor Delores Williams

of all religious people in the world are women and there are no women voters in the Catholic Church? I mean this is a religion that just pardoned Galileo a few years ago." Sister Malone who considers herself a moderate feminist supports the ordination of women, inclusive language in the Scriptures, and believes that homosexuality is the way one is, not a choice. She stated that her feminism is the

**Women murderers continued from p. 12**

family are the two realms over which women have some control

Many feminists would agree that women are not inherently less aggressive than men, but rather are so socialized into the role of passive nurturer that they often cannot express anger, aggression or hostility. Geneticists such as Anne Fausto-Sterling argue that there is no biological substantiation to support the assertion that women are less

**"... women are not inherently less aggressive than men, but rather are so socialized into the role of passive nurturer. . ."**

aggressive by nature than men. Yet often, women are penalized and demonized to a greater degree than men for having committed the very same crime. They are doubly damned, once by the law and once by a society which denies women equality even in crime because of profound socialization against female violence.

In a recent essay in *Mothers Jones*, Anita Kunz pointed out numerous examples of women participating in violent actions like terrorism and warfare to a comparable degree and with the same skill as men. The presence of women is strong and vital in groups like the PLO, the IRA, the Baader

Meinhof Gang, etc. She mentions Eileen MacDonald's book *Shoot the Women First*, the title of which 'is taken from advice reportedly given by Interpol to anti-terrorist squads. Many experts, it seems, consider female terrorists more dangerous than males. They are reputed to endure more pain and to stay cooler in a crisis.'

Many who argue that women are fundamentally less aggressive than men cite motherhood as a support for the nurturing nature of women, establishing a dichotomy between nurturing and aggression. It is not clear that these two activities however are mutually exclusive. There is no such clear division, for instance among other species of animals. Female social carnivores (like lions, tigers, wolves, etc.) serve as both the primary care giver for offspring and as primary hunter for food. They are thus both nurturing and violently aggressive. To what degree this carries over into the human world is unknown, but some investigation may prove profitable. Explanations that cite menstruation, menopause and high sensitivity as causes of female violence, however, may not prove as valuable.

The double standard which women endure in so many aspects of life seems to persist even in situations involving death: women who kill are monsters; men, well, they are lesser ones. All explanations and all judgments of wrong and right aside, two different standards for judging the same crime ultimately leads to one solid conclusion: women are penalized more for killing because society can't accept them as killers. *Margaretta Jorge is a Barnard Senior and the Bulletin Editor in Chief.*

**Feminist Women of Faith**

(continued from previous page)

was Professor Williams who has lectured and taught on issues in Womanist/Feminist Theology, Theology and Popular Culture, and God-talk in selected literature by African, Asian, Hispanic and American women. In addition she is a published poet.

Ms Williams began the explanation of her religious position by citing the internal struggle between the theologian and the poet. "If I am a humanistic poet then I am a human theologian," she stated. Ms Williams also credits the Civil Rights Movement, under the Direction of Martin Luther King, as the spark which caused her to discover feminism. She explained to the audience the dichotomy between women's power roles and men's. "Women were modeling power not authority, women did not have the roles of authority which reaped financial benefit looking at it in an economic context, we must early find out how economics plays into our daily lives." She went on to state "we need to be feminists but we need to be supported by the structures that we fight against."

It was through Alice Walker's book of essays *In Search of Our Mothers' Gardens*, that Ms Walker discovered her identity as a Womanist. She defines this label as 'the struggle for female individuation. I was a feminist who branched out and the branches bore other kinds of leaves. These branches also bore the leaves of political awareness for Ms Williams. All of life to me is political and in reference to the recent elections she stated: now we have a monster on our hands. We (women) had maintained a vigorous spiritual momentum and now I think that we have dropped the ball.

Anne Washburn is a Barnard First Year and a Bulletin Layout Editor.

## Aids and Asian-Americans continued from page 11...

response to AIDS and HIV varied among the specific Asian and Pacific Islander ethnic groups. However, in general, they found that AIDS and HIV are perceived as the gay white man's disease by most Asian and Pacific Islanders. Zornilla, who works with the gay community, responded that these men on average tend to be open and responsive to the issue but he also noticed some denial. Lam Duc Kim, who is a Workshop Coordinator primarily for "young people" said that there is a notable difference between the responses among Asian Americans and Asian immigrants. It is easier to convey the message of AIDS and HIV to the former because there is no language barrier although there is some stigma toward the subject. He noted that young people are especially receptive due to their education but generally do not wish to discuss the issue with parents.

Resurreccion discussed her experience with reaching out to the brothels of Chinatown. After the difficulty of overcoming the pumps she found that women were very open and easily talked about the subject of AIDS and HIV. The Women's Project and Volunteer Coordinator also discovered that women who work in beauty salons around the City with whom she spoke tended to deny the existence of AIDS and HIV within their ethnic group/race. Chinese, Koreans, and South Asians seemed uncomfortable recognizing the issue.

Women are especially neglected. APICHA offered numerous pamphlets dealing with gay men but spectators brought up the question of the lack of information about women and lesbians. They responded that statistically, women are reported as "heterosexual" regardless of their sexual preference. Zornilla recounted that he knew of two women who were reported as "heterosexual" when he knew for a fact that they were lesbians. They stated that the reporting system is flawed for women leading to problems in targeting this population with necessary information.

The three representatives from the APICHA were extremely knowledgeable. They emphasized that AIDS and HIV are equal opportunity infections and that everyone is at risk. But AIDS and HIV are preventable by the simple act of putting on a condom. This support group reaches out to Asian and Pacific Islander communities around New York City by distributing condoms packaged in traditional Asian wrappings containing condoms an information sheet and APICHA's contact number. Their activities range from volunteer training to conducting their workshops. These volunteers are devoted to making us aware that there exists a serious AIDS and HIV epidemic among Asians and Pacific Islanders. It obviously can no longer be classified as the gay white man's disease.

*Madehne is a Barnard Senior and a Bulletin Staff Writer.*

## Bear Essentials

(continued from p.2)

may be going on your program. Ask questions of students who studied abroad last year. Discuss academic and practical matters. Refreshments will be served. For more information, call Dean Rumsdorf, x42024.

### PRE-LAW STUDENTS

Several Barnard alumnae who are now attorneys have volunteered to act as mentors for Barnard students considering law as a career. If you are interested in having such a mentor, please contact Dean Tsu or Jayma Abdo in the Dean of Studies Office, x42024.

### PRE-MEDICAL STUDENTS

The Albert Einstein College of Medicine will hold its annual minority student open house on Sunday, November 20. If you would like more information or a registration form please see Jayma Abdo in the Dean of Studies Office, 105 Milbank.

There are four interview workshops scheduled for November. If you would like to sign up, please call Jayma Abdo, x47599.

**ATTENTION TURKEY LOVERS:** Any student who is looking for a place to eat for Thanksgiving should contact Dean Silverman, x42024.



## A Look at Architecture and Design for the Modern Metropolis

by Julie Oh

"O.M.A. at MoMA: Rem Koolhaas and the Place of Public Architecture" is the MoMA's third exhibition in the *Thresholds in Contemporary Architecture* series which identifies innovative designers whose work promises important future developments.

Dutch architect Rem Koolhaas, born in the Netherlands in 1944 and educated in London, has yet to build anything in the United States. However, in 1974 he published *Delirious New York*, a critical study of the modern metropolis that challenges conventional notions of urban design using Manhattan as a model. Twenty years later, Manhattan serves Koolhaas again, this time as a stage for his ideas and designs.

Since the opening of his studio, the Office of Metropolitan Architecture (O.M.A.) in 1980, Koolhaas' work has received critical acclaim. The exhibit, which is rather modest in scale, includes three urban designs (Melun-Senart, France; Yokohama, Japan; and the Euralille project, which is currently underway and to be completed in 2004) and five architectural projects (the Bibliotheque Nationale de France, Paris; the Karlsruhe Media Center, Germany; the Rotterdam Kunsthal (1992), the Jusieu Library for the University of Paris (in development); and Congrexpo, Lille (1994)).

Located on the fourth floor, the exhibit occupies only one gallery

and part of the landing outside. Also part of the exhibit is a video of Koolhaas himself explaining some of his work.

For each of the urban design plans, a large scale model is provided. The common theme that emanates from all three designs is the relationship of architecture to the city and its natural environment. In Koolhaas' plan for the French city, Melun-Senart, he has tried to "abstain from architecture" in order to preserve the beauty of the site's natural landscape. He uses what he calls the reverse logic of building a city. The plan for Yokohama poses a very different problem. Here, the site was already spoken for, that is, much of the space had already been developed, which left Koolhaas to figure out how to integrate the already existing structures into his plan. The Euralille plan uses principles from both Melun-Senart and Yokohama in that the design centers around the complex interaction of the various buildings of the site but also uses the absence of building to reveal structures which comprise the complex.

For each of the architectural projects, a model, floor plans, cross-sections, and photographs are provided, which when taken in together give you a good sense of the structure they represent. All of the projects exhibited are public buildings (museums, libraries, congress and exhibition halls) hence the name of the exhibit. The place of public architecture, according to Terence Riley, the curator of the

exhibit, refers to both the role of architecture in defining the public realm and more literally, to the place that is created—the space in which what we call "public" is activated.

Koolhaas' designs are daring and boldly futuristic. The Bibliotheque Nationale de France design is a conglomeration of an array of geometric forms as well as voids. The designs are also characterized by their overwhelming physicality. The Congrexpo is three hundred meters long with a 5,000 seat concert hall, a 20,000 square meter exposition hall, and a conference center with three major auditoriums. Written on one of the walls of the gallery is an excerpt of Koolhaas' philosophy in which he states "Bigness is ultimate architecture".

Rem Koolhaas' views on the city serve as an almost perfect foil to that of Frank Lloyd Wright's. Unlike Wright who sought a way to design a more spacious, orderly metropolis, Koolhaas celebrates the constructed environment and its "culture of congestion". For Koolhaas, the city is a "legitimate and positive expression of contemporary culture.

Though the exhibit may be small in scale, the ideas and designs presented are certainly not, for Koolhaas definitely achieves his goal of the ultimate in architecture.

*Julie Oh is a Barnard Sophomore and a Bulletin Staff Writer*

# THE SANTA CLAUSE

by Lam Rubinstein

If you have or know any children take them to see *The Santa Clause*— but don't wait in the parking lot. With its astounding sets and special effects and adult humor sprinkled in, this movie will amuse and delight adults and children of all ages.

The movie stars Tim Allen as Scott Calvin, a toy manufacturer who accidentally scares Santa into falling off his roof on Christmas Eve. That Christmas however Calvin's son Charlie (played by Eric Lloyd) is visiting his dad, who is divorced from Charlie's mother (played by Wendy Crewson). The movie treats the topic of parental divorce extraordinarily well—at the start of the movie Calvin can't even cook a turkey for his son and Charlie wishes he were with his



Scene from *Santa Clause*

husband Neal played by Judge Reinhold grows throughout the movie and parents might do well to watch how both parents ultimately gain Charlie's love and trust. A highly dysfunctional family comes together again—all thanks to the magic of Santa Claus.

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



Scene from *Santa Clause*. Tim Allen (Santa) meets Patsy Taniguchi (Jud), an elf at the North Pole.

Santa's job and actually becomes Santa Clause. And this is where the magic of the movie takes over and transports the audience into Santa's world. As Calvin and Charlie deliver the gifts on Christmas Eve, we learn how big fat Santa fits in those skinny little chimneys, we see how Santa can fit all those gifts in his small sleigh, and most impressive of all we return to the North Pole with Santa and see his workshop and home.

The North Pole set is a journey into any young child's imagination. The special effects will astound and the elves, all played by children, will make you believe in Santa Claus. Children will be transfixed at the movie, while adults will laugh at Allen's jokes; at one point in Santa's workshop Allen picks up a tool belt, tries it on, and says "Naah."

The movie does not resort to the sappy Santa does exist, as is only message. Charlie's relationship with his parents and with his mother

husband Neal played by Judge Reinhold grows throughout the movie and parents might do well to watch how both parents ultimately gain Charlie's love and trust. A highly dysfunctional family comes together again—all thanks to the magic of Santa Claus.

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

## CAST & CREW

**Starring:** Tim Allen,  
Wendy Crewson,  
Judge Reinhold,  
Eric Lloyd,  
David Krumholtz.  
**Directed by:** John  
Pasquin  
**Produced by:** Brian  
Reilly, Jeffrey  
Silver, Robert  
Newmyer.

**Written by:**  
Leo Benvenuti,  
Steve Rudnick.

Rated PG.

# Ramblings of A Brady Bunch Fanatic

by Lam Rubinstein

I admit it I love the *Brady Bunch* I am one of those *Brady Bunch* freaks who knows every episode and every line in every episode I have all the books *The Brady Bunch Book*, Barry Williams *Growing Up Brady* I also have the CD and know all the songs on it by heart.

Why this obsession with a 1970's sitcom that got very poor ratings? I started watching the *Brady Bunch* at age three or four soon after it had gone into syndication The plot lines were simple enough so that I could understand them at that age although I remember asking my mother what a "teeter totter" was I continued to watch the show when I was in elementary school, and it was not until I was in second or third grade that I noticed that certain episodes repeated themselves, and my mother explained to me the concept of a re-run But this only added a new dimension to the show for me, because watching an episode for the second time gave me the opportunity to see how many lines I could remember or to clear up any questions I had had the first time I watched that episode, when I was three

By middle school I had seen every episode at least five times and knew every line there was to know I began to search for more subtle nuances in the episodes such as the differences in Marcia's hair between the different seasons of the show or the difference in Peter's voice from one season to the next (one episode to the next actually) I would try to

guess which season the episode was from by just looking at the "checkerboard" theme song If Marcia's hair was in pigtails, it was the first season, if Cindy's hair was in braids, it was the last season and so on I had it down to a science

In high school I entered a bit of a *Brady Bunch* slump I didn't see the point of watching a 70's show in the 1990's— who cared about bell bottoms, anyway? Then, one day, I was in a bookstore and saw it staring out at me from a shelf *The Brady Bunch Book* I bought it and read it cover to cover that very night The last section of the book was called the "episode by episode guide" In this section the authors list in chronological order every episode of the show, the guest stars in that episode, and little known facts about the filming of the episode I now saw the show in a whole new light Every re-run had hidden meaning did you know that Marcia's friends at her slumber party were played by the producer's daughters?

I had almost succeeded in memorizing every bit of trivia from this book when a new book came out *Growing Up Brady* by Barry Williams This book also contained an episode guide, but this episode guide offered trivia beyond my wildest expectations Did you know that in the episode where Greg and Marcia both want the attic room Greg (Barry Williams) was stoned during the filming? Did you know that during the filming of the Hawaii episodes Barry Williams and Maureen McCormick (Marcia) were dating? I watched each episode again and again determined to find evidence of the trivia in this book

So, why the *Brady Bunch*? I think that maybe subconsciously, I know just how metaphorical the episodes really are, and how much meaning each one holds Remember the 'boys and girls clubhouse episode' Both the boys and the girls want their own clubhouse but Carol and Mike tell them they have to share The girls put up curtains in the boys clubhouse so Mike rules that each should have their own clubhouse Isn't this just a *little* like Columbia and Barnard? Think about it Or the episode where Greg and Marcia both want the attic room Aren't there any lessons we can apply to the Barnard/ Columbia housing exchange?

The truth is, the plot lines are timeless, even if the fashions aren't While I'm not sure if *Doogie Howser M.D.* will still be in re-runs next year, I feel safe in knowing that my children will be able to watch *Brady Bunch* episodes themselves and I look forward to the day when my daughter asks me what Checker Trading Stamps are

Lam Rubinstein is a Barnard Sophomore and Bulletin Staff Writer

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# FLICK FOCUS

Compiled by Cathi Martarella

•Last week, I told you about some of the Christmas gifts Hollywood will be presenting on Christmas Day. Now here's an update about your Secret Santa surprises! Remember Secret Santa from grammar school, boys and girls? Don't tell me that you have never heard of Secret Santa! O.K., deprived kiddies, Secret Santa is a game where everyone in the class picks somebody else's name from a bag and each student is required to buy little presents for whoever's name is on the tag. There are always those poor kids, like myself, who had really stingy Secret Santas and that left them crap and then there are the lucky ones who received Rubik Cubes and Garbage Pail Kids Cards. Anyways...back to my column. This year the Secret Santa of Hollywood will be leaving some good presents and probably a hell of a lot of coal, too. Here's a brief look at the presents, but unfortunately, we won't know which flicks are candy canes or which ones are hard pieces of coal until that \$7.50 has been lost:

•**DUMB AND DUMBER** with Jim Carrey (Dec. 16).

•**NELL** stars Jodie Foster as a woman raised in the woods who develops a mysterious language of her own.

•**PRET A PORTER** is Robert Altman's latest film which examines the fashion world (Dec. 23).

•**THE JUNGLE BOOK** is Disney's new live action feature (Dec. 23).

•**RITCHIE RICH** with Macaulay Culkin (Dec. 23).

•**STREET FIGHTER** with Jean Claude Van Damme (Dec. 23).

•**SPEECHLESS** starring Geena Davis and Michael Keaton  
•Also be on the look out for these three limited release films:

•**RESTORATION** starring Robert Downey Jr. and Hugh Grant (My oh-so fragile world will be rocked quite violently).

•**QUEEN MARGOT**  
•**COLONEL CHABERT** starring Gerard Depardieu.

•And don't forget to see **MRS. PARKER** with Jennifer Jason Lee.

•In the meantime before Christmas, Hollywood has laid down before us a sumptuous harvest feast:

•**INTERVIEW WITH A VAMPIRE**, Geffen Pictures' thriller directed by Neil Jordan and based on Anne Rice's best selling novel of the same name, opened last Friday. Starring Tom Cruise, Brad Pitt, Antonio Banderas, Stephen Ray, Kirsten Dunst, and Christian Slater. *Interview with a Vampire* is a story of desire, love, yearning, grief, terror, and ecstasy, filmed on location in New Orleans, San Francisco, Paris, and England's Pinewood Studios.

—My eye will be on Banderas, who rocks both my fragile world and Madonna's (Remember how in **TRUTH OR DARE**, M threw a party just to get his attention and he brought his wife, whom he absolutely adores) Banderas has appeared in more than 30 Spanish films including five by director Pedro Almodovar. He earned Spain's equivalent of an Oscar

nomination for Best Actor for his role in Almodovar's **TIE ME UP, TIE ME DOWN!** Banderas made his American film debut starring opposite Armand Assante in **THE MAMBO KINGS**. Since then he's co-starred in Jonathan Demme's **PHILADELPHIA** and in Billie Augst's **HOUSE OF THE SPIRITS** with Glenn Close. He will soon be seen in **MIAMI** with Sarah Jessica Parker and in **LOVE AND SHADOWS**.

—Pitt's next project is **STEVEN**, in which he stars opposite Morgan Freeman under the direction of David Fincher.

—Ray, who was nominated for an Academy Award for **THE CRYING GAME**, can also be seen in **PRINCESS CARABOO** with Kevin Kline.

—Dunst will soon appear as Amy in **Little Women** (Dec. 25) with Winona Ryder and she will next star opposite Robin Williams in **JUMANJI**.

—Producer David Geffen is founder and chairman of The Geffen Company, which has been a pre-eminent force in film, theatrical and record production for more than two decades due to projects like **RISKY BUSINESS**, **BETTELJUICE**, **LITTLE SHOP OF HORRORS**, **M. BUTTERFLY** (which received nine Tony awards including Best Play), **CATS**, **DREAMGIRLS**, and **MISS SAIGON**. Geffen most recently announced a partnership with Steven Spielberg and Jeffrey Katzenberg to form a new studio producing film, TV, music, and interactive media projects.

# Arts Events Calendar

## PERFORMANCES

•**POSTCRYPT COFFEEHOUSE:** Offers free live entertainment every Friday and Saturday from 9 P.M. to 12:30 A.M. in the basement of St. Paul's Chapel. Call 854-1953 for information.

Friday, November 18:

**Pefer Spink-Peter** recently released his debut CD, *Won't Be Denied*, and it's been getting plenty of airplay on national radio. Welcome back this thoughtful singer-songwriter-guitarist to the Postcrypt stage.

**Richard Meyer**-The former editor of *Fast Folk Musical Magazine*, Richard has been active as both a performer and a producer in the Greenwich Village scene for over ten years. *Dirty Linen* says his songs "blend folk-pop sensitivity with a hard-hitting New York potency."

**The Metrotones**-Columbia's own student a'capella ensemble will amaze you with their gorgeous harmonies as they close out the night.

Saturday, November 19:

**Irene Weiss-Olin's** performances capture the full range of her sometimes quirky and always insightful song writing. She also wears a cool pair of sneakers!

**Richard Shindell**-Richard's second CD on Shanachie Records, *Blue Divide*, has received glowing reviews. He also recently played at the Putnamayo Benefit for the Homeless at Carnegie Hall. What a great way to finish out Postcrypt's fall season!

Postcrypt will be closed until January 26, 1995

•**THE MINOR LATHAM PLAYHOUSE**, Milbank Hall, 854-5638. Tickets are \$5, \$3 w/CHILD.

November 17 & 18 at 8 P.M.

November 19 at 7 & 9:30 P.M.

November 20 at 3 P.M.

*After the Fact*-Visiting artist/choreographer Rachel Lampert has directed this original movement theatre piece about love, lust and sex. With a cast of 12 Barnard and Columbia

## EXHIBITIONS

•**ART IN GENERAL**, 79 Walker Street, 219-0473, Gallery Hours, Tues.-Sat., 12-6 P.M.

*Personal Property:* A Group Exhibition.

*Theo:* An Audio Project in the Elevator by Fern Allyn.

*Bioyouac Washington - Countdown:* a window installation at street level by Robert Seng

•**GREENWICH HOUSE POTTERY CENTER FOR CERAMICS: JANE HARTSOOK GALLERY**, 16 Jones Street, 242-1406, Gallery Hours: Tues.-Sat 1 P.M. to 5 P.M.

*Annual Faculty Exhibition* from November 16 to December 17

## MUSIC

**The Kathryn Bache Miller Theatre**, 854-7799, Tickets are \$10 and \$5 for students and senior citizens

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Friday, November 18 9 PM  
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*Keyhole* Peek into the hidden treasures waiting behind the keyhole (World Premiere)  
*Monsters in the Closet* Dirty little girl stories, girl gangs, and other tales from the closets of childhood and adolescence

Plus lots more and a special after screening party at CLIT CLUB!!!!

Saturday November 19 11 PM  
Wet Spot

*Lesbian SIM Vintage Show*  
Naughty girls from the early 1900's get their buns spanked (World Premiere)

*The Mulberry Bush* If Mother Goose only knew!!!! A nursery rhyme masturbation comedy (World Premiere)

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## "After the Fact"

a play for almost everyone

by Idelia G

After the Fact a Barnard Theater production opening on November 17th could be a play for everyone except the unloved never have loved or the never want to. And maybe those who can't laugh at the tragedies and depressions of life or those who can't appreciate its sensuality or sexuality had better stay away. But everyone else welcome.

Originally conceived and performed as a dance piece by Rachel Lambert & Dancers in 1978. After the Fact seems to have gone through many changes since then having once even been performed as a radio play. This production however directed by Ms Lampert its author rests somewhere comfortably but not energetically between these two extremes. It is in its own right, a very physical play and it is not hard to see how dance might figure into it. At times bodies seem to float about the stage while at others they dance they stop they run they freeze they pose and they kiss. And all the while these movements and this monotonous monologues the words and the interaction of all twelve people are meant to tell the story of two people a man and a woman.

The actors themselves in a discussion during one of their rehearsals described their characters as people frustrated with life, defensive yet vulnerable, playful, self-absorbed, horny and brave. And though this play is about two people it becomes a question of who this play isn't about and who doesn't it include? At most it seems to be inclusive of everyone at its least well it meant something to those people in that Milbank room. One has yet to see what the costumes will look

like or how the lighting will be handled but to be truthful in one sword fight scene or was it a sex scene? they could have been wearing nothing at all (would that have been better? Maybe not) and the overhead lights were hot enough.

The cast and crew consisting of mostly Barnard and Columbia College students are talented rather good looking and it seems they are open to new ideas, new approaches and in all improvement. They are also ready for an audience. When Madeline and I stepped into the hall way outside their rehearsal room preparing ourselves for the article in hand we were greeted by a cluster of waiting actors. Strangers! they cried.

Judging by their eagerness and the scenes we saw that evening they should be fabulous by opening night.

Idelia G is a Barnard Senior and a Bulletin Staff Writer

### CAST:

Margaret Cino, Andrew Freedman, Courtney Greene, Anna Hayman, Lia Johnson, Henna Kim, Daniel Kleinfield, Douglass Parky Lee, Sara Parry, Andy Selson, Riccardo Serafini and Basil Tydings

### CREW:

Writer/Director: Rachel Lampert  
Assistant Dir: Michele Muntick  
Stage Manager: Anne Marie Ugarte  
Assst. Stage Manager: Nalo McGibbon

### Others involved with production:

Aelan Mosder, Rhonda Rubinson, Renata Bokalo, Sarah Gyllensieru, Jame Bennett, Arun Das, Simone Ferdinand, Jessica Bratterman, Bert Johnson, Maria T. Espouza, Chloe Richer, Angel Butts, Larissa Ravskava, Megan Kelly

**ARTS**



*Emma Dassori BC 95 delivered a stupendous performance in her first stage production with Jamie Bennett CC 95 A Woman Alone. Keep an eye out for other senior projects in performance and support your seniors!*

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about love, loss and sex  
written & directed by Rachel  
Lambert

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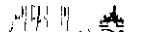
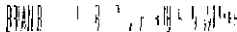
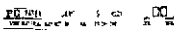
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Walt Disney

# Interview: *Black 47*

There's something about that time of day just an hour or so before the sun rises when the city is still quiet and the streets empty that makes all dreams seem possible and all thoughts fantastically philosophical. This is the time when one often stumbles out into the early morning air from inside a smoky after-hours pub mind reeling with all sorts of vibrant ideas and decisions fueled by the warmth of the porter running through one's veins. It was under such conducive circumstances that Black 47 was originally formed. Little did Larry Kirwan—who had been drawn to Paddy Reilly's (29th Street & 2nd Avenue) that evening out of a need to hear an Irish accent or Chris Byrne whose band was playing there that night know that what would transpire that evening would change the course of their lives forever.

It's an easy thing to sit in a pub, pint in hand and dream aloud. It's also an easy thing to make elaborate plans for the future in the setting. However, most of these resolutions are left behind the moment one pushes open the pub door and breathes in the chilly morning air. That's not the way it was worked out for the two men. What they discussed that night was for a new band, not a new topic. "I didn't realize the sound of it. It

was going for until the first rehearsal," says Chris Byrne. "I thought it was going to be an acoustic kind of thing. I could see acoustic was going to get big, and I was shocked when I saw him plug the Fender." Earlier that evening, Byrne's band had broken up and, as



Members of Black 47

Kirwan puts it, the two went off drinking and formed the band.

The sound that came from this melding of two different yet uniquely related cultures was something the music world had never heard before. And it was it easily accepted. The band's early 80s releases, *Sex* and *Black Box*, were enormous for the

crowd's negative reaction to Black 47's music. It was an experience not easily forgotten by the band. Remarks Byrne: "I know half of their is well so it was even worse. I think it drove the music though because that's how it got kind of an aggressive tip to it. You can go two routes when you're getting that kind of a reaction: you can just throw your hands up in the air and say 'fuck it' or you can just dig in and say 'fuck youse.' I think that's what we did and I think it worked. And I think it gave an energy to it as well and a drive to it that I don't think would've been there if it hadn't of been for the bad side that was there in the first place."

Kirwan agrees, but still remembers the sting of early rejections. "It was the *subservience* they wanted that totally angered me. They wanted you to be nothing. It was like this *morass* of conservatism and actually *hated* coming at you. It was this reaction to anything that was new. It brought out the worst in me in certain ways so that it was confrontational the whole time. It brought out a certain anger

because I just couldn't figure out. Why do these people *hate* me so much? They don't even *know* me. Why is this music so hateful to them? It was this intolerance that drove the band back to Paddy Reilly's where they've been playing since weekly for the past five years.

Kirwan's original vision was not which he and Byrne were the



focus of the band" and other musicians would drift in and out nightly. This concept was born from his early improv background with such East Village luminaries as the poet Copernicus (where he originally met future Black 47 trombonist Fred Parcells and drummer Tom Hamlin). Reminisces Kirwan, "It was a real wild band- we used to just go on stage and do a lot of drugs and drink. Totally avant garde. Every night, depending on the drugs you were doing, *that* was the music." Both Parcells and Hamlin played in other bands with Kirwan, among them Chill Faction and The Major Thinkers. So when he and Byrne were laying down the groundwork for Black 47, it was almost natural for Parcells and Hamlin to join. Says Byrne, "Fred just started turning up and so we said, 'Why not play the trombone?' So he started getting up and jamming and it worked, so we kept him on." Geoff Blythe of Dexy's Midnight Runners, fame, joined after Hamlin. Kirwan, who had always been a fan of his work with Dexy's, met Blythe's wife Sharon, a writer for *Circus* magazine, in a playground. "They started chatting and she said, 'says Blythe, 'that I was looking around for things [gigs] and Larry said, 'Oh, tell him to come down and sit in.' So I did and we just went from there."

The band played for years without a label, putting out their indie album *Black 47* in 1990. However, the strain of self-promotion and management was too much to handle. It was then that the band signed to EMI because "it got to the stage," says Kirwan, "where it was going really well for us as independent s, but I had stopped writing to run the thing. At that moment the group realized that they either had to sign with a label or risk

losing all that they had worked so hard to develop.

They released their self titled EP *Black 47*, in 1992, with *Fire of Freedom* following the next year. Already having developed a large and loyal following, the band went out on the road to promote the album, touring both in the United States and Europe. Dubbed "the hottest band in New York City," attending a *Black 47* gig is almost a requirement of any New Yorker. However, it is the music that draws the crowds every Wednesday and Saturday night. "The songs are good," remarks Parcells, "and the musicians are good. It's good stuff and it has depth as far as the things he [Kirwan] talks about." Agrees Byrne, "There's a certain honesty to it and a certain realness to it." However, "Kirwan believes that it is the band's ability to allow its fans to release themselves that attracts so many people. "When we have a gig," says Kirwan, "it's not just a musical thing- it's not about the band, *fuck* the band. If we can be the catalyst for losin' it on you-elf, the person next to you, that's what's important. The band is not really the thing, it's like the atmosphere that the band creates and that the crowd creates when the electricity hits together. *That's* the thing I'm proud of."

Known as a "political" band, Black 47 has been labeled "left wing" by many critics due their outspoken social beliefs. If one could call civil, political and human rights "left wing," then I suppose the label would be appropriate. Music with a social or political message receives a lot of flack from the press and Byrne believes that "people have been numbed by the last twenty years. Most band's aren't politicized because most people aren't - they could tell you who Joey Buttafucio

is but they couldn't tell you who Aristotle is. That's the way it's going and I don't see it turning back, to tell you the truth. I don't think the music industry is too interested in anyone raising too many questions either."

Music has always been the catalyst for change. The sixties and seventies brought us such socially conscious songs as "Eve of Destruction" or A Hard Rain's A Gonna Fall. Recent rock critics have stated that music today is dead, that it has lost its danger and its edge. They also repeatedly claim that songs today are totally devoid of any meaning. Byrne agrees for the most part, "Most things I see that are perceived as 'dangerous' are usually just cheap publicity stunts. Whereas bands that really are dangerous tend to be ignored because if it's dangerous, it could fuck the industry up."

Kirwan agrees, "I couldn't see myself being in a band that didn't have some kind of political message. The problem is that a lot of the music is second and third generational. Why not be original if you're going to play music?" However, he doesn't believe that rock n' roll is *completely* dead. "It'll revive or it should go out of business. If rock music can't keep the danger and the edge, then it should go out. It's pretty dead as it is now, it's third generational people posing a certain way. Everything is so *self-conscious* in the world. Everyone is worried about the next review, we're all so *aware* of everything. The great stuff comes from when you're not self-conscious. That's what I wanted to do with Black 47."

"What I was trying to do," he continues, "is to keep the band really away from outside influences so that when we would go mainstream we would have this tremendous *atta* or

(continued on p. 76)

(continued from p 27)

this tremendous crowd following. It was this mixture of different band members' influences that created the unnamable sound of Black 47. From Parcells' interest in church music, Hendrix, Charlie Parker, Irish jigs and reels, to Byrne's fascination with the Clash, the Who, Christy Moore, KRS One and Public Enemy to Blythe's background in soul music, finally combined with Kirwan's childhood exposure (through his merchant marine father) to calypso, tango and opera, and the Beatles and Paul Robeson, we have a veritable stew of influences and sounds. All brought together, this combination creates one of the most interesting and enthralling sounds today.

The new album *Home of the Brave* was released on October 18 to much critical acclaim. The main complaint about *Fire of Freedom* was

that it didn't capture the energy and power of Black 47 live. However, the new album has somehow managed to recreate the smoky attractiveness of Paddy Reilly's during a Black 47 gig. The songs refer to experiences and struggles of a New Yorker, as opposed to those of a recent immigrant trying to adapt to his new environment, a theme which defined *Fire of Freedom*. However, though subject matter has changed somewhat, the response of the audience is as supportive as ever.

It's the thrill, says Kirwan, that the drunken rowdy fans are here to see me, because many's the time I've been playing when there were two people in the place. We have this rapport with the audience, it's like it's almost a sacred thing.

The cover of *Home of the Brave* features the Statue of Liberty against the New York City skyline, her right fist breaking free from

shackles. This symbol of Black 47, a clenched fist (symbolizing unity and revolution) breaking free from its chains of oppression, has run consistently through all of the band's albums. But can a band like Black 47 inspire social or political change? If music can do that, says Parcells, then this will definitely be right in there. Their vision of a more aware, following open to such issues as Northern Ireland and social injustice has led to an increased awareness among other bands. Not to put feathers in our own cap, remarks Byrne, but we've opened the way up for a lot of other bands on the scene because there was nobody doing anything remotely like us five years ago. Kirwan would be the first to agree and the first to put it quite simply: It seems like Black 47 is the only thing that espouses anything.

*Paula Vasas is a Barnard first year and a Bulletin Staff Writer.*

## Review: Certain Distant Suns

Happy on the Inside

by Geoff Saavedra

When I read the press for Certain Distant Suns, I saw Midwest and began to panic. No! Not country! Boy, was I right. Country music is as close to Certain Distant Suns as the Earth is to Pluto. You'll find Certain Distant Suns somewhere in between Jesus Jones and the Soup Dragons. Apparently out in the Midwest these guys are a big thing.

I don't think they're really *Happy on the Inside* as their album title would lead one to believe. I mean with song titles like



Certain Distant Suns

Bitter Mine All Mine and Whatever, one might pigeon-hole these guys as a rather melancholic band. Surprisingly enough, their music is upbeat in an '80s depressing kind of way. It definitely brings back memories of Roxxy Music, Yaz, the Police, and the Cure, minor guitar chords plied over happy sounding bass lines. You know the type of stuff that could have depressing lyrics and happy go-lucky music or vice versa.

Then there are th

Victoria Williams: *Loose*

by Taryn Roeder

vocals. When I was about ten I used to listen to WPLJ when they played top forty music and WDRF when they were WLIR. I couldn't figure out why all the U.S. acts had British sounding vocals and why British bands had North American sounding vocals. I would spend hours trying to figure this out with my friends. I still don't know why that happens. So what does that have to do with Certain Distant Suns? They've got that same thing going! Justin Mroz vocals comes from northern Chicago, but when he sings there's an English sounding accent that peaks through (especially on 'All Green To Me'). But this isn't bad in no way does it detract from the splendid music.

Highlights on *Happy on the Inside* (Grant) include 'Mine All Mine'. It's got a really upbeat doot doot doot doot dea doot doot in between verses with a funky bass line and a few interwoven guitars in the background. The megaphone voice fits perfectly. It's a masterpiece! But then they go and ruin the album with an 11 minute club mix.

*Crustacean* finishes off the disc in an extremely disappointing manner. It's a club type of tune, extremely repetitive with a thumping bass drum. Sure it's cool to hear something like that when you're in a club and dancing. But when strolling around with the walk man on, it just isn't any fun! There isn't even any variety. It's two riffs played at least four times.

Take away *Crustacean* and you've got yourself a great album for dance/alternative listeners. I'll end it here because that song's coming up next and I really don't want to listen to it again.

Gioff Savvedia is a Columbia sophomore and a Bulletin Staff Writer.

If you are ever in D.C. you should look up my friend Jess. She is only the coolest hippest chick I know living in our nation's capitol. I was feeling kind of frisky and I wanted to escape from my nuclear laden and booty less existence so I hopped on a train to Washington fully equipped with one pair of jeans, this Gap shirt my mother insisted on buying me in three different colors and Victoria Williams' new Atlantic/Mammoth CD *Loose*. I justify my impulsive decision to visit Chelsea Clinton's new home town as a risk. Since I am often a predictable person I settled into my ninety two dollar

Amtrak seat, elated at my new risk taking mentality. Anything might happen while I was away! This voyage might change my life!

Victoria Williams is no stranger to risk taking either. I bet she would spontaneously take a train to Washington too. Her first song on her latest release *Loose* (Atlantic/Mammoth) endorses taking chances. In Century Plant she sings, 'Hey, do you want to come out and play the game, it's never too late.' Williams has chosen to take the less traveled musical path of alterna folk. She herself is markedly different from the mainstream, she is stranger than Liz Phair, more folk-y than Tory Amos, and has more of a rock edge

than Shawn Colvin. Her diverse repertoire links original ballads such as 'Crazy Marv' with strong credos such as 'You R Loved'. Her distinctive voice sounds surprisingly lovely with Soul Asylum's 'Dave Primer on My Ally and Nature's Way'. Within individual songs she constantly takes risks. Polish 'Those Shoes' shifts from a snarl childhood chants of 'olly olly oxen free' to slow plinking melodies. Williams sings in your own private, hiding



Victoria Williams

PHOTO BY JEFF

## MUSIC

place...you can make up a rhyme, you can loose complete sense of time."

My weekend of hiding out in D.C. did seem to last a year. Jess took me places I would never go to at home, like fraternity parties called "Suck my Halloweenie." Against a backdrop of D.C. students who are always dressed up because they all intern at the White House, I felt cool and tough in ripped jeans and a flannel I didn't have to be myself. I could be a crazy and wild New York hoochie mama.

It is okay that I pretended to be a badass while I was away, but I think that singers should be themselves. Victoria Williams sings as if she is trying to be something she's not and sometimes sounds like a whiny little girl. Jess is a singer and she says that Victoria sings like that because she has no tone; she cannot hang onto the

notes so she twangs the ends of them. The backup vocals annoyed me, too. They sound sleazy. In Century Plant, I cringe when the backup vocalists come in together screaming, "HEY!" Umm, a Broadway show called, and it wants it's larger than life, gesturing, over-dynamic chorus singers back.

In contrast, the album has a lot of energy and sixteen inspired songs. Victoria's songwriting is honest, refreshing, uplifting and far exceeds her talent as a singer. Previously, her work has been released on an album recorded by various well known artists (Evan Dando, Pearl Jam, Shudder To Think and others). Their renditions do her songs more justice than her own singing does, but *Loose* gives the opportunity to hear Williams' own soulful vision of her music.

My trip ended, and though my life was unchanged by any massive

event, I was happy to have hung out with Jess and excited to finally tell my music editor that I liked a CD. I felt drained of impulsive behavior and ready for a relatively tranquil week at school. Or was I? On the way home I sat next to a woman named Pam. Upon discovering I attend Barnard College she exclaimed, "I met a boy from Columbia coming home from Miami on a plane two weeks ago! Do you know him? He's tall, cute, a senior, and he works at some car rental place." I have not been cured of my habit of acting on impulse. My new goal is to seek out this young man and say to him, "Hey, you met Pam on a plane, I met her on a train, do you want to go out with me?" Man, I am just a risk-taking machine. Do I or don't I live on the edge?

*Taryn Roeder is a Barnard sophomore and a Bulletin Staff*

## Dancing With Weezer

by Mary Cait Curran

Here I am in my original home: the music section, where the editing is done by the lovely and talented Ms. Ritter, there are more than two writers, and I still get cool free stuff. I have left the high paced world of Woman's Issues to review Weezer's self-titled new album (Geffen). The album's ten tracks are literally, as my roommate would say, "hot sex."

It begins with "My Name is Jonas." Upon hearing this song I, being the spastic tard that I am, started to dance like I had ants in my pants. This not only provided an enjoyable experience for me but it also gave some much needed laughter to my neighbor's across the way in John Jay who have a lovely bird's eye view of my room. I like to

listen to this song whenever I'm in my poltergeist, head spinning, being controlled by the forces of evil kind of mood. I highly recommend it to anyone who needs that extra jolt before loosing all control of their bodies in what is known to some

anthropologists as "dancing." For any interested parties, I also find Tom Petty's song "Last Dance for Mary Jane" to be quite good for a sparsfest. Last year at about 4 A.M. my friend Sunita and I saw that video on MTV and I lost it. I, in my hip dancing frenzy, fell off the lovely fired retardant couch in the lounge and as my beloved mommy would say "did myself, a mischief."



Weezer

I also love "Undone" (aka the sweater song) Admit it, you love it too, you generation X, MTV loving, buzz clip watching, fools The song is cool and quirky and has really good guitar backup but there is, for me, another more personal dimension to the lyrics. I am the sweater queen I have over 50 beautiful wool sweaters that I treat like my children So as the lead singer belts out, "If you want to destroy my sweater (whoa whoa whoa), hold this tread as I walk away" a small tear forms at the corner of my eye and my sweaters' and I share a special moment of silence

By far though, the best cut off Weezer's new album is the melancholy "The World Has Turned and Left Me Here" The song epitomizes the feeling of your otherwise cool boss Alan, who was a French major, refusing to help you translate a short story in French, even though it is due tomorrow and you just finished a 15 page paper and you're tired, just because of the mere fact that it was written by Starre whom he finds distasteful Of course, this is just a personal thing but you can fill in the blank for yourselves For example, the fact that the great empire state of New York will now be lead by that putz, Pataki Other states will now make fun of us Hell, New Jersey can even get in a few shots, sure their governor is a republican but at least she is a woman

There are other cool songs about stuff like surfing and beer on Weezer's disc I encourage you to pick it up Put on your favorite sweater dance around your room and wait for life to hit you

*Mary Cait Curian is a Barnard Sophomore and Woman's Issues editor*

## WEST COAST

by Diana Adams-Ciardullo

"So where are you from?"

"Washington." I naively reply

"Oh D C yeah my roommate is from DC"

"Uh, no, the other Washington"

Not the Washington where Bill and Hillary live in a big white house, but the Washington of yes, Eddie Vedder and rain The Washington that you cannot get to by taking a bus to and from Union Station

You see, I am from the West Coast Ah! I bet some of you East Coasters did not even know that there was another coast But, yes, indeed there is Sometimes I think I changed countries not coasts

I learned my first lesson of East Coast culture on the airplane I asked the stewardess for a pop You know, the stuff that comes in cans and makes you burp if you drink it fast? Well, she didn't seem to know what I was talking about Eventually, she caught on to what I was asking for. "Oh you want a soda!" She seemed to find my request intoxicatingly funny She proceeded to point out to all the other stewardesses the ignorant girl in the forth row who asked for a pop Soda in hand, I began my voyage to the 'other coast'

The trip from the airport to school was one long journey of discovery I felt like Columbus in the "new world" First of all we do not have toll booths in Seattle The whole idea of paying money to get stuck in traffic jams seems absurd to me Another thing horns In Seattle people honk their horns when a dog runs into the street or when you see

someone you know walking by In New York, honking seems to be the preferred language of cab drivers I have a theory that the commonly viewed honking with one hand while "giving the bird" with the other hand is a kind of salutation from one cab driver to the next In Seattle, we do not have many cabs, but I must say that the few we do have prefer waving over the east coast greeting

Okay, stop moving, now You all walk so much! In Seattle, we stroll We look at the trees and the flowers (we have lots of them in the Evergreen State!) and say hello to Mr and Mrs Smith when we see them on the street East Coasters walk on missions Everyone has this expression on their face: "ain't nobody going to stop me" If someone walked like that in Seattle the police would pull up and ask you if you were running from someone

Believe it or not, I had never been to a diner before I came to New York. You say the word diner in Seattle and someone looks at you funny and points you to the nearest *Denny's* We have restaurants that specialize in one fare or another We do not have anything equivalent to *Toni's* with menus that span the globe, counters with pastry cases and Heinz ketchup bottles

I think it would be a very educational experience for everyone to take a field trip to a West Coast restaurant When we go out to eat we are greeted warmly by a wait person and seated at a nice table and made to feel comfortable and at home Commonly asked questions from waiters and waitresses are

*(continued on p. 35)*

## Fine and Fierce Longings

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

### *The Making of a Damning Myth: Is Senior Thesis Truly the Culminating Hurrah?*

In years past, I always imagined I would be obsessively preoccupied with my thesis during my senior year, that I would find it torturous, yet ultimately rewarding for the single-minded effort I would have put into it. But I am not as consumed as I thought I would be, which saddens me. You might presume that I haven't thought about it carefully, but that's not it. Instead my crestfallen attitude comes from the gigantic, complex mythology that surrounds the senior thesis: it's supposed to be the last big boom, the cannonball that makes the biggest splash in the pool, the last chance to do some virtuosic hip-hop, mündfangling, brainwangling, nuckleknashing, wordgyrating, starspangling WORK that will be the culmination of your college career. It's what you've always wanted to say (only with all the savvy, sang-froid, and killer self-assurance that you have ever wanted). Now that's a thesis.

I feel what I'm doing now falls utterly short of that mark. I'm limited to writing on a very specific work/author using a particular methodology which is prescribed by my discipline. Actually, there is nothing wrong with that. As a matter of fact, there is a hell of a lot of leeway in that given framework, but . . . I still don't think it's enough. When, divorcing myself completely from the framework of college for a moment, I ask myself what I really want to do, I realize that I do not want to be specifically anchored in my major discipline. I would rather concentrate on a specific theme that has recurrently bobbed up in a variety of classes, and incorporate methodology from many different disciplines. For example, as an English major and a dance minor, I've considered the possibility of collecting field data, thus utilizing some of the skills I had acquired from my psychology courses. Nevertheless, I automatically frowned upon the idea because the undergraduate curriculum, while, on the one hand, encourages interdisciplinary exposure, on the other, also legitimizes the idea that scholarship must necessarily be divided into arbitrary disciplines. My approach to thesis may sound overreaching and too ambitious, but I hardly think I am unique in feeling that the parameters for thesis are cramped.

I also think my disillusionment is quite logical. After all, I attend a liberal arts college which asks me to take lab science, a good dose of a foreign language, math, composition, and humanities to ensure exposure to a range of different modes of thought. So why isn't a thesis understood as a very interdisciplinary project, a well-rounded project in its own right? I'm enamored of the idea that thesis should really be representative of what you have learned in college, and to me, the whole idea behind higher education, let alone a liberal arts education, is to acquire the skills to be sensitive and efficient in thought — to be able to synthesize a lot of disparate information in different packages and make it meaningful somehow.

I know what interests me. I know how I choose my classes. I know which classes will inspire me the most. I no longer look within certain disciplines to satisfy my curiosities and interests; I look for themes, specific ideas that I can pan all around from a variety of perspectives to get the best picture that I can.

So, no: my thesis, as it stands now, is not the last representative hurrah of your undergraduate work. The requisite senior thesis is above and beyond what most other colleges ask of its students, but I still see something bigger, something truer to my experience in college, and for me, the ideas which have excited me the most have always hovered between the boundaries of academic disciplines, precisely because they are larger themes which can't be encompassed by one view, and thus, need many to do them justice.

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

# The Heart of the Matter...

by Amy Leavey

## Come, wander around in my brain

I usually write this on Wednesday afternoons. So Tuesdays and Wednesday mornings I search the corners of my mind for a topic. I review the week's events, determined to find something remotely interesting or funny that happened to me or in the news. I try to think of an annoying incident that most could relate to or a topic on which there has been tons of information and opinions. And eventually, sometimes a little sooner than later I settle on a topic and grind out a few paragraphs representing my thoughts and opinions.

This week, while going through this ritual, I came across very little in the way of exciting happenings and funny events. My lack of life made me wonder: does anybody read my frivolous commentary anyway or do they just use my precious creations to line their bird cages? (I know that pets aren't allowed in Barnard residence halls; it was just an example. I am an RA.) Do people really answer my rhetorical questions and inane ponderings or am I tossed aside with last semester's midterms? Watch out, my self-doubt is on a roll. If you want to boost my self-esteem, write me a letter or something.

Anyway, enough advertising and back to my boring week. So I am thinking with what exciting things that have happened to me this week I could delight my numerous *Barnard Bulletin* readers?

Well, I could write about the elections. But I must be honest: I don't have much to write. All the Democrats (with a few exceptions) lost, all the Republicans won. For an Urban Affairs major planning a career in making our cities better, this was not great news. I'm not a political commentator, and I usually hate pretending to be one, so I won't bore you with my opinions of candidates and political reform, voting trends, or partisan politics. Basically, I don't think I even have enough to say on the topic to fill my word minimum. (Yes, Margarida, I do pay attention to my word count.) And even if I do, I'd have to make sure it was all factual—something about journalistic ethics. I prefer to spew off my own conceptions and thoughts without those restricting boundaries.

So, new topic. I went to the Gap this week and attempted to buy jeans. Actually, I did wind up buying jeans, so my attempt was a success. I did think about writing an entire column about that experience. I can't tell you how many times I have gone to the Gap and asked for definitions on their jeans cuts. I still don't know the difference between loose fit, classic fit, reverse fit, and slim fit. Also that R and A thing gets a little confusing. Nevertheless, I bought a pair of new Gap jeans, loose fit, which is in between classic and reverse according to Enca, my salesperson.

I don't think I'd ever be able to work at the Gap because I can't memorize the differences in their jeans. And also, I don't know if I could fold all those sweaters so symmetrically. Although the character in *Reality Bites* who worked at the Gap used a plastic tool to help her. I could learn to use one of those. I probably would wind up losing money anyway. I'd shop while working and end up in debt and have to get a second job to pay for the debt I made while working at the first one. If I did get a sales job, I think I'd work in a furniture store or art supply shop somewhere. I won't be at risk for spending my salary. My brother has the right idea. He works at Victoria's Secret as a stockboy, no risk in needing the merchandise there.

Hmm, other things that happened this week. Well, last week I had birthday. I'm not just mentioning it to get some belated birthday wishes or to make those of you who forgot my special day guilty, although you should. I mention it because I turned 20. This moderately depressed me. I entered into a new decade of life, abandoning my childhood. No longer will I be able to sit at the kid's table at Thanksgiving, although in our family you sit at the kid's table until you're married. Okay, bad example. I'm sure there are things that a 20-year-old can't do. But once I turn 21, they'll all be legal. That segment of the column didn't really get my point across.

Anyway, just checked my word count. I think this baby is long enough. If not, tough shit. Wow, I just bullshitted my way through an entire page, and I got two bad words in to boot. Maybe politics is the right road for me after all.

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

## Shaved heads and Sulky Grey Uniforms

by Catherine Pajak

I met a boy in April. But this Richmond boy was different. He told me that within a few months he would be a man. With a shrug at a bad pick up line I began to walk away then I noticed his shirt—"CITADFL. In August, the boy was off to the deeper South to Charleston to that brotherhood of first year knobs to become a man.

The boy had just received his acceptance letter the day I met him. And he was decked out in all that college memorabilia that rings of school pride: a sweatshirt, beneath that a tee shirt, a baseball hat, socks a keychain twirling around on his fingers and boxers he assured me. Within a few months he was ready to trade in those school pride symbols for a shave of the head and a sulky grey uniform.

The boy is a friend, one of the group of my best friend from my first year at a Virginian college. As well as my best friend and I got along I had difficulty understanding her attachment with her Richmond friends, especially this boy.

Why was he going to shave off his luscious hair? It was the almost but not quite wavy sort I always wanted. I could understand if was going in to the services or one of the federal service academies, but the Citadel has no direct military connection or obligation after graduation. The Citadel is a state supported school just like Rutgers or Binghamton; only the Citadel does not admit women.

My best friend had pleaded me not to bring up subjects of likely controversy with her friends so I bit my tongue instead of uttering Shannon Faulkner. But my best

friend far too influenced by my Northern liberalness could not resist to reveal to boy that the two of us were lesbians and yes indeed lovers just to see his reaction.

And react he did with a kind of queer look and whispers about my tarnishing influence. He felt threatened indeed that my friend once a romantic interest of his could deceive him. Boy later was reassured that she was only testing his reaction and he laughed off the joke but maintained that he had ever right not to approve.

I left that freaky Richmond suburb of artificial lakes running paths and Citadel prospectives.

Soon August came. And along with the boy I went to the Citadel to inspect the Quad.

I and my friend (a Northern transplant) whom I was visiting in Columbia. South Carolina arose early one hazy Saturday morning to trek out for two hours to visit this bastion of masculinity.

I kept questioning her how she could have frequently visited Charleston but never even seen the Citadel. It had not really occurred to her. And certainly she had no friends in South Carolina with a feminist zeal who would relish standing on the Citadel lawn.

We got lost for over an hour in the rain in Charleston's confusing byways and highways. But we found that guarded gate. And that cadet saluted us through.

My stomach sank in an eerie sort of way. I was walking unto a real life movie set that my presence as an equal was being denied. CNN had broadcast the case to as far away as Italy.

And I was here.

And it was green. And it was

intimidating. And we were the only women.

A huge cannon lay on the lawn which was encircled by all the academic and residential buildings. The campus was not as impressive as the Naval academy but a certain stark alienation of intimidation hit me on this campus.

We went the bookstore and I was disappointed that I could only buy a Save The Males bumper sticker during the week. I had thought about all the neat ways to deface it.

My friend and I walked over to one of the barracks and tried to sneak a look at the interior Quad. Boys with guns guarding the entrance (from us women I suppose) told us we could enter no further but could look at the drill from where we were.

We looked. We gave each other knowing glances something here was weird. How could there be no women here? How could a woman dare to be here in this starkness of alienation?

I bought postcards to tell my friends that I was taking the year off and going to the Citadel next year.

We even got a cadet to take our picture near the cannon. He hesitated at first and did not seem impressed by our endeavor.

I did not see Richmond boy. But I did see so many identical shaved heads and sulky grey uniforms that I might have missed him.

After an hour of military fantasizing we went to the pizza shop back in town and had ourselves a vegetarian calzone and iced tea. Citadel cadets sat across from us eating large pepperoni pies and root beer.

*Catherine Pajak is a Barnard Sophomore and the Bulletin Columnist Editor.*



# FIRST YEAR at Elliott Hall

by Karen Kahn

Along with the Housing Questionnaire sent to first years this summer, an optional essay for placement in a special interest community service dormitory, Elliott Hall, was included for interested students.

I chose not to fill out the essay believing that I needed some time to become adjusted to the school before starting an outside project. However I, along with about 30 other first years, was placed in Elliott. First years have been housed in Elliott before, but never by the process used this year.

When Joy Coleman became the Associate Director of Residential Life in Elliott Hall in 1991, first years started to be housed in Elliott. The first years were put of academic clusters. These students had three teachers that doubled as academic advisors in common. A system of support and community was provided for these first years who were physically separated from the majority of their peers who lived in the Quad. These students were kept together through study sessions.

The next year the only first years in Elliott had pre-selected their roommates. Most of the students had known each other previously through a high school program in Israel. A pre-existing community was transplanted into Elliott. But this year, because First Years were randomly placed in Elliott, it has been more difficult to form a first year community.

The advantages of living in

Elliott Hall are numerous. There are many possibilities for community service work available to residents, although many programs have not started yet. We have special speakers who come to our study breaks to broaden our knowledge of alcoholism and other important issues. The hall has a patio with picnic tables, a common parlor with a piano, and study rooms and practice rooms in the basement.

There are added extras that come with living with juniors and sophomores next door to you. They are there to tell you things that no one in the administration tells you about, such as what happens if you pay your phone bill a week late.

But as a student who has never been away from home before for more than a week at a time in her life, I feel lost. I visit friends in other dorms and I am jealous of their community. Nobody here has to ask, "Are you a first year too?" You can walk down the hallways when stuck on a German word conjugation and have a chance of running into someone else who is tiling your class.

I like the feeling of independence I get when I sit alone in my room or like I walk down Broadway in the evening. But when I open the door to the hallway, I want to see lots of familiar faces walking by.

I do not mean to offend anyone who filled out their essays and found Elliott everything they hoped it to be. I do not want my roommate or

my friends across the hall to think that I do not enjoy being with them. I just would rather the noisy, messy wait on line for the bathroom dormitory life that I feel has been deemed to me.

*Karen Kahn is a Barnard First Year.*

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**Cracked Cymbals** by Michael A. Sapiro



Slow Death Row

## Women at Barnard College and Columbia College

by Mary Carr Curran

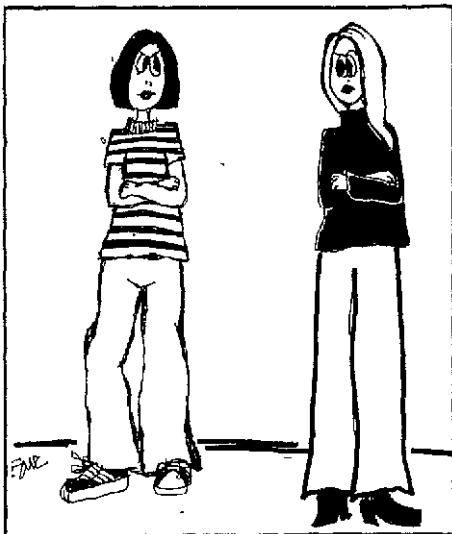
I admit it, I love metaphors. They rule the way I think and the way I attempt to explain things to other people. For instance when my friend started going out with this guy I came up with this long involved bird metaphor. Their relationship, in my mind, was completely analogous to two birds deciding to nest with one another (nesting = sex). Anyway I know what you're saying, what the hell does this have to do with the relationship that exists between CC and BC women? Well if you'd be patient for a moment, I will tell you.

Last year I felt a lot of tension between CC and BC. Surprisingly, the tension I felt was not between CC men and BC women but was between the women of the two colleges. You would think that the women who decided to attend Columbia College would appreciate their independent sisters across the street, one would think we could bond over the fact that not only are we all women who share a collection of unique experiences due to our gender, but we could also bond because there are no good looking men at Columbia University (I realize

that there are many exceptions but let's face it in general, they're a short smarmy bunch of "men") We could all go down to the Village, where the men are hot and tall and pick up men together. But this

many Barnard women. My first semester here I knew a total of one female Columbia student, and she went to my high school so that doesn't really count. I even came up with this long involved metaphor (you thought

I forgot about that metaphor thing didn't you, you cheeky monkeys) about the relationship between the women of the two schools. Barnard was the loving, caring, mature, independent, wife of Columbia College. She was smart and wouldn't take any crap from her husband. In her mind they were total and complete equals. In no way would she kiss his ass. Her husband felt neglected and he got pissy. So, in typical male fashion, he went out and got himself a mistress.



would never happen) you're lucky if we are civil to one another. On the other hand I found CC guys to be really open to Barnard. It didn't seem to make a difference to them what school you were affiliated with.

Like many first year students I blew this tension way out of proportion. I even bought into it. It wasn't uncommon to hear me or one of my friends saying 'Yeah they may f\*ck Columbia girls but they

(aka Columbia going co-ed in 1984) But his wife instead of giving in (aka becoming part of CC) said 'Yeah whatever you big lo, you'll come back to me when you come to your senses. I viewed all CC women, with the exception of the girl I knew in high school, through this metaphor.

I think Columbia women also have many misconceptions about BC. One of my friends had a long involved conversation with this woman who

*(continued on next page)*

*East Meets West, continued from p. 29*

"Take your time, would you like some more coffee?" and "Are you sure everything is all right?" In New York, it seems to be. "What are you waiting for? Sit down. More coffee? That'll cost you extra. Are you done yet? There are people waiting." That is, if you are fortunate enough to get a wait person who speaks English.

I used to judge how large a tip to give by how many times the waiter smiled and whether or not my coffee and water were ever empty. In New York, I do a happy dance if the waiter doesn't swear at me when I tell him/her that my food is cold.

Slowly, but surely, I am learning. The other day I even hailed a cab. And I am proud to report that I seem to have gotten the hang of the subway turnstyle.

I still don't understand how the streets are numbered. In Seattle, if your address is 3567 NE 67th St., you live on 67th Street at 35th Avenue. Simple enough. Avenues run one way and streets the other. There is no addition or subtraction of square roots involved.

I guess you could say we like to live simply, at a nice, mellow, relaxed pace. For Seattleites running shoes are running shoes. I still do not understand the concept of "sneakers." We drink straight from

the cans, although I have to admit a liking for straws. And we don't pay can deposits.

In the spirit of fair reporting I should mention that New York definitely has its good points. Take, for instance, bagels. In Seattle, we just do not have good bagels. When I first encountered a New York bagel, I didn't know what to do with it. These bagels are certainly large, and when they have spent a day or two in the basket in Hewitt, they become lethal weapons. I have to admit that I am already dreading the bagel withdrawal I am sure to experience at Christmas.

Another thing you guys can do is shoes. In Seattle, people don't have good shoes. I spent the first week of orientation with my head tilted down, chin hanging in awe of the amazing things people wore on their feet. My friends are expecting to see a new, "New York" Diana at Christmas. I imagine they will be disappointed that I am not more cosmopolitan. The fact remains that I will probably always be more "Northern Exposure" and less "Seinfeld." Maybe they will forgive me if I bring them some bagels. And, hey, I've already bought new shoes.

*Diana Adams-Ciardullo is a First-Year.*

## Barnard and Columbia Women

*(continued from last page)*

she though was really cool and therefore, was, in her mind, a BC student. At the end of the conversation they both discovered that they belonged to different schools. The girl remarked, "Oh, you don't seem like a Barnard student. My friend was like what they hell are you talking about? The other girl answered, "Well, you know you aren't one of those stupid girls who just went to BC because they weren't smart enough to get into CC. You also aren't like those dikes who go to Barnard."

Anyway, these kind of misconceptions still plague the relationship between the women of the two schools. It is a shame that we can't come together. You would think that since we were smart enough to get into Barnard and Columbia, we'd be smart enough not to fight over guys who say things like, "I don't really link sex with love. I don't know anyone who connects the two." My advice to the women of both Columbia and Barnard is to forget about all the crap put forth by certain elements of both the schools. Even I, who resist change, have learned to forget about it. I now have a whole two women friends who go to CC. I'm pretty proud of myself. Now it is up to all of you to live up to my example.

*Mary-Cait Curran is a Barnard Sophomore and Women's Issues editor.*

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