

# BARNARD BULLETIN

DECEMBER 14, 1994

VOLUME CII NUMBER 9



## Striking Out: One Student's Counter Campaign

*One feminist does her part to  
combat the negative portrayal of  
women. See story on p. 14*

### Inside:

- Baxter's Resignation
- Linguistics at Columbia
- Dance Review
- Interview Soup Dragon
- JSU and community



## BEAR ESSENTIALS

**AN IMPORTANT MEMO FROM THE HONOR BOARD** regarding the Honor Code has been sent to your mailboxes. Please read this memo carefully prior to the beginning of the final examination period so that you will be fully informed about the College's Honor Code policy. If you have any questions or concerns about the Honor Board's guidelines or the Honor Code, please contact the Dean of Studies Office x42024 or Rebekah Adams x37299.

### DEFERRED EXAMS

Students who are unable to take an exam because of illness or other emergency are required to contact both the course instructor and their class dean in order to defer the exam. After receiving the consent of both the instructor and the class dean, you are required to file a deferral form with the Registrar's Office. The deadline to submit this form is Tuesday January 3. Please note that deferred exams for Barnard courses are scheduled to be given on January 12 and 13, 1995.

### FEBRUARY 1995 DEGREE CANDIDATES

You should be receiving a letter in your mailbox from Dean Schneider regarding the February graduation exercises. Please be sure to return the form enclosed with the letter to Dean Schneider, 105 Milbank, by Wednesday, December 21. If you did not receive the letter, contact Dean Schneider or Lillian Appel x42024.

### CAVEATS FOR FALL 1994 TUTEES

If you have been receiving tutoring

this semester and have not paid your bill, go immediately to the Dean of Studies Office, 105 Milbank, to settle your account. Failure to pay any balance due may result in your being prevented from registering for the Spring 1995 semester. If you have any questions, please contact Sharon Abrams x42024.

### SPRING 1995 COURSE CORRECTIONS

POS BC3416 Personality and Politics will not be offered.  
POS BC3326 Civil Rights and Liberties will be taught by Paula Franzese Monday 11 a.m. - 12:50 p.m.  
USTV3546 Contemporary Urban Problems will be taught on Wednesday 9 a.m. - 10:50 a.m.

### 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 Julliard 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 Julliard School  
The application deadline is Thursday, December 15, for the February 27 through March 3 auditions.

PRF 1AW STUDENTS  
If you are applying for admission

to law school in 1995, please check the status of your pre-law file in the Dean of Studies Office, 105 Milbank, before you leave school for the semester break.

### PREMEDICAL STUDENTS

If you are applying for admission to medical school in 1995, please keep in touch with the pre-professional staff by informing them of any interviews, rejections, and acceptances you might have received during the application year. In addition, the staff is currently in process of assembling information about medical school interviews for use by upcoming pre-med students. Interview questionnaires are available from Jayma Abdo in the Dean of Studies Office, 105 Milbank. Premeds are requested to fill out a questionnaire after each of their interviews.

**The  
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the Bulletin  
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## Business Manager

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

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## Staff Writers, Fall 1994

Diana Adams Ciardullo, Kate Angus, Amy Boutell, Vanessa Brennan,  
Nuomi de Silva, Madeline and Idelia G., Karen Kahn, Debra Katz,  
Andrea Lane, Leila Merl, Julie Oh, Taryn Roeder, Lani Rubinstein,  
Geoff Saavedra, Renee Sagiv, Sarina Singh, Paula Vayos

# A Fall Semester Farewell

It's been a rough semester.

This editorial was originally going to be our last change to bash all the people who have made life so interesting and so unpleasant for our staff this fall. But that wouldn't be very nice, now would it? Not to mention the fact that, ultimately, doing so would just provide our tormentors with more means of fulfilling their task. So, instead, we would like to briefly reiterate our goals, our motivations and our accomplishments for those who care to hear them and for those who have criticized without listening.

One administrator, for instance, kindly called a staff member into her office, to express various concerns. She seemed particularly peeved that the *Bulletin* did not suit the Administration's qualifications as a vehicle of publicity. Too many typos, she chastised. Alas!

Well, readers, you can imagine how distressed we were—after all, most staff members didn't really join the campus paper in order to get involved with the community, to foster debate among our peers, to improve our writing skills—we actually love spending our late night hours in the office just to create a pretty flier to promote Barnard's attributes.

Not, mind you, that most administrators notice that the *Bulletin* has gotten prettier. Heck, some of them probably don't realize that Barnard has its own paper. Those who do, seem hung up on our sordid

past. (Let me, before elaborating this point, thank those who *have* noticed—you know who you are.) After months and months of insisting that a new computer will change our lives, after struggling with SGA to get one and after their persistent circumvention of the real issues, we finally have one. It's Sunday night, and our staff can testify that it has indeed made a difference. We anticipate a bright future.

What we don't anticipate (probably because we've never gotten it in the past) is the kind of support and help that student groups usually receive on their campuses. Everything we've done we've accomplished not only without support from anyone, but in defiance of constant criticism and interference from various sectors. Yeah, yeah, we keep saying that. In our defense, we can only say that it *continues* to be true.

Now, I'm sure, we'll be accused of not appreciating criticism. Hold on! Let us point out that criticism flows in several directions. We get a lot of negative feedback from those who feel that our work is inadequate, despite any minor improvements we may ostensibly have made to this publication. Interestingly enough, few people (save the students who read the *Bulletin*) have offered to recognize that we now have a science column, cartoons, a new layout, more regular publication dates, no errors on the front page, etc.

But we're not bitter. At this

point, the best we can hope for is that we will be left alone to do our work without perpetual harping on the past. In the meantime, we've discovered that what makes this thankless job so worthwhile (and you can bet it's thankless; no perks like the students of some other organizations who are constantly compensated by warm looks from happy administrators and public recognition of a job well done) is the staff itself. Our most adamant thanks this semester is for our writers, photographers, and layout editors. In addition, we thank our readers, who have been more supportive this semester than ever before.

For all those others... what can we say? (Words we aren't allowed print?—just kidding!) In our times of trial, no one has helped us. Whether that pattern persists in the future, is entirely beyond our control. In either case, our experience has taught us that we can probably manage on our own.

*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.

# Baxter Resigns as Treasurer of SGA

by Elizabeth Michaelson

Last week SGA Treasurer Soozan Baxter, BC '97, resigned from her post on the Executive Board. She resigned, Baxter states, due to personal reasons and she and the board parted on amicable terms.

As Treasurer, Baxter was responsible for determining the funding for all SGA organizations. Her duties also included overseeing check requests from student groups, budgeting "a lot of money" and meeting with the Representative Council as well as school Deans on a regular basis.

Executive Board positions run from September through May. Baxter, in recounting her work on the Board, notes the Executive Board's interest in such topics as Greek organizations and housing issues. Baxter is a Political Science major and was President of her class last year.

Currently the position of Treasurer is unfilled. Emily Berg, BC '96 and Vice President for Student Activities, notes that "Applications [for Treasurer] went out this week into everyone's mailboxes, and hopefully we'll find someone by the beginning of next semester." Berg also notes that being Treasurer is "a tremendous amount of work." She adds, "Soozan was Class President last year. She did a great job. It was a pleasure to work with Soozan and I'm sorry to see her leave."

Larcina Yee, BC '95 and President of the SGA, explains that the selection of a new Treasurer will be based on a written application rather than an electoral process. A Tripartite Appointment Committee,

chaired by SGA Vice President Jomysha Delgad, BC '96, will select the most qualified applicant on the basis of the written application, which consists of short essays. The due date for applications is not until the beginning of next semester, in order to give prospective applicants time over Winter Break to decide whether or not to apply. Yee anticipated that the decision making process will take about a week.

Yee comments, "It's very difficult for a Sophomore to be the Treasurer. She is expected to go to several meetings a week, in addition to doing the actual bookkeeping." This year, the SGA will also hire a bookkeeper, "Ideally a graduate student" with some administrative experience to oversee the "paper traffic," as Yee puts it.

"The SGA must make sure that clubs and organizations don't feel the absence of the Treasurer in the sense that if they submit a requisition for a check, they will be reimbursed in a timely fashion. All four Executive Board members must now share the responsibility until the position is filled." But Baxter will do some of the work until January 31st, and she will assist in the training of the new Treasurer. Notes Yee: "It was really mature and professional of her to agree to help train the new Treasurer."

*Elizabeth Michaelson is a Barnard Student.*

#### Employment Opportunity!

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The Senate is forming a 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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## NOT THE LAST OF CONVERSIO VIRIUM

by Rana Bonnice

Although inducted as a discussion group last spring under Earl Hall, *Conversio Virium* (CV), the first BDSM (Bondage Domination Submission Sadomasochism) group on campus, was recently disbanded on the grounds that it is "inhumanitarian" and violent. The charges were initially brought forward by an anonymously composed petition, signed by various members of Earl Hall groups, recommending that reconsideration of the group's status was

necessary on the basis that CV misrepresented itself when first presented for recognition.

In response to the petition, Earl Hall's Student Governing Board (SGB) called a Town Meeting to discuss the allegations. This was followed by an official meeting on December 1st to determine the fate of the group. Even before the preliminary discussion began the question of the equity of groups representation in Earl Hall arose. While discussion of representation was discouraged by SGB Chair Mohit Daswani, in order to prompt a quicker resolution of CV's position, the two issues are related. The fact that umbrella groups such as the Jewish Student Union and Community Impact which represent approximately 50 groups are granted only one vote the same amount as individual groups, even though these larger umbrellas may encompass very different views and objectives is problematic.

The debate mainly addressed

the possibility that misusing CV's information on BDSM techniques could seriously hurt the participant or someone else. This debate prompted the question of responsibility and to what degree the University would be held liable for a student group's actions or an individual member of that group's actions. A further issue that was raised was CV's contribution to fostering violence against women

outrage is seldom considered a legitimate argument for obstructing anyone's First Amendment (freedom of speech) rights including CV's. Still, it does not seem a mistake to hold that as conservative religious groups held the majority vote morality was a deciding factor.

In raising the subject of responsibility and by linking pornography and violent crime to

**"CV... IS NEITHER INTERCHANGEABLE WITH PORNOGRAPHY OR A PROMOTER OF IT. CV'S OPPONENTS GENERALIZE IN GROUPING ALL NON-MAINSTREAM SEXUAL ACTIVITY IN THE SAME NEGATIVE CATEGORY."**

Studies were quoted that demonstrated scenarios in which after being shown graphic pornographic sadomasochistic movies, normal male students (no explicit definition was given) had a greater propensity to rape.

Due to its potential to harm which was discussed in purely speculative not substantiated terms the group was de-recognized by a majority vote of 18-15. The vote can be attributed to many reasons among them that ten groups were absent. Furthermore the issues became convoluted as the meeting progressed. As the debate turned into a plea to convince the audience members that they would be morally accountable for any future violence toward women and as religious groups fell silent issues became even larger those which were originally being addressed.

The issue of religion as a major driving force of the opposition to CV was hardly aired since moral

BDSM, the issue at hand grew beyond itself. There is no evidence that *Conversio Virium* has not upheld its purpose to educate by means of discourse. In fact, the group defines itself as a discussion only organization dedicated to education, support, and political issues related to safe, sane and consensual BDSM.<sup>1</sup> The basis of BDSM is, explicitly, the consensual activity between informed and responsible adults.

More to the point, while some have been connections made between explicitly violent images such as many pornographic pictures and movies CV argues that it is neither interchangeable with pornography or a promoter of it. The club's members seem to feel that CV's opponents generalize in grouping all non-mainstream sexual activity in the same negative category. Just as BDSM is not always sexual women are not always in submission. Any characterization of the activity that does not include this fact is based on pure stereotype and misunderstanding of the true nature of BDSM. In fact, only 1% of BDSMers use

(Continued on p. 8)

# THE TRUTH ABOUT THE CHILDREN OF ADULT ALCOHOLICS

by Vanessa Brennan

Twenty-five million Americans have at least one alcoholic parent and 52% of those alcoholic parents come from alcoholic families themselves (Lawson and Lawson, 1989). Therefore, the children of alcoholics are considered to be at high risk for developing alcoholism and related problems. While not all alcoholics and their families are identical, there are similarities in the effects of the disease. The prevalent view suggests that adult children of alcoholics (ACOAs) have common interpersonal and intrapersonal characteristics, family dynamics, communication styles and substance abuse patterns. Children of alcoholics are present in every population. As a result, ACOAs have organized themselves into an influential social movement. The emergence of ACOA is recent, yet ACOAs have had a formidable influence on the chemical dependence and mental health treatment field.

Physiological, sociological and psychological factors are thought to contribute to the development of alcoholism. At the turn of the century, researchers and clinicians focused on the nature vs. nurture question in determining an individual's risk for developing a dysfunctional drinking pattern. After much investigation, it now appears that the causes of alcoholism are a combination of hereditary and environmental influences.

Family, twin and adoption studies demonstrated the genetic

contribution to alcoholism. The current rapid progression in molecular genetics is providing candidate genes that can be assessed for a role in alcoholism. This obviously puts ACOAs into a high-risk group. In addition, growing up in an alcoholic home exposes ACOAs to inappropriate drinking behavior, thereby placing them in both sociologically and psychologically precarious positions.

Woititz (1983) delineated a wealth of issues that ACOAs must address and described how the upbringing in an alcoholic family affects all facets of the ACOA's life. The roles children play in their family structure largely determine the roles they play in their own lives as adults. The four different roles described by Woititz are (1) the overresponsible (2) the scapegoat (3) the clown or comedian and (4) the withdrawn child. These role behaviors represent the ACOA's defensive way of coping with underlying feelings of guilt, anger and loneliness.

The acknowledgement of personal troubles that warrant a self-help group is a necessary step to a healthier adjustment. After all, secrecy and hiding are often the established pattern because of the adult child's overdeveloped sense of loyalty to the troubled family. The alcoholic's denial is the basic barrier to identifying the problem and accepting treatment. The alcoholic's family is equally adept at the denial process. This leaves many people to grow to adulthood without confronting their obstacles. Thirteen

generalizations that recur again and again in adult children of alcoholics are provided by Janet Woititz. They provide a useful framework for considering characteristics that cause difficulties.

In brief, adult children of alcoholics:

1. Guess at what normal is
2. Have difficulty following a project through from beginning to end
3. Lie when it is just as easy to tell the truth
4. Judge themselves without mercy
5. Take things very seriously
6. Take themselves very seriously
7. Have difficulty with intimate relationships
8. Overreact to changes over which they have no control
9. Constantly seek approval or affirmation
10. Usually feel that they are different from other people
11. Are superresponsible or superirresponsible
12. Are extremely loyal, even in the face that the loyalty is undeserved
13. Are impulsive.

A few basic assumptions underlie adult children's groups. The first is that self-perceptions developed in childhood will not change without intervention. Thus, if the self-perceptions are flawed and cause problems in later life, some type of help will be

(continued on the next page)

## FEATURES

### FACTS:

#### CONTINUED FROM PAGE 7

necessary to alter them. Another is that alcoholic parents are at times deficient in parenting skills because of the alcoholism. The nonalcoholic parent is, of necessity, so involved in the problems caused by the drinker that they are also unable to be effective parental role model. The children in such families suffer a gamut of difficulties, ranging from lack of parental consistency to outright mental and physical abuse. If the resulting developmental problems haven't been addressed, as adults these children can find themselves plagued with behaviors that are quite painful.

The main goal of participating in children of alcoholic groups is to realize that many others grew up in similar homes and that you are not alone with debilitating family secrets any longer. Other goals are to become healthier and to give up living in a constant state of tension and anxiety caused by grieving over feelings of anger, pain and loss. ACOA groups aid people in making the transition from a negative childhood to a serene and balanced adulthood.

Please contact Andrea Spungen at x42128 to sign up for ACOA meetings that are currently forming for next semester. Vanessa Brennan is a Bulletin Staff Writer and the Graduate Assistant for the Alcohol and Substance Abuse Prevention Program (ASAP) which is located in 132 Hewitt.

#### References

Lawson, Gary. *Alcoholism and Substance Abuse in Special Populations*. New York, 1989.

Woititz, J. W. *Adult Children of Alcoholics*. Hollywood, Fl. Health Connections, 1983

## Conversio Virium, continued from p. 6

single-tailed whips, and those that do don't use them all the time." stated Ben Delfin, the group's spokesperson.

Pornography is obviously linked with freedom of expression issues. The First Amendment is part of a statement of individual rights against government intervention. It is only effective if it applies universally, without inconsistent favorings of one side over the other. Even if pornography may strike some as distasteful, it is arguably a legitimate form of expression. The power of pornography to perpetuate violence is not necessarily related to BDSM.

While many of the studies presented showed a relationship between aggressive sex and violence, this link has yet to be firmly established. Furthermore, many experts feel that it is unlikely that one isolated component of culture (i.e. pornography) is responsible for all the violence and rape of women. In an essay in *Transforming a Rape Culture*, authors Steven Hill & Nina Silver assert that "the causes of rape are multi-etiological. Violent and

sexist images, all by themselves, are not causing this epidemic of rape in our society."

There are convincing arguments on both sides. In any case, the issue may be too controversial and unresolved to base a decision about CV's future upon.

Although people are worried that BDSM will

perpetuate the negative, non-consensual power imbalance of a patriarchal society, the club members argue that, in fact, in some ways, the reverse is true because the participants supposedly get into the habit of thinking about negotiation among equals. This assumes the individual responsibility of each group member.

As far as responsibility goes, individuals commit rape. While for the University, it is not an issue of responsibility, but liability, all of society is responsible for violence and rape, not just those who practice BDSM, who do not necessarily have any relationship at all to rape.

Rana Bonnice is a Barnard Senior and the Bulletin Photography Editor.

**"The power of pornography to perpetuate violence is not necessarily related to BDSM."**

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## Chomsky Weirdos, Internal Bickering, Persecuted Saint, or Budget Cuts?

### *The Story of Linguistics at Columbia*

by Anna Hildebrandt

*In memory of Robert Austeglit:  
1923-1994*

On the tenth floor of Butler Stacks, in a darkened aisle near the south-east corner a collection of thin, yellow bound volumes is housed. These volumes are the *Columbia University Working Papers in Linguistics*, remnants of a vanished department at Columbia, reminders of a threatened department across the street. Every Tuesday and Thursday, on the fourth floor of Milbank Hall, from a pre-dawn hour until late afternoon, Professor Joseph Malone is in his office or somewhere near it. Unlike the quiet volumes in Butler, however Malone does not sit still. Since 1967, he has been a defining factor of Barnard's still reputable Linguistics Department, and now twenty-seven years later he finds himself the *only* defining factor. For seven years Malone has functioned as both chair and sole professor of the Linguistics department at Barnard, and during those years he has confronted both subtle and not so-subtle threats upon his and the department's academic livelihood.

Malone came to Barnard the same year as did President Martha Peterson (1967-75). Conditions under the Peterson administration—despite outside factors such as student upheaval in reaction to the Vietnam War—were favorable to the Linguistics department and remained

favorable throughout the following administration of President Jacqueline Mattfield (1975-80). Problems began as early as 1980, with the inauguration of President Ellen Futter (1980-1992). Apparently the Futter administration, from its inception, planned to curtail (or eliminate altogether) Barnard's Linguistics department. In 1983 Malone received a memo from the Faculty Planning Commission stating that the Linguistics department instead of anticipating an addition of a third professor should anticipate a faculty loss. This memo was a response to Malone's and co-professor Robert May's request that a third faculty member be hired for the department. Shocked by what the memo clearly indicated, Malone and May presented to the Faculty Planning Commission (1) letters from internationally renowned linguists supporting the Barnard department; (2) a student initiated petition of five hundred signatures protesting the committee's intent; and (3) concrete statistics that the Linguistics department earned money for the college while maintaining an excellent faculty student ratio. However the efforts were to no avail and May left the college in 1987 under pressure about his tenurability. May was readily hired by the University of California Irvine to a position of full professorship. Shortly thereafter he gave the academic address of his enormously influential book *Local Forms* under the name of the University

of California, Irvine, instead of Barnard College.

Malone remained at Barnard as the only professor in his department and in the spring of 1989, the department again underwent severe loss. Dean of Faculty Charles Olten, came to Malone's office with an already decided proposal that the German, Italian, and Linguistics departments would come together under the initials GIL (German and Italian Linguistics). Such action deprived all departments involved of full departmental status. Along with this, the administration removed any full major status of Linguistics to a minor status, and since that action students wishing to major in Linguistics must petition the Committee on Academic Standing with a proposed program, instead of proceeding through the Linguistics department itself. These administrative decisions executed without Malone's knowledge were brief items on the fifteenth page of a very long faculty agenda. Normally when the administration has any item on the faculty meeting agenda that directly concerns a particular department the Chair of that department is notified in person prior to the meeting. Malone however was never informed. Malone proceeded to discover in the fall of 1989 that since the beginning of the Futter administration his salary had been at the bottom of full professional ranks. This was in spite of

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## Linguistics Department continued from p. 9

continued publication and twenty two years of teaching Malone lodged a complaint against the college, and was turned down by the Trustees

Why was the Futter administration so determined to eliminate Linguistics at Barnard College? Malone's hypothesis is that there exists a certain administrative ease in dealing with large academic departments rather than small ones and that in such

an administrative tradition, small departments are more of a nuisance than a scholastic value. Apparently, other smaller academic units at Barnard were eliminated or consolidated under the Futter administration. It is a possibility that valuable fields of study, along with their professional assets, were eliminated or nearly eliminated at Barnard for the sake of administrative convenience. Malone, however, remained optimistic. "I took solace," he states, "in having students who were interested in these things and felt if I'm going to be here under conditions of duress like this I could maybe make up for it by trying to teach better, and have a better relationship even than I had before—although I always had a good relationship with students for my research. I'm glad to say

that seemed to work out. I keep body and soul together that way rather than try to fight against the

unfightable

Curiously similar administrative proceedings were taking place at Columbia University during this time. The beginnings of the Columbia Linguistics department are early and prestigious yet its standing began to dissolve with the tragic death of Uriel Weinrich in 1966, a highly respected linguistics scholar who died of cancer at the age of forty-two. Weinrich had



Joseph Malone

functioned as the major stabilizing factor of the Columbia department and upon his death a nightmare of departmentally internal bickering ensued among the senior faculty bickering that would not abate until the ultimate dissolution of the department. Meetings of the Columbia Linguistics faculty would go on for days without resolution no agreement was ever made over who would replace Weinrich and in the confusion Columbia lost one of the most eminent linguistic scholars in the world today—William Labov, now at the University of Pennsylvania

because the senior faculty were in no position to recognize the importance of Labov's research. Work applications of now highly regarded linguistics scholars were readily rejected by the department among them that of Joan Bresnan who is now at Stanford University as an internationally renowned syntactician.

The internal conflicts of the Columbia Linguistics department instigated tension between itself and the Columbia administration

which was already suspicious over the ideological place and use of the department within the University. Moreover, the senior faculty displayed reluctance to devote time to undergraduate interests. This reluctance continued despite complaints lodged against the senior faculty by other faculty and members of the

administration. As a result General Studies and Columbia College canceled the major status of Linguistics in 1982, and subsequent linguistics research took place only in the graduate school.

The administration had brought an outside committee to the University in the early 1970's to examine the members of the Linguistics faculty. Among the recommendations made to the administration by the committee was that a tract system be adopted. Under a tract system each faculty member must state

(continued on p. 11)

(continued from p 10)

his or her specialty within a discipline and graduate students are recruited to the University based on a compatibility of specific scholarly interests. The obvious shortcoming of such a system is that it assumes every graduate student from the outset knows not only (1) the field of interest he or she wishes to pursue but (2) the exact specialty within that discipline he or she wishes to adopt for a career. Such scholastic awareness on the part of graduate students is not always the case, and through the tract system Columbia lost any students with vacillating subject interests within linguistics. Faculty petitions were made to the administration to allow dispensations in the case of exceptional students not strictly in line with a declared faculty tract; the petitions were rejected without explanation.

Twenty years of a long and intolerant, misunderstanding and perhaps even selfishness within and between the Columbia academic administration and the Columbia Linguistics department led to the eventual 1990 elimination of the discipline at Columbia University. Two of the three remaining faculty, Mikhl Hertzog and William Diver, retired within a year; the third, Robert Austerlitz, remained under the auspices of Germanic Languages and died in September of 1994, three months before the publication of this article.

Could Barnard College under the Futter administration have been influenced by the policy changes taking place at Columbia University proper? It is likely if not certain. Columbia closed its undergraduate Linguistics major in 1982; the year before Barnard's Linguistics department received a

memo implying a faculty subtraction. Among the various cooperative efforts made by Malone to the Faculty Planning Commission was a suggestion directly to Dean of Faculty Charles Olten that Barnard enhance its special quality as a small, unique, respectable all women's college by (among other things) retaining its Linguistics department. Malone's point reflects the fact that Columbia College and the School of General Studies were by that point admitting women, and Barnard was in a position to justify its nature and existence to a co-educational faculty whose former single-sexedness/had ostensibly engendered it. Charles Olten responded to Malone that perhaps Barnard could follow the example of Columbia, which the Barnard administration did in fact attempt with partial success.

Malone as stated before remains admirably optimistic. He has met with new President Judith Shapiro for an unofficial discussion in which he informed her of the past and current state of the Barnard Linguistics department. He came out of that discussion with great hopes for the future. Nevertheless, there is no doubt in the mind of the author that the Barnard Linguistics department would have collapsed under administrative pressure had it not been for the strength and commitment of its then and present Chair. The Linguistics major (still available only through petition) is sometimes fondly called by its participants Joe Malone Studies; as Malone's expertise lies not only in the science of Linguistics but in the science of scholastic integrity.

*Anna Hildebrandt is a Barnard Senior and a Bulletin Columnist.*

## Sexual Assault - Sexual Harassment — Why One and Not the Other?

by Rana Bonnice

The existence of an official University-wide sexual assault policy serves as an acknowledgement of the presence of sexual assault as a reality, even inside our "gilded gates."

However, it is important to note that while the policy will be University-wide it will only minister to cases among students not address the issue of faculty and staff and still leave the question of community accountability uncertain. Meanwhile, there is no University-wide sexual harassment policy, although sexual harassment is just as pervasive as rape and assault.

As it stands, the Sexual Harassment Policy at Barnard, while valid for both students and staff, is administered by Deans and the College's General Council Kathryn Rogers (incidentally Rogers wrote the policy herself).

As an issue, sexual assault overshadows harassment because it receives more attention and publicity. However, it appears incongruous for the University to approach the University wide sexual assault/misconduct policy but do so only for students. Rape does not occur only among students. It is similarly inconsistent to ignore the sexual harassment policy which needs improvement and university wide status although it does apply to both students and faculty. The message is further clouded since although everyday language is hoped for in the policy to promote more facile understanding of both the definition of misconduct/assault and the policy there is no attempt to provide educational/informational training sessions for the University staff and students how to handle these issues.

## FEATURES

# JUST ASK... Ontological Dilemma Lady

WRITE TO THE ONTOLOGICAL DILEMMA LADY! ADVICE MORE RELIABLE THAN YOUR MOTHER'S! YOUR RABBI'S! YOUR CLASS DEAN'S! THE ONTOLOGICAL DILEMMA LADY KNOWS WHAT'S WHAT! HELP IS AT HAND! DON'T DENY HER ALL KNOWING POWERS!

Dear Ontological Dilemma Lady,

If *Melrose Place* is supposed to be a slice of life representation of Los Angeles, why do you think that none of the characters work for, or are somehow connected with or have any friends in the entertainment business? I have been fighting about this with an attractive woman at the office

Signed,

Small Talk at the Office  
Los Angeles, California

Dear Small Talk,

Get a grip *Melrose Place* ain't real life and real life ain't *Melrose Place* It sounds like you're more interested in this chick than the question Stop fighting and start flattering

Dear Ontological Dilemma Lady,

My boyfriend hates it when I talk to my old boyfriends on the phone I swear to God I don't love any of them, but still my boyfriend goes crazy What should I do?

Signed,

Stuck

Dear Stuck,

Well, you swore to God, isn't that enough for him? He may seem tough for getting mad at you and being possessive, but my guess is, he's just insecure Try showering love on him for a week, and write back.

Dear Ontological Dilemma Lady,

What do you call a limb used for swarming on insects?

Signed

Bugged

Dear Bugged,

A nectopod

Dear Ontological Lady,

I had a dream I was dissecting frogs in Butler Library What does it mean?

Signed,

Dreamer

Dear Dreamer,

Butler Library represents a disillusioned Communist state The frogs are Capitalist entrepreneurs, and you are the truth that transcends economy You will meet a man from Czechoslovakia and fall in love He will thwart your advances, but if you persist you will marry him and have many children

# HOW THE OTHER HALF LIVES. . .

## *Barnard's Scientific Dimension*

### Newest Physics Professor Inspires Thought in Women

by Sabine Immers

The most recent addition to Barnard College's Physics Department faculty is Prof. Sally Koutsoliotas, who is currently teaching the first two semesters of the introductory calculus-based physics courses here at Barnard: Mechanics and Electricity and Magnetism. She is originally from Melbourne, Australia, where she obtained her Bachelor of Science with Honors and her Ph.D. from the University of Melbourne in physics.

Prof. Koutsoliotas was initially intrigued by the notion that women don't do physics and was encouraged by her father to pursue it seriously. She decided in her eleventh year of school to study physics in college. The educational system in Australia is more localized than in the United States; there are no liberal arts colleges and only a handful of universities. A bachelor's degree requires only three years of study, but students are required to commit to a field right away and are very segregated once they do so. As a result, Prof. Koutsoliotas took only chemistry, physics, and math courses in college. She finds the educational system in this country much more satisfying and invigorating because of the emphasis placed on exposure to different fields of study and developing a range of interests. During her education, she was exposed to some obstacles, being a woman in a field so

overwhelmingly dominated by men, especially during the late 1970s. She feels that, though these obstacles still exist in the 90s, they have grown more subtle. When presented with a man and a woman of equal knowledge, the man will appear smarter in most people's

**... many students find physics very interesting once they get beyond the initial fear of the subject. She feels that "studying physics gives you the ability to think," and that a degree in physics makes one a stronger candidate for almost any position later in life.**

eyes.

Prof. Koutsoliotas began her research career in earnest with her doctorate in nuclear physics. In order to understand the structure and function of the nucleus, however, one has to examine the particles within the nucleus, which has led her to the work she is currently doing in particle physics. Particle physics is a field that tries

to understand how the smallest particles in nature behave in order to understand interactions that take place in the universe. Prof. Koutsoliotas is working on an experiment at Fermi National Accelerator Laboratory studying the structure of a proton, which is made up of quarks, and properties of the neutrino. Quarks and neutrinos are two fundamental particles in nature. Her experiment is one of many that compare to experimental measurements with predictions based on the current theoretical model of the structure and behavior of fundamental particles. This model is called the Standard Model, and it combines ideas on quarks with electroweak theory and quantum chromodynamics, which are concerned with three of the four forces in nature: electromagnetic, strong nuclear, and weak nuclear. The fourth, Prof. Koutsoliotas' experiment will attempt to go beyond the Standard Model and study subtleties in the current model.

This is Prof. Koutsoliotas' third semester teaching at Barnard, and she is dedicated to the pursuit of encouraging more female students to study physics. She has found that many students find physics very interesting once they get beyond the initial fear of the subject. She feels that studying physics gives you the ability to think, and that a degree in physics makes a stronger candidate for almost any position later in life.

# One Grrrl Fights Back

by Becca Miller

Every Friday afternoon I head to midtown to my illustrious part time clerical job. On the way to work, I pass hurried men in suits, business women in sneakers and assorted other folks, all rushing to their respective destinations. As I turn the corner off Broadway to my dreary office, I'm accosted by swirling lights and neon signs announcing Legz Diamond's Playhouse, home of all nude dancers, lesbian shows and much, much more. A midget stands outside dressed in a tux, hailing in the passersby, and I skirt past on the curb, peering warily inside.

Every night as I leave work a new addition graces the corner of Broadway and 54th: a man adorned in an orange tunic printed with the Legz Diamond logo aggressively handing out pink flyers. Many nights I pass him in disgust wondering how to reconcile my feminist revulsion at the sight of women being so degraded every night. Finally, my wandering mind hit upon a plausible alternative after rejecting plastic explosives, fire bombs and other expensive options.

One of my obsessions (besides school of course) is photography and more specifically the photographs of Diane Arbus. Arbus spent years before her premature death by suicide photographing freaks, people on the fringe of normal society. Taken during the sixties, her portrait subjects include drag

queens, midgets, giants, circus performers, and nudists among others who refuse classification. She influenced the field of photography paving the way for such photographers as Nan Goldin, Robert Frank and Richard Avedon to name but a few. She made an enormous impact on society as well, making the previously private and deviant worlds of her subjects public and eventually more acceptable. Her pictures remain timeless and human portraits.

Enough background, now my plan. I wanted to provide an alternative and a perspective on my nude flyer competition but without feminist rubric that seemed destined to polarize viewpoints instead of provoking thought. My plan crystallized: I would hand out Arbus photos, flyer size, without words or any other information. I enlisted my friend's access to free photocopies and printed out batches of photos.

pictures of two young girls in matching dresses, triplets sitting on a bed, two friends in matching bathing suits, a young girl sitting half naked on a bed and a little boy holding a hand grenade. I chose mainly women and girls to emphasize and counteract the degradation of women evident in the flyers for an ALL NUDF REVIEW and WILD BURI FSQUIF. My idea was to put women back into the context of mother, daughter, sister, friend, human.

Friday night arrived and there I was in the pouring rain, standing

five feet away from my pink flyer friend. It takes a lot to surprise a New Yorker, right? Well, I think I succeeded. When have you ever taken a flyer, looked at it, and then gone back to find out what the hell it was about? I kid you not. I encountered many such reactions: people slowing down from their frantic pace, entranced and wondering at what they had just received; people turning back to stare in wonder at me or men fiercely crumpling the picture and throwing it in the gutter.

My favorite reaction came from a woman who recognized the photo as Diane's and then asked me why exactly I was handing them out. After hearing my explanation she grinned widely and said, "Right on!" Another favorite came when five teenage boys passed and grabbed a flyer, only to turn around five steps later and inquire as to what they were looking at. Their reaction after hearing my explanation was to yell out, "We took hers and not yours!" to my rival standing just a few steps away.

Maybe just maybe, I actually influenced one or two people during my evening in the rain. Or maybe not. But in a world dominated by apathy, indifference and selfish preoccupation, I feel accomplished in at least trying to make a change.

*Becca Miller is Barnard Junior (hey all I'd love to do this again with other people nu flyers and more locations interested? call me becca x31758)*

Project drafts letters of condemnation with the Congressional Caucus on Human Rights. These letters are surprisingly effective in countries that need to save face internationally, such as many South American countries who, in wanting to join NAFTA, see it as beneficial to please the United States. The United States and other industrialized nations have made some foreign aid programs conditional on human rights

Although making aid conditional has produced legislation, rarely are these laws seriously enforced. The HRW documents this non-enforcement to place international pressure on countries to force compliance

Jefferson addressed the impact of international trade agreements such as GATT and NAFTA on women. Although the hope of joining trade agreements also increases efforts to improve human rights conditions, women, who make up most of the labor force, will suffer most from these agreements. For example, Jefferson cited that Mexican companies fiercely discriminate against pregnant workers and deny women their reproductive rights.

Jefferson said that the "sexual nature" of abuse must be addressed because that is what is happening to women. Jefferson noted that no men were in the audience, and that, ironically, it was the women in front of her that needed her speech the least. She implored the audience that it was our duty, and the duty of the HRW's Human Rights Program, to spread the word about the conditions of women's human rights around the world

Catherine Pajak is Barnard Sophomore and the Bulletin Commentary Editor

## Well Woman Questions & Answers

### Empowerment = Knowledge + Choice

#### Peer Education Question and Answer

##### • What is the threat of HIV infection for women?

Though still a statistical minority, the number of new AIDS cases is rising more rapidly among women than in any other group. Due to the susceptibility of vaginal tissue to tearing and bleeding during intercourse, women are four times as likely than men to contract HIV during heterosexual intercourse. Lesbians are not immune from risk. For example, the virus can be transmitted during unprotected oral — vaginal intercourse between two women or with a man and women. (Lesbians that participate in protected intercourse, who have not previously had male partners, and whose partner has not had previous male partners, and who does not use IV drugs or participate in other high risk behavior, is at a lower risk than a heterosexual woman.)

In NYC, AIDS is the primary cause of death of women between the ages of 25-34. Furthermore, it is estimated that 1 in 500 undergraduates in colleges and universities in the U.S. are HIV+. The Barnard community does not isolate women for the risks of HIV infection.

Women are at great risk for several reasons. Because women have constituted a minority of HIV+/AIDS cases, they have been largely ignored in education campaigns and scientific study of symptoms or possible drug treatment. Most cases of women with AIDS are diagnosed later in the progression of the disease due to a misreading of symptoms. As noted above, the anatomy of the female genitalia and reproductive system put sexually active women at higher risk than men for bacterial and viral infections. Consequently, many symptoms that HIV+ women display are gynecological in nature (ie, chronic severe yeast infections), and are not considered as possible effects of HIV+ status. Regardless of past statistics, the number of women with HIV and full blown AIDS is rapidly increasing. HIV/AIDS must be considered a women's health issue, and as such, given more attention.

HOPE HIV Outreach Peer Educators  
Questions? Call Sarah at x8025

# Cobb strikes Out

by Renée Sagiv

*Cobb* is a movie about baseball. "Real" men are brutes, women are whores, and if the truth hurts in life, it kills you in the end.

*Cobb* tries to be movie about the psychology of a man of greatness; but on this level it falls miserably. The movie is based on the biography of the great baseball player, Ty Cobb, played by Tommy Lee Jones, the first player inducted into the Baseball Hall of Fame. Baseball before Cobb, the announcer of a documentary-type film of Cobb's life shown in the beginning of the movie tells us, was a clownish sport, and major league games were performed like circuses. All that changed after Cobb. Cobb made the game "a game of defense" and was fond of starting fights on the ballfield. The crowds booed him incessantly and hated him so much that security was required at all games because of the enormous amount of hate mail he regularly received.

During his heyday, rumors about Cobb abounded: he was a gambler and fixed games, he beat his wives, he had murdered a man. In his old age, he is estranged by both his ex wives and all his children. But the movie is not about Cobb and his sordid youth or about Cobb the family man. The movie is about a wimpy sports writer named Al Stump, who has been summoned by a seventy-two year old Cobb, who is slowly dying, to write his biography; only Cobb wants the biography to be solely about baseball, and Stump wants it to be about Cobb the man,

the truth about the rumors revealed. Throughout the movie, Cobb is portrayed as a defensive old man, haunted by the past and in need of a friend, and Stump as a man who, in spite of himself, admires this man and feels that by being close to him, he is as close as he will ever be to "greatness" (a word that is thrown around quite a bit in this movie).

As the story unravels, Cobb does come across as an intriguing man, and we desperately want to know if all the rumors are true, and how he became the brutal man he reveals himself to be. Unfortunately, the movie is not about, as Cobb calls it, "Freudian crap," except on a very superficial level. We get one-liners such as in the scene when Cobb tells Stump that he accommodates people too much, and that he himself never accommodates anybody, and Stump shouts back, "and you have no friends!" But depth into the character of Cobb is something we do not get. Supposedly, by the end of the movie, Stump has learned something about himself as a result of his experiences with Cobb, but that, too, mostly consists of one-liners that sound like they could have been appreciated more in the book.

Most of what happens in the movie is predictable, and a false sense of suspense is created by the melodramatic music that underscores almost every scene. The two hours go by quickly, however, and it is generally entertaining, if only because we are waiting with bated breath for

something to happen, or because Cobb is an intrinsically interesting character and is well-acted by Tommy Lee Jones.

Yet in the end, Stump is right: he tells Cobb, who says dramatically, "my life is 100% baseball," that people do not want to read how to steal first base; they want to read - and see in the movies - all the "Freudian crap" that Cobb does not want to talk about. In fact, the most moving, compelling part of the movie is when, during a ceremony for the great old-time baseball players in the Baseball Hall of Fame, the documentary of Cobb's life that was shown in the beginning of the movie is played for everybody who attends the ceremony. After his own heart, the documentary is 100% baseball. However, while everyone else sees what is actually on the screen, Cobb "sees" the scenes of his personal life, the "truth" behind all the rumors.

However, it is made clear in the movie that in real life, Cobb never told Stump the truth, and therefore, the movie could not really have been about his personal life, no matter how interesting it might have been.

*Cobb* will not provide you with any amazing insights into life, but if you are one of those people who thrive on being a voyeur of the rich and famous and scandalous, you'd probably get a kick out of it. My personal guess is that the book is better.

*Renée Sagiv is a Barnard Junior and a Bulletin Staff Writer.*



# See This Before Break!

by Ruth Wikler

**"Ladybird, Ladybird, fly away home! Your house is on fire, your children are gone."**

*Ladybird, Ladybird*, a British film by director Ken Loach, deals with the flaws in England's Department of Social Services that profoundly affect many, including the lives of Maggie and Jorge, played by brilliant cinematic newcomers Crissy Rock and Vladimir Vega.

The plot centers around Maggie's struggle to keep her integrity and her children despite domestic abuse, accidents and attacks on her mothering capabilities. Her strength, fueled by necessity and rage, works both for and against her; because of it she can cope with the multiple

tragedies that surround her, but also because of it she is not Social Service's idea of the perfect mother.

We should all see this movie, from our academic island it is easy to forget that a world exists outside. Granted, New York is a vibrant, real campus, but intellectual and class hierarchy separate these two blocks from the surrounding neighborhoods. *Ladybird, Ladybird* dives into the soul of this woman. She is real and multidimensional; her rage and temper have a source; we see what she escapes from when she dresses up to sing Karaoke at a smoky, crowded bar. To Social Services, however, Maggie is a number, and her explosions of frustration and fury only aggravate her classification as a "problem."

The film raises important

questions: is Social Services trying to help her and her children to succeed as they say they are? Does she refuse their "help" because she can't see the light? What role do the social workers play as messengers from those upper reaches that don't give a damn about Maggie and her family? Bring these questions into the theater with you, and leave with many more. *Ladybird, Ladybird* is essential to see because it is unsympathetic, because it gently loves its downtrodden characters, because it shows love blossoming in untraditional and unexpected corners, and because it contains Crissy Rock, whose searing performance is spellbinding and deeply moving. Two thumbs up  
*Ruth Wikler is a Barnard First-Year.*

## Melrose Place Still Has Me Hooked

by Lani Rubinstein

I turned on *Melrose Place* for the first time in two months this week, and I had no idea who some of the characters were, or what was happening with the characters I did know. Weren't Billy and Allison supposed to get married? And wasn't Jo pregnant? My friends filled me in, annoyed that I was asking them these stupid questions during the show. But after the show, I found myself yelling "don't turn it off!" We have to wait for "scenes from next week!"

I guess that's the reason *Melrose Place* is so successful: people like me can turn it on after months of not watching it, and get hooked all over again. The characters never change over time: watch the show once and you know that Amanda is always manipulative, Kimberly is always evil, Billy is always wumpy, and Sydney is, well, just a bitch. No matter what the current story line in the series, we know who we want to see win and lose.

Fox calls *Melrose Place* a hearty dose of drama loaded with

romance, revenge, and intrigue." I think that "dose" is exactly what I need this week. My life at Barnard is not very exciting. Right now, my main concerns are two papers I have that are due in a week, and final exams. I need some excitement in my life, and *Melrose Place* can help provide that. I need to follow the lives of these people who are done with college, and, in a sense, live vicariously through them. It is much more exciting to me to ask "Will Jo get her baby back from

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# FLICK FOCUS

Flick Focus

compiled by Cathi Martarella

• **Wesley Snipes**, a man who most certainly rocks my fragile world, has a new flick out called, *Drop Zone*. Snipes' character is on the trail of a crack team of stunt skydivers whose fearlessness and skills have taken them to the top echelons of high-tech crime. Snipes and his brother Terry (**Malcolm-Jamal Warner** formerly of *The Cosby Show*) are U.S. marshals escorting convicted computer hacker, **Earl Leedy** (**Michael Jeter** who won an Emmy for his work on **Burt Reynolds**'s *Evening Shade*) to a federal prison via a commercial 747. Mid-flight, an apparent terrorist attack results in an on-board explosion, the death of Pete's brother and Leedy's disappearance. Now Snipes must track down his brother's killers and the escaped convict. He enlists expert skydiver **Jessica Crossman** (**Yancy Butler**) and parachute jumper, **Ty Moncrief** (**Gary Busey** who won an Academy Award for *The Buddy Holly Story* and who should have won one for his supporting role in *The Firm*). Let's hope that this sky diving flick has more momentum than **Charlie Sheen**'s *Terminal Velocity*.

• One woman who has never lost momentum in her screen career is **Maureen O'Hara**. MCA Universal Home Video has announced the January release of *The Western Collection* featuring **Maureen O'Hara** which includes the following films: *War Arrow*, *Comanche Territory*, *Redhead From Wyoming*, and *The Rare Breed*.

O'Hara, a strikingly attractive redhead from Millwall, near Dublin, Ireland first acted in Ireland and London, where she made her film debut. In 1939 she met actor **Charles Laughton** who changed her name from **FitzSimmons** to O'Hara and cast her opposite himself in *Hitchcock's Jamaica Inn*. Then at age 19 she became a star through her portrayal of **Esmeralda** in *The Hunchback of Notre Dame*. With the advent of color film O'Hara found many roles because of her vibrant features: a creamy complexion and sepia-colored curls; she became known as "The Queen of Technicolor". She was not only known for her beauty but her acting ability and her flair for action and adventure. Check out this grand dame of action on video.

• **McDonald's** is offering four favorite family videos for just \$5.99 each with the purchase of any large sandwich or McDonald's Extra Value Meal. The four films available are *Field Dreams*, *Back to the Future*, *The Land Before Time*, *Fievel Goes West*. Happy Christmas Shopping!!!!-See you in January.



Wesley Snipes

## "Autumn Dances" Yields Convert

by Margarida Jorge

What is there to do on a Friday night? Yeah, I could watch TV, but TV's pretty dismal these days I could curl up with my Nietzsche and some herbal tea, but let's face it I would just be putting myself into a longed-for stupor. Instead I went to a dance performance entitled "Autumn Dances," and featured Barnard and Columbia University students.

"Autumn Dances" included seven performances, each differing in theme and style, from the charmingly perverse "Raised Unglazed" to the powerful "Boils."

The music was amazing throughout. The Yiddish chanting that served as background for "Recalling Jack (A Prayer)" set the mood for an intense dance commentary about the place of women in Jewish tradition. Sae Yun Kim's performance was impressive. Even I, her journalistic peer, was surprised. To maintain some objectivity I must admit that I was equally amazed at the performance of the other dancers. Particularly striking was the piece "Into the Vulcan's Golden Net" choreographed by Michael Goldstrom, CC '96. The humorous acrobatics and charming music were a pleasure to watch. I was sorry when it ended.

To understand "Six Songs" required far more ability than my feeble interpretative powers could conjure on a week end. I am sorry to say that cryptic branch movements and abrupt music did not enhance my appreciation.


I luckily, the following piece

entitled "Scream," (another student choreographed piece this time by Dillon Paul, BC '96) came along. This piece was one of my favorites of the evening because of the music and intensity. Adrienne Fortiana Erdos (BC '97) offered a striking performance. The shedding of the pink fluffy dress was a clever bit of

symbolism and a striking theatrical event as well as a dance performance.

"Boils" in the words of the woman sitting behind me to the audience was "pretty crazy." Mikayo Yamamoto's spooky intense music in conjunction with the her jagged abrupt hand

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**Question  
The  
Knowledge**

A FILM BY JOHN SINGLETON

**HIGHER  
LEARNING**

COLUMBIA PICTURES PRESENTS  
A NEW DEAL PRODUCTION  
A FILM BY JOHN SINGLETON  
HIGHER LEARNING  
STARRING JENNIFER CONNELLY ICE CUBE  
OMAR EPPS MICHAEL RAPAPORT  
KRISTY SWANSON  
W/ LAURENCE FISHBURN  
& STANLEY CLARKE  
& DWIGHT DIONZO WILLIAMS  
BY JOHN SINGLETON AND PAUL HALL  
BY JOHN SINGLETON  
R-13  
COLUMBIA PICTURES  
**At Theatres Soon**

# Interview: Soup Dragons

*Soup Dragons' Sean Dickson  
"Free your mind and your ass will  
follow"*

by Renée Sagiv

"Hey, aren't they that band who sang 'Divine Thing' when we were snail in, like, high school?" is the general reaction of Barnard students when asked if they know the Soup Dragons. The Soup Dragons are indeed "that band" who sang "Divine Thing" way back when, in 1992. However, they actually have been quite busy since 1990, when their first major album, *Lovegod*, was released. They have since recorded two other LPs, shedded the original members, and basically became a one-man band with occasional guest musicians. The "one man" is Scottish born Sean Dickson, the founder of the group, who ended up writing all the songs for the Soup Dragons and playing virtually all the instruments, with the exception of drums, for their 1994 album, *Hydrophonic*.

From the beginning of the interview, it was clear that it would not be a momentous task to draw information from this little musical wizard. Sean Dickson is a man with an opinion on everything.

Born in Scotland to parents who were not musicians but enjoyed music, Dickson received his first record player from them at the age of five. His first record was by the Beatles. As he grew older, he went through the standard bands: Rolling Stones, Sex Pistols, Hendrix, and eventually ventured into the realm

of the relatively unheard-of with bands such as T Rex, the Specials and Parliament, all of whom helped inspire him to make music at a young age and who would continue to be major influences on his music later in life.

"I've played guitar since I was seven," Dickson says. "The best way is to have no musical training. A friend showed me some chords but I'm basically self taught."

Aside from being inspired by the bands to which he'd been listening since he was five, Dickson claims he had always been interested in "the way sound comes off plastic" and to this day remains an avid fan of music on vinyl.

By the time he was seventeen, Dickson had left home and moved to a flat in Glasgow. In 1985 he and a group of friends formed the Soup Dragons. Within three weeks, they managed to get a gig playing to an audience of 500. How? By playing on the same night as his friends, known as Primal Scream. In fairy tale style à la Lana Turner who was "discovered" at the soda fountain, an interested producer heard them play that night, was suitably impressed, and offered them a record deal. Within two months their first single, "Whole Wide World," was released.

However, it was not exactly peaches n' cream from that point onward. From 1985 until the release of their first major album, *Lovegod* in 1990, "I was basically unemployed." Dickson says unapologetically, "I had just enough money to keep going. I worked in a secondhand store for

six months, where they sold secondhand American clothes from the '50s, '60s and '70s. It was kind of glorified." He describes the experience as 'depressing' and was fired from the only job he would have during those years the night after the Soup Dragons' first gig for being late and telling his boss to 'fuck off'.

"I was just so high so pumped," Dickson says laughing.

From the beginning of their musical career Dickson maintains that they have never had to compromise themselves or their music. "No not once. We always stick to our guns and make the music we want."

What exactly is the music they want? Apparently, there was not total agreement on the answer to that question among band members. While Dickson was writing and demo-ing *Hydrophonic*, Jim, Paul and Sushil, the other members of the Soup Dragons, announced their decision to leave the band.

Some Soup Dragons fans believe that their decision was based on their desire to become more involved in the writing process, but Dickson simply says they were confused about what they wanted to do - musically and with their lives. He remains in contact with them and believes they are involved in individual music projects but he unwaveringly asserts that he will never find himself playing with them again. "I'm happy with the people I'm working with now."

Although Dickson played almost all the instruments on

*(continued on next page.)*

*Hydrophonic* with guest musicians such as T Rex's Mickey Finn and Tina Weymouth of Talking Heads and Tom Tom Club, the musicians with whom he is currently touring are a different group altogether. Tony from Brooklyn Sami from London and Gabe from New York. As to who the permanent members will be, we'll see how it goes.

The result of the original members leaving the band is according to Dickson his best album to date.

There's more unity and creative spontaneity in this one, Sean describes. I had 35 songs for this album before production, there's usually about 17. I think part of the reason is the people I was able to work with. They helped me put so much pent up energy into this album. The LP is stronger though there aren't really any singles.

*Hydrophonic* is indeed a strong album with songs that range from the dance rock tune 'One Way Street' to the semi reggae semi-thrash of 'Rest in Peace'. However if the truth be told the songs of *Hydrophonic* are no likely to be heard on a dance or a reggae station or a thrash metal station but on one that plays alternative music which is one topic on which Sean is very opinionated. His main gripe with the music and radio system in the United States and Europe is that if you don't fit into a category they don't have time for you.

He finds that the situation is bad in Britain but even worse in the US where he insists there is no in-between. In fact he has a particular problem with American college stations and what he calls extreme alternative stations, they don't even know what alternative is. They think they're very cool because they don't play a record if it's sold too many copies but

Soup Dragons are better than most of these bands put together. And yeah sometimes it feels like you're being left out of the party but the party only lasts about three weeks and then they need something new.

After his first trade it is easy to pass Dickson off as another bitter musician jealous of those on top but the more you listen to him the more he begins to sound simply like a man who loves his music and wants it to be heard. His vulnerability comes through especially when he talks about all things MTV.

The first single off *Hydrophonic* 'One Way Street' came equipped with a video directed by Dickson himself. Missed it on MTV even though you watch it 23 hours a day? Not unlikely since the video had been aired on the big M a total of two times.

It's a catch 22, Dickson explains. MTV won't play it unless it's on the radio and the radio won't play it unless it's on MTV. It has nothing to do with the music or the video, it has to do with who you are and not what you are. But just because a band sold a million copies doesn't mean their next album is going to be great, so why the hell are they getting all the attention?

Dickson confides that it is upsetting to put so much effort into something and then find that it's not even getting shown. He thinks that part of the problem is that his



Sean Dickson of Soup Dragons

they don't understand that it's not the band's fault. Isn't that why people are in a band in the first place? To have people listen to their music? The Soup Dragons are having that problem that we've sold too many records so they won't play the Soup Dragons but they'll play Nirvana but I don't give a damn if a DJ plays 'I Wanna Be a DJ' or 'I Wanna Be a DJ' or 'I Wanna Be a DJ' because obviously he's not a pro. It's two inches long and it

## Soup Dragons Interview continued from p. 21

material is "too out there." At first this explanation sounds like Dickson making himself feel better, but as he describes his material, you begin to think that maybe some of his stuff really is too "out there" for something as mainstream as MTV. And perhaps it wouldn't be such a bad idea for them to play some "out there" stuff every once in a while.

The video for "One Way Street," for example, is done in a documentary type style and revolves around the homeless of Hollywood. Instead of using 6 foot, 2 pound models in this video, the people in it are real homeless people, real "starving artist" types, who Dickson finds more interesting than most successful actors and actresses. People like the man on the jacket cover of *Hydrophonic*, who wears a full

space suit complete with a helmet and truly believes that he is from Mars. I'm a great believer in being an observer. I'm a voyeur of real life.

Aside from the categorizing of music being the downfall of humanity, Dickson's favorite topic of conversation is the Soup Dragons upcoming club tour which is scheduled for this December. "I love touring," he says happily. "Shouldn't be in a bloody band in the first place if you don't. It makes people understand why you made music in the first place. There's so much electricity in the air even before you play and that electricity goes right into your playing."

What can one expect from a Soup Dragons gig? Spontaneous jamming, a loss of inhibitions and walking away feeling great. "It'll

be a totally amazing show," Dickson says confidently of their December 10th gig at Irving Plaza in New York. "Tell your friends that if they miss it, they'll be missing the best gig." He laughs and asks me if he sounds too overconfident before instructing me to leave my readers with one last quote, which he hopes will be the headline of this article: "Free your mind, and your ass will follow."

He laughs again and then imparts some last-minute wisdom: "People should listen to different types of music instead of what's force-fed to them on TV and radio. So get out to record stores, and ask to hear different stuff."

You heard the guy. So do it.

*Renée Sagis is a Barnard Junior and a Bulletin Staff Writer.*

## Dance, continued from p. 19

movements and vivid expression prompted a feeling of discord in me as a spectator. Just watching took a lot out of me (I can only imagine how she felt!)

The final performance of the evening was the masterpiece "Weil Women" was an exhilarating experience. The costumes and scenery were well-chosen. The music was great. The piece was well-choreographed and impeccably performed.

This is very high praise, especially from one who knows nothing about dance. But perhaps that is the point. Even those of us who have no clue about this art can attend a performance and really enjoy it. I was frankly surprised to discover that I have such talented peers and pleased at the discovery. Anyone who invests as much energy and discipline to develop a talent deserves recognition. So next time you see a flier, check it out. You won't be sorry.

*Margarida Jorge is a Barnard Senior, the Bulletin Editor in Chief and a newly converted dance fan.*

## Melrose Place

(continued from p. 17)

back from Kimberly?" than "Will I hand my term paper?" I am dying to know if Jane and Michael will get back together, but I am not dying to know what material will be on my poli sci final. I need the characters on Melrose to help me through finals, but I might have to watch for just a few weeks after that just to see what happens to Allison in rehab.

*I am Rubinstein is a Barnard Sophomore and Bulletin Staff Writer.*

# The Cranes Interview:

## An Auditory Banquet

by Debra Katz

If the era of baby barrettes overalls and tiny braids could tailor its own personal band it would no doubt have created brother and sister team Alison and James Shaw of English hit the Cranes. The pair have crashed this American scene and done so with flair. An extraordinary combination of Alison's eerily childlike voice and Jim's rich poetic lyrics allow this band to hauntingly layer a veneer of innocence above a darker mature comprehension of the world. They are a baby doll with old, old eyes.

However, according to the Cranes, slightly shy, extremely sweet and rather articulate lead singer, any correlation between this fad and the Cranes' music is strictly coincidence or good

fortune. As she says, "We've always just written songs that happen virtually for us and that affect something of our lives. We've never been interested or involved in scenes or anything like that. It's exclusionary."

By the time the *wait* craze brought the band to the attention of American college radio, the Cranes had already received much acclaim in Europe. Since the group's conception in the Shaws' tiny Portsmouth, England, basement, the Cranes have virtually exploded on the music scene. Having been proclaimed the great antidote to the Manchester wave in indie dance, Alison and James soon found themselves on the cover of *Melody Maker* with 18 of their positions on the English charts. While their music is technically rather simple

there is a disturbingly dark sexuality stirred by Alison's virginal vocals echoing among Pixie-esque dissonance, hard riffs barely held in check, and the sweet melody of '80s new wave.

Their latest album, *Loved*, is positively an auditory banquet. This sensuous combination of innocence and power was immediately picked up by Guerlain, one of the biggest fragrance houses in the world. Watersong, the lead track of the Cranes' Top 40 LP *Wings of Joy*, graced the company's Eurowide fragrance campaign. *Wings of Joy* in fact so impressed Robert Smith and Simon Gallup of the Cure that they invited the Cranes to accompany them on the entire Cure world tour. At this time, the Cranes have completed seven tours of Europe, a soundtrack for a British film called *Scarborough Ahoy!* and put out two more extremely well-received and respected albums, *Forever* and *Loved*.

Alison admits that it was Jim who started in music, playing around with a group of friends. She had always enjoyed singing, but had never seriously considered joining a band. The two, having become really obsessed with cassette recorders and tape players and reel-to-reel and stuff, took out a desperate bank loan for an 8-track recording machine. It seemed like a good idea at the time, Alison laughingly recalls, but it took us four years to pay off! That was the start of everything we did — we basically

(continued on p. 24)



The Cranes

The Cranes Interview continued from p 23

formed the group through that recorder. One has a sense that the two just sort of fell into their present position. We certainly never thought that we'd ever even release a record, she recalls. It has all gone from step to step really. It's kind of just like a flow between each.

After receiving much praise for their first release from several noted magazines, their vinyl LP entitled *Self Not Self* caught the attention of John Peel, host of the influential U.K. John Peel Show. Alison describes this time in her and Jim's lives with a sense of breathless surprise and cherished good fortune. Everything she recounts was kind of geared toward getting this record together and there was no money at all and we had to pay for it all. The album however was worth every anxiety laden moment of anticipation as Alison puts it. It finally came out, it took so long to get it together, we didn't imagine anything would ever happen with it. That same week John Peel called us and said he'd played the record and asked us to do a session with him. It was completely amazing.

But much more was in store for this band. Alison and James picked up band members Mark Francombe and Matt Cope in time to complete their first Dedicated EP *Inescapable*. The two were a boon to the Cranes, visual as well as musical development. Mark Alison explains, studies film and video at college, so he's interested in things visually. Mark eventually created all of the band's early videos and back projection. Matt on the other hand gained his experience by working as a stage technician in the Portsmouth area

as well as guitar tech at Cranes gigs. Matt — he's the best looking one we always say. Alison giggles softly. He's the one the girls like.

English bands like Suede, Mod and Blur have experienced difficulty with appealing to American audiences. The Cranes however have had nothing but positive feedback from their United States tours. Traveling with the Cure, they feel was an excellent start for them in America. They were extraordinary in their kindness to the Cranes, lending them support and allowing them to reach an enormous audience right after releasing their very first album. American audiences they have noticed are noisy and to afraid to shout at things. The band looks forward to American warmth. As Alison puts it, in some English or German cities they might like what you do, but they are not necessarily very vocal about it.

The band was heavily influenced by Joy Division whose emotional depth and musical simplicity inspired much of their

work. I think their songs just really kind of resonate. Alison gushes, they are real about real life things. Most of the Cranes songs are written about things that have actually happened to the band members. The lyrics reflect certain fragments of things that have happened, sometimes you get a sense of things that are moving so quickly and each day is gone before you know it. I think we sort of try to capture things on recording before they disappear again. Jim's lyrics for Lilies capture the moment with pure poetry. Alison's voice with utter monotone and dissonance. Goodbye! Goodbye! / I'll miss you! / And the sky puts on his grey cloak / And the day blows fear into / all the lonely souls / As they wander lost along the way.

The Cranes will be touring America again in January and February of 1995. Even if the baby doll scene isn't your speed, this band is an experience not to be missed. But if your hair is braded and Mary Janes do it for you, the Cranes will knock your overalls off.

Debra Kat is a Sophomore and a Bulletin Staff Writer.

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# Spade Ghetto Destruction:

## Rock and Roll Isn't Just a White Person's Music

by Geoff Saavedra

Straight from South Central. Los Angeles, it's... no, not another gangster rap group, but a hard-core/thrash outfit. Spade Ghetto Destruction: "it's a mix of just about everything - funk, metal, hip-hop, reggae, dance hall."

I was lucky enough to interview these guys in person, so I got to meet the lead vocalist. Listen to their debut release (Zoo Entertainment), and you'll understand my surprise. With such a loud growling delivery, I imagined a big built guy; Byron Bell is actually quite small. It's also interesting that Byron was originally a rapper, and now he sings vocals that are harder than Metallica's James Hetfield used to be.

This night Spade were opening for Body Count at the Limelight. I later found out that they had done the show for free! Plagued by technical problems, Leland Bell (guitar) continued to give his all. With Leland's pedal shorting out, we were given the opportunity to see how tight the band was. No one lost the beat, and they all knew what was happening. Leland would bounce back just at the right moment, when the guitar was indispensable. For the last song Spade Ghetto played a combination of "Murder" and "Time

Is Running Out," which is my favorite, and which also ran about ten minutes long, but no one got bored!

So what does the name mean? "Basically, destroying stereotypes of the ghetto. South Central Los Angeles," according to Leland. Byron adds that "Spade is the people, Ghetto is the ghetto..." "And Destruction is what we were all seeing at the time that the band was formed; 'cause the band was formed at the same time as the riots," finishes Joe (drums). But it was actually Damion (bass) who came up with the name. This isn't important so much for where the name came from, but to show what conscientious people we are dealing with here.

They play thinking men's (or woman's) music. Sure the music's loud and fast, but just check out the lyrics. "Check it out I know just what ya thinkin' about/ I'm guilty too. 'cause damn I know without a doubt/ I thought you

might have been a liar or a hypocrite" ("Stop, Look, Listen").

Unlike Body Count, Spade Ghetto have more of a groove. They're harder than Rage Against the Machine, yet keep more of a repetitive rhythm than Body Count. Spade Ghetto have found the perfect spot inbetween hard-core rap, and thrash. Leland, Damion, and Joe create a nice groove that has a circular motion to it - making a perfect bed for Byron to sing over. The rap influence, "a lot of old school rap, really into Run DMC early on," is very prominent in the repeating rhythms. Leland continues, "That's a definite influence for me, Run DMC, when they were doing the rock stuff with the rap."

Spade Ghetto Destruction, for now anyway, are the definitive cross-over band; they have laid down on the musical tracks, and they have let, without fear, the musical train run them over. But this type of music is on the rise. In

Manhattan we have Shootyz Groove and Biohazard, and then there's Rage Against the Machine, and Faith No More (every once in a while, anyway). Even Primus has some dabs of rap in the vocals (just listen to it for a while, and you'll get it). Of this increasingly popular musical style, Leland suggests, "It's a natural evolution of music, because a lot

(continued on next page)



Spade Ghetto Destruction

# Interview: Type O Negative 'Spewing what we think'

by Geoff Saavedra

"Branded sexist/ Labeled  
meist/ Want it clearer?/ Check the  
mirror" ("We Hate Everyone")

So what's all the fuss over Type O Negative about? The album came out in early '93, and it's now the end of '94 (just in case you didn't know) "Since we wouldn't get off our asses and tour until recently I feel like you get in, what you put in. You get out of it, what you put into it." Actually, it is in part due to exposure on that other station (Q104.3) that "Christian Woman" has garnered Type O some new fans.

So that you have an idea of who they are, they had a video on MTV for "Black No 1." That doesn't help you? Okay, maybe they're opening for Danzig on the current tour? Still nothing? Well then, read on and you might find out what kind of guys these are. Don't worry, Type O is far from death metal, most of their songs have a very pop oriented sound to it. Type O have a knack for mixing every type of music in one song—speed metal with acoustic ballads, as an example.

*Bloody Kisses* (Roadrunner) is the album, and the band is Crude, Rude, Stewed and Lewd. I was fortunate enough to speak to Rude (Josh Silver, Keyboards) while they were in Dallas.

"Whatever impresses people I don't care." That seems to be the overall feeling for the band. We hate everyone/We don't care what

you think."

Type O have a very unique sound. Like Faith No More, they use keyboards like Black Sabbath, they write very dark, gloomy songs, like any piece of Beethoven's, they don't write short and sweet tunes, each track is an opus of about 10 minutes. "[Peter (singer)] was classically trained. We don't play very complicated stuff, it's simple and basic. Although, structurally it gets complicated, you don't have to be Beethoven to play it. We're not trying to be Yngwie Malmsteen." Most of the time Josh can be heard in the background with his harpsichord sounding keyboards. "To me there is no reason keyboards shouldn't be in heavy music. The instrument can be used any way you want to. A lot of distortion parts on *Bloody Kisses* are keyboards."

I suggest picking up the album if not because it's a great piece of work, then because of

Fay Wray. Come Out And Play. It provides for wonderful answering machine material. No matter what everyone ends up thinking about Type O, they don't care. "If I suck, I suck, if I don't, I don't. We're not out here to change the world, to preach. We don't expect the world to think what we think. We're not preaching our shit. We don't expect the world to bend to us. We're just spewing what we think. And they do a great job of spewing it. For example at one point in the Roseland show, the guitarist and Peter scream into the

pickups of their guitars. And they do this at least five times! It was the wildest thing I've seen since Hendrix played with his teeth.

Also, during the New York performance Type O did a cover of Sabbath's "Paranoid," the same one that got them on the *Nativity In Black* album. It was an amazing mixture of "Paranoid" and "Iron Man." I had to listen closely to the lyrics to figure it out. Type O put their own slow beat to it, and I'm pretty sure that they played different chords to it. This version matches up to Belly's rendition of "Are You Experienced?"

Type O Negative are from Brooklyn, so I'm sure they'll play around here again soon, and this time, don't miss them!

"Expect nothing and you won't be disappointed."

*Geoff Saavedra is a Columbia sophomore and a Bulletin Staff Writer.*

## Spade Ghetto...

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of the people I know, black or white, listen to a lot of the same stuff. If they listen to hard-core music, they listen to rap as well. To me it's a natural evolution to mix the styles together."

Damion concludes, "Now the people have an opportunity to see that rock and roll isn't just a white person's music."

*Geoff Saavedra is a Columbia Sophomore and a Bulletin Staff Writer.*

# Avenue ABC-123

by Carey White

Red Yellow Blue and Glue I used to belong to a play group with that name Isn't that the greatest name for a play group? I'll use huge crayons on a painted mural decorated the hallway outside the room They had a trampoline inside And big mats

Do you remember those days? When we had our own cubbies? When we had to bring an extra change of clothes and underwear? Wearing bright, red Keds with striped socks and Osh Kosh overalls, we could finger paint for 3 hours straight and put play-dough on the floor so it could squish in-between our toes?

I remember using the box from the play-dough for an oven, and we baked pizza and cookies The best play dough toy, was, without a doubt, the Hair Beauty Salon, where you'd stuff the person with play-dough inside, put them in the seat, and crank out a new hairdo

Remember Miss Maryanne, and then Miss Molly, from Romper Room? And Sesame Street and 3-2-1 Contact, and Electric Company? Remember making play dates on the phone and saying to your friend, "Let my mom speak to your mom?"

Do any of you remember having the doll that used to get a diaper rash when you gave her bottle? She was pretty cool but I must say I was really a Strawberry Shortcake gal at heart I even had Sinda-Rite Strawberry Shortcake sneakers with her design on the bottom What about Miss Piggy sneakers? My roommate and I just found out we had the same exact kind—the lavender ones with Miss Piggy on the bottom! Of

course, that goes along with "The Muppet Show," on Monday nights at 7:30 on channel 2 (New York) Other TV favorites were "Captain Kangaroo," "The Brady Bunch," "Little House on the Prairie," "Little Rascals," "I Love Lucy," "Charlie's Angels," "Josie and the Pussycats," "Scoobie Doo," and "The Smurfs!" Remember eating chapsnck and Silly Putty? And remember Underoos? I've been in conversation with at least 15 students at Barnard who say they had Wonderwoman underoos (Speaking of Wonderwoman, did you know that before Lynda Carter, Debra Winger was Wonderwoman? I know, I couldn't believe it either) Remember saying up late to watch "The Wizard of Oz," and "The Sound of Music" on TV before school vacations? What a desire I have to be a little girl again We had such fun No worries—just going from one entertaining gig to another, we were carefree, laughing, innocent little souls

It's amazing how generations change so much, and how much we go in cycles Looking at pictures of my mother and her friends when she was 13 years old, I was astounded at the style of dress she had on Today only a 6 or 7 year old would wear it A flouncy prissy sophisticated yet prim and proper girly dress

My 12 year old sister wears mostly black mini skirts or palazzo pants to parties now My mother's friends all wore the dorkiest glasses and had the scariest hair concoctions And they were doing the in things I wonder what they would say if they saw how my sister and her

friends dress And what my kids will think when they see pictures of me at their age

Growing up as a kid today encompasses some interesting technological additions My youngest brother, who just turned 9 years-old yesterday, learned how to use the VCR at 2 years old He knows how to use a computer better than both of my parents Everything is getting faster bigger, and supposedly better Remember seeing a computer for the first time? First of all it took about 6 minutes to warm up We would have waited 2 hours if necessary They were amazing But as computer technology advanced, we began to get more impatient Now, if Microsoft Word doesn't open up within 6 seconds, I start biting my nails and cursing at the computer

Microwaves are the same way, it was almost a miracle that a baked potato could be done in 5 minutes Now, we stand by the machine demanding it to hurry—what do we want? Instant gratification It's so prevalent in our world today we hardly realize it anymore Car phones, cellular phones, xerox machines, beepers, e mail When we were four years old some of those things didn't even exist and if they did, they were seen as luxuries

More and more trinkets are taking over our daily life Is this better? How much more progress do we need or want? Is any of it in our best interest? I do appreciate many of the opportunities I have and my children will have because of these advances but sometimes I just think we should all take some time to go back to playing with Legos and the Fisher-Price school bus Carey White is a Barnard Sophomore

# Going Back to God?

by Ann McCarthy

Last year my recently Catholicized very into new age spirituality step mother Carol and my dad invited me to attend a workshop that had something to do with Buddhism and was being run by an ancient learned man with whose work Carol was familiar. I said I'd go but guiltily pulled out at the last minute to drive up to Vermont for a weekend of debauchery with my friends.

Carol expressed a worry that I would lose my strong sense of spirituality at college that I needed something like the workshop to support my spiritual side against the intellectualness she saw as a threat.

I thought her idea silly as I had been on the line between atheism and agnosticism since the age of the thirteen. The result was a combination of leaving Catholic school and of the fact that the person I most desired to emulate was my brilliant atheist older sister. This rejection of the religion I had been brought up in became vehement over the years because of many factors: the fact that women could not be ordained; the sickening acts of Father Porter and other priests; and most recently the way the priest at St. Ann's Christmas mass (the only mass that I have continued to attend) last year kept harping on Mary's virginity as if its conservation alone made women worthwhile.

And indeed Carol's fears were a little silly but not at all for the reasons I had supposed. Coming to college renewed my faith not entirely just a little. But

enough so that I have started attending church on Sundays a practice I promptly gave up once my mother stopped forcing it on me. Perhaps that does not seem

**But whatever causes this renewed faith, it is a strong faith that scares me a little. I feel intimidated by my religion, that the demands it makes are more than I can handle. And I still harbor doubts about the institutions and laws of my religion; some still make me very angry.**

like any big change but for me it is simply because my past feelings were so different. For instance in tenth grade when I was taking a class in world issues, I believed that all religion should be eradicated because it caused more problems than it solved.

The change I have experienced is the result of many different factors. On one hand reading Milton and Spenser for my

English class with their occasional harsh putdowns of Catholicism makes me wish I knew enough about the beliefs I was raised with to defend them to myself against such an intimidating critic. And there is the idea of being a Catholic surrounded by Protestants and Jews, the shallow pleasure I take in being in a sort of minority. But the strongest factor may be needing a way of connecting to my childhood and family being entirely severed now from the former and miles away from the latter. That may be the same reason why both my sisters and a friend of the family had similar experiences—in their deep dislike of their chosen colleges and their terrible homesickness they too became church goers.

But whatever causes this renewed faith it is a strong faith that scares me a little. I feel intimidated by my religion that the demands it makes are more than I can handle. And I still harbor doubts about the institutions and laws of my religion, some still make me very angry. And there is the chance that this is just a phase. But in any event how strange it is that I would find religion here at college in New York.

*Ann McCarthy is Barnard First Year.*

**Write for  
commentary,  
and let it all out!**

# JSU: The Nature of Community

by Karen Davis

During my first year of college at Tufts University I knew all the men in my class who wore kippot (the skullcap traditionally worn by Jewish men to remind them that G-d is above them). One of them transferred to Columbia year ago a year before I transferred to Barnard.

For me to know all the juniors at Columbia who regularly wear kippot would be next to impossible, but I did not transfer to Barnard so I could meet more Orthodox men or to be part of an even larger Jewish community. Having been raised with firm Jewish values and realizing the importance of my Jewish identity at Tufts, I sought a school with a strong Jewish community but I did not transfer because the Jewish community at Tufts did not fulfill my needs. There is much to be said for a smaller, more intimate Jewish community where I knew all of the active members by even more than a face or name or who was known for what.

At the Jewish community at Columbia and Barnard this is not the case. While there are many more Jewish sponsored clubs and events on this campus, I feel I know even fewer active members in the Jewish Student Union (JSU) and fewer people know me.

In a place like Barnard and Columbia where the Jewish student body is more diverse, it also incorporates a greater range of practices viewpoints. In the midst of this diversity I was part of a controversy that probably never would have transpired at

Tufts when a student submitted a proposal for the founding of a member under the JSU umbrella for Jewish gay/lesbian and bisexual students.

During the two weeks that passed between the announcement of the proposal and the vote on its passage by the general board of the JSU, members of the Jewish community including myself discussed and thought about the issues at stake constantly.

I immediately understood that the controversy lay with the strict prohibition against homosexuality in Jewish law and wondered if the proposal could be passed given the religious atmosphere at Barnard and Columbia. The issue is clearly not black and white and I feel as though I am running up against a wall every time I try to explain the arguments that were put forth to friends and family who are not part of the Jewish community here. In this political atmosphere I personally feel very concerned about making stereotypes especially within the Jewish community. Not all Orthodox students opposed the proposal and among the students who did they had varying reasons. I am still continuously reminding myself that it was only a few students who made subtly offensive comments at an open discussion about the proposal. However, what I found most disturbing was that some of the arguments against the proposal seemed to be motivated by homophobia and intolerance rather than specific, tangible reasons as to why the proposal should not be passed.

It has been about a month since the proposal was passed by

a very small margin as many of you know. All flyers and formal JSU literature must state in small print at the bottom that all member groups of the JSU do not endorse all other member groups of the JSU. The JSU still bears the name union and nobody has seceded from the JSU as some members said they would consider doing if the proposal was passed and I do not think anyone will. In fact there are now a few more Jews who can feel a little more included.

One month later I am still puzzled about the essence of a community. My synagogue at home was the first Jewish community of which I was a part. But that was not my choice. My parents paid the dues and unequivocally sent me off to Hebrew school for twelve years.

College is different though. Students chose which communities they want to be a part of and to what extent. Once I chose to be active in the Jewish community at both Tufts and Barnard, my Jewish identity was strengthened by my decision. But that identity is inseparable from the community and each community has left me feeling slightly different as a Jew in the larger community of the college campus.

*Karen Davis is a Junior at Barnard College.*

**WRITE  
FOR  
BULLETIN**

*The Heart of the Matter. . .*

## The Mighty What?

by Amy Leavy

The Mighty Morphin Power Rangers. Until a few weeks ago the name meant absolutely nothing to me. However, after reading an article in the *New York Times* I soon discovered that they are the characters of the hippest, coolest and most violent children's program on TV. What's the matter with me? I'm hip, I'm with it. I should know about these Power Rangers dudes. So the good journalist I am, I researched the topic. I asked my eight year old sister.

Mighty Morphin Power Rangers are these teenage martial artists who solve the world's problems by doing karate moves and by performing other physical contact, usually hurtful gestures. Oh I forgot to mention, they always win. Is this the entertainment of today's youth? Here I am, barely out of my teens, unaware of the most popular kid's show on television, not to mention all of the merchandising connected to it, and I don't even get the entertainment value of the show. Am I that old? Now, before you try and calm me down, saying "No, Amy, you're not old. You're a busy college student. It's impossible for you to know all of the hip, cool elementary school happenings nowadays," let me convey another anecdote.

While baby-sitting for a twelve year old boy, I received another dose of age alert. He asked me if I knew how to play any video games. Being the hip video game master that I am, I enthusiastically responded, "Yes, I'm a whiz at Pac-Man." Well, after about twenty minutes of laughing at my answer, the child had the nerve to say, "How old are you 35?" Now, now reader wipe away those tears. I got over the insult, but I did not get over what came next.

In order to "bring me up to date" on the latest trend in video games, the child introduced me to "Mortal Combat." Just the name mortal combat conjures pictures of blood and guts and pain and death and an "R" rating. However, the word "game" is not one of the usual connotations. Lest you fear that my mental pictures were exaggerated, the game is about blood and killing and violence. I could not believe that a twelve year old child was playing a game in which the object was to kill the enemy.

Well, if I'm not hip because I don't like the Power Rangers and I suck at Mortal Combat, I'll live. What ever happened to my childhood toys and games? What ever happened to toys and shows that did not involve the killing of another person? I might be old fashioned, but I thought children were supposed to be protected from violence, not taught it.

I remember the days of Shrinky Dinks. What ever happened to that toy? My best friend, Rebecca, and I would spend hours making useless plastic figures from Shrinky Dinks. Now, I don't even think they sell them at stores. My, times they are a changing.

What about Strawberry Shortcake or Holly Hobby? I loved them. I had a Holly Hobby bedspread and curtains. They were the coolest. Or how about Cabbage Patch dolls? I know that they are still around, but they are not nearly as popular. People were on waiting lists to get one back in fourth grade. Everyone had one. They all came with names and birthdays and each had their own identity. Mine was Penelope Marie. She was a preemie, thus she was bald. My father asked if he could get a discount because she was underdone. No such luck.

My brother, not to be sexist here, used to play with Transformers. You remember them. A car transformed into a robot. Granted, once a robot, it could shoot things. But it would only shoot other Transformers, never people.

Why don't toy manufacturers take a look back at those classic games. Lincoln Logs (my mother used to scream at us for never cleaning them up) pick up sticks and jacks were all great toys. Kids should rediscover them. In an age where so much attention is focused on crime and violence on television, it's astounding to me that the toys being advertised and popularized for children all have violent connotations. I may not be hip to all the new toys these days, but I do know that children imitate what they see and act out what's emphasized to them as important. By having violent programming and toys marketed at children, the television and toy industries, allow the serious problem of child violence to grow.

As for me, I think I'll stick to my Pac Man and Shrinky Dinks. Hopefully if I promise to clean them up, my mom will let me take out the old Lincoln Logs.

*Amy Leavy is a Barnard Junior and weekly Bulletin columnist.*

# Fine and Fierce Longings

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

*Come On—Let's Disagree*

Not too long ago, I met with some classmates to work on a group project. The group was an eclectic mix, which included a particularly arrogant guy whose personal demeanor seemed to be modeled on a parody of himself, rather than himself. By the end of the evening I was referring to him mentally as Mr. Slick, Studied, Smoother (3S). The very cadence of Mr. 3S's words, the way he obsequiously apologized for his divergent approach to the project, his attempt to try to subtly commandeer the situation — I found to be so personally offensive that I finally avoided looking at him at all costs. I just hope I wasn't too obvious. After 3S and the other woman left, I began to rail against him in the presence of my poor friend, who listened indulgently, and bemusedly, to my complaints. Instead of losing steam in my heated diatribe on 3S, I only seemed to pick up more as I progressed. My friend finally cut me off, though, by calling me an "elitist." I halted. I wasn't insulted, but she had caught me off-guard. As a result, I began to think about why I found 3S so abrasive, and if it was worth expending more emotional energy on him.

I am an elitist. She was right — although neither of us cast judgment on what it meant to be one. Regardless of what my friend said, the point is she opposed me. I was delighted. I think we have our most interesting discussions when we take different viewpoints because each of us must then identify what she resists in the other's argument, and conversely, we end up articulating our own stances with greater specificity. I still find it rare to interact with someone informally (i.e. out of the classroom or artistic setting) who feels very comfortable saying, "I completely disagree," who doesn't disagree to be belligerent, but who disagrees with the hope that it might help a person consider whether or not her opinions truly correspond to what she thinks. In the absence of an opposing force, voice, or opinion, I find that I'm not as sharp, because no one has asked me to clearly state my position; I tend to let the duller ideas suffice, resulting in stagnation and not a little boredom.

Some of my finer moments here at Barnard and Columbia include the times when I walk out after class and mutter to myself, "God, I feel ignorant." After I pause a moment to collect the bits of my ego that have slid into strange corners, I begin to think about why I privilege some aspect of an issue over another, why I overlook particular perspectives, or better yet, why I simply don't apprehend an argument in any other way. Although I may feel ignorant for a bit, the awareness of a challenge kicks my mental gears into motion and then I really start to think more seriously. Acknowledging that I may have had opinions that were products of rote thought urges me to discover what I really think, as opposed to passively accepting the professor's opinion, my peers' opinion, or society's opinions. As absurdly self-evident as this task sounds (to discover what you truly think, and how you think), it is probably the best any college can do to equip you with this skill. So I thank 3S. I thank my friend. I thank everyone who has ever offered me the chance to test the fabric of my precepts to see if they truly come from the inside, rather than the outside.

My thanks, however, are short. I think as a student body, we can be more vocal yet-not strident, but not so reticent either. And we need to start debating amongst ourselves, not just with someone who we perceive to be in a position of authority. The dialogue starts now, not after we leave the gates of Barnard. In short, let's disagree.

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

