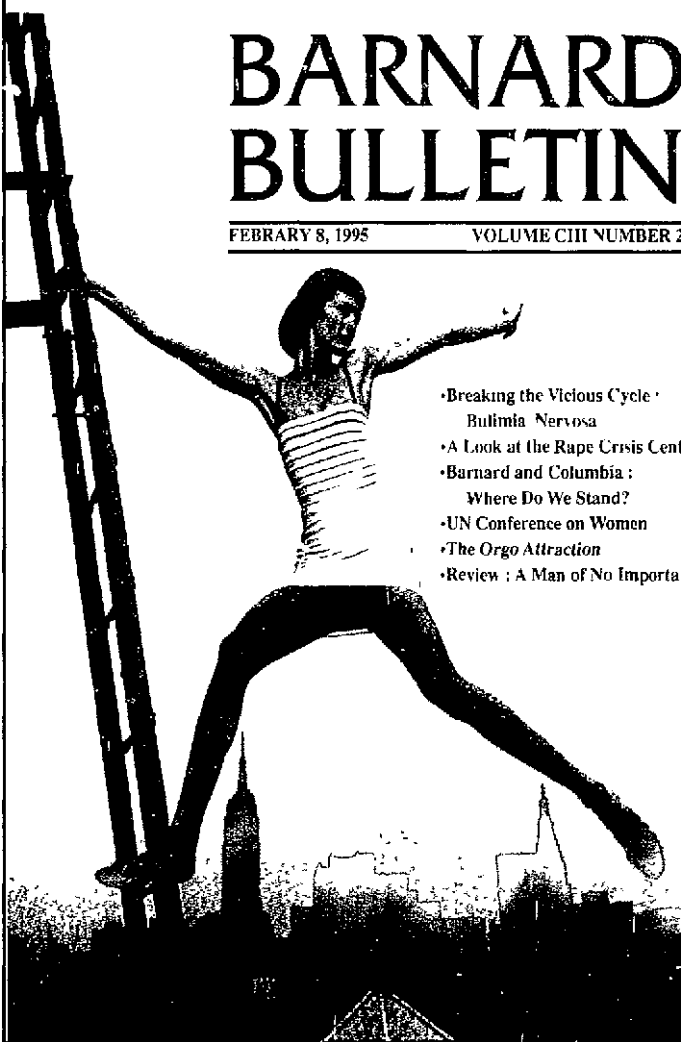


# BARNARD BULLETIN

FEBRUARY 8, 1995

VOLUME CIII NUMBER 2

- 
- Breaking the Vicious Cycle :  
Bulimia Nervosa
  - A Look at the Rape Crisis Center
  - Barnard and Columbia :  
Where Do We Stand?
  - UN Conference on Women
  - The Orgo Attraction*
  - Review : A Man of No Importance

## bear essentials

### FIRST-YEAR STUDY-SKILLS WORKSHOP

If you need help with note taking, time management, test taking and paper writing, this course is for you! Four consecutive Fridays: February 17, 24, March 3 and 10, 12 - 1:30 p.m., location TBA. To sign up, call Dean Webster at x42024 or e-mail CWebster@barnard.columbia.edu.

**TUTORING IS AVAILABLE** through the Dean of Studies Office, 105 Milbank. Students who anticipate they will need help in a particular subject should apply early in the semester, *especially if they need help in the sciences*. Please be aware that the application process may take up to two or more weeks, so if you need tutoring for an upcoming exam, be sure to submit a tutor request well in advance of the date of the exam.

Students who received tutoring last semester are reminded to turn in their evaluation forms as soon as possible to the Dean of Studies Office, 105 Milbank.

### BARNARD/SIPA JOINT DEGREE PROGRAM

Students interested in Barnard's joint degree program (A.B./M.I.A.) with the Columbia School of International and Public Affairs are invited to an information session on Thursday, February 23, at 2 p.m., in Room 1401, International Affairs Building. For further information, contact Dean Rumsdorf, x42024.

### HISTORY MAJORS AND PROSPECTIVE MAJORS

The History departments of Barnard and Columbia invite you to attend a reception, to be held Thursday, February 16, 4:30 - 6 p.m., in the James Room, Barnard Hall. Refreshments will be served. For more information, contact Lisa Tierston, x44733.

**SPECIAL INTEREST HOUSING APPLICATIONS** are

available at the Office of Student Life (210 McIntosh), the Housing Office (1st floor Sulzberger Hall), and from the Associate Director's Office in each Residence Hall. The application deadline is Friday, February 17.

### SENIOR CLIPBOARD

The deadline for ordering caps and gowns is Friday, February 24

Seniors who took incompletes in Fall '94 must submit all outstanding work by March 20 if they want to graduate in May. After submitting your work, be sure to fill out a "Work Completed" form at the Registrar's Office.

### PRE-MEDICAL STUDENTS

Dean Rowland will hold an important meeting on the application procedure for pre-meds applying to medical school in 1995-96. The meeting will be held on Tuesday, February 14, 12 noon, in the Sulzberger Parlor. A summary presentation will take place at 1 p.m. on the same day for those who cannot attend. If you are unable to attend at either time, drop by the Dean of Studies Office (105 Milbank) after February 14 to obtain the materials.

The Dean of Studies Office has compiled a list of summer programs. Ask at the receptionist desk if you would like to see it.

**SUPPORT GROUPS ARE BEING OFFERED** through the Barnard Office of Health Promotions and Mental Health this spring. The following groups will be meeting throughout the semester: **Adult Children of Substance Abusers**, Thursdays, 5:15 - 6:30 p.m.; **Bereavement Group**: Fridays, 11 a.m. - 12 noon; **Divorce in the Family**: Wednesdays, 4:10 - 5:10 p.m.; **Survivors of Childhood Sexual Abuse**: Fridays, 12:45 - 2 p.m. All groups meet in Room 119

Reid Hall. If you have any questions or are interested in joining, please call x42091.

### NEXIS AND CLIO PLUS DEMONSTRATIONS

for interested faculty and students will take place in the Library on the following dates: **Nexis**: Monday, February 6, 4:15 p.m.; **Clio plus**: Wednesday, February 8, 12:15 p.m. Meet on the second floor at the Reference Desk. One on one sessions are also available. For more information, please contact Karen Dobrusky, x43953, or email refdesk@barnard.columbia.edu.

## NIGHT-LINE

peer-counselors  
who are  
trained to listen:

Open  
10pm-3am

x47777

# BARNARD BULLETIN

**Editors-in-Chief**

Marganda Jorge  
Chandra Steele

**News Editor**

Gela Goldstein

**Science Editor**

Sheila David

**Women's Issues Editors**

Diana Adams-Ciardullo  
Heidi Nasr

**Arts Editor**

Caifil Martarella

**Music Editors**

Hilary Reiter  
Paula Vayas

**Commentary Editor**

Catherine Anne Pajak

**Photography Editor**

Micah Roberts

**Staff Artist**

Sunita Koshi

**Columnists**

Sam Kim  
Amy Leavey

**Layout Editors**

Anne E. Washburn  
Becky Karush

**Copy Editors**

Babette Hoffman  
Meghan Imrier  
Millette Mfary

**Business Manager**

Tomoko Yamahara

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

## VOICES

Graduation Speaker. . . . . 4

## NEWS

SGA Update. . . . . 5

A Look at the Rape Crisis Center. . . . . 6

## FEATURES

A Filmmaker's Gift. . . . . 7

How the Other Half Lives . . . . . 10

Fiction Feature: The Orgo Attraction. . . . . 11

Fiction Feature: Sketchy Bootie . . . . . 12

## WOMEN'S ISSUES

United Nations Conference on Women . . . . . 13

Breaking the Vicious Cycle. . . . . 14

Well Woman Questions & Answers . . . . . 15

## ARTS

Film Review: *A Man of No Importance* . . . . . 16

Arts Events Calendar. . . . . 17

## MUSIC

Butt Trumpet. . . . . 18

Peter Gabriel. . . . . 19

## COMMENTARY

Men and Women Are Different . . . . . 20

The Heart of the Matter. . . . . 21

Fine & Fierce . . . . . 22

Barnard and Columbia . . . . . 23

**Staff Writers, Spring 1995**

*Kate Angus, Amy Bautell, Vanessa Brennan, Deborah Cass, Jackie Donnell, Naomi de Silva, Madeline and Idelia G., Karen Kahn, Debra Katz, Sabine Lammiers, Andrea Lane, Ann McCarthy, Eliza Beth Michalson, Becca Miller, Julie Oh, Vanessa Richards, Taryn Roeder, Lam Rubinstein, Geoff Saavedra, Aimee Sims, Sarina Singh, Carey White, Ruth Wikler, Suzanne Scanlon*

# Let Seniors Speak!

Although this semester has just begun in earnest, the final days of spring will soon be upon us and with them graduation. Barnard's annual graduation festivities are a source of much joy and much anxiety for seniors and their families. The hectic days of thesis research, counting credits feverishly to make sure that yes, all requirements have been fulfilled, and scrounging around like a rabid animal for extra graduation tickets preclude that glorious day on which the latest crop of Barnard women hail a fond farewell to their undergraduate careers.

Every year a group of students, burdened with the task of arranging and executing graduation ceremonies struggle to find just the right speaker to grace the stage and lend the event the memorability which will make it a cherished day in the hearts of the students. This, as you might imagine, is no simple task. One strategy which might make it more simple, however, is consistently overlooked each year. Rather than go it alone, let the objects of all this worry get involved: ask the seniors who they want to speak at their graduation.

This may seem a simplistic approach to a complex problem, but perhaps the confusion and hassles which soliciting so many opinions entail would be compensated for by some creative and interesting suggestions. Not all students, especially in their senior year, can afford to contribute the time required to participate on the commencement committee. Nor are those students who are on the committee necessarily more qualified to choose a speaker than their classmates. These two facts do not suggest that the rest of the senior class has no interest in helping make the decision.

Students are allowed to nominate one of their classmates to be one of three student speakers at their graduation. Although this process is problematic in so far as it leaves the commencement committee with many qualified candidates to choose from (some of whom take the honor of nomination a bit too seriously and behave as though they are running for office, actively soliciting their peers' support with slogans and tedious phone mail messages, etc.), this situation is no doubt more just and more productive than having to choose a speaker without input.

Besides which many seniors believe that they have a definite right to participate in the planning of the day to which they look forward for four years. No one wants to listen to a boring student speaker or to a speaker who does not represent any part of her experience at Barnard. The same holds true for the main speaker whom the commencement committee will choose.

Student nomination of a speaker mitigates the chance of disappointment, or worse, protest at the last minute. By allowing students the opportunity to suggest speakers, those who ultimately make the choice will have a wider variety from which to choose and perhaps be confronted with options they never before considered viable.

Although it is understood that there are considerations of appropriateness, accessibility, and of course status, involved in the making the decision, there is no reason to assume any of these will be sacrificed to the whims of the masses. After all, graduation is a student event and the students want most to make it pleasant and memorable for themselves and their classmates. Interests clearly coincide here. Even if students are prone to dispense with the usual conventions, are they not entitled to some measure of freedom anyway? Surely no majority of students will want a ridiculous speaker, yet one who is out of the ordinary may still be salvageable. Ultimately the question is: do we trust our seniors to make a valid choice? If so, then there is no good reason to exclude them from making one of the most important decisions of their graduation. These students, after all, have spent four years learning how to make reasonable decisions and well-tempered judgments. To deny them the chance to exercise these skills is an insult to them and to Barnard.

---

## Editorial Policy

*In order to be considered for publication, all the Letters to the Editor must be signed by an individual or by 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 those of Barnard College.*

# BARNARD STUDENT GOVERNMENT ASSOCIATION ROUND-UP

**By Binta Brown, Officer of the Board,  
Student Government Association**

The Student Government Association kicked off the beginning of this semester by attacking several major issues on campus. First-year class President Kafi Brown and her fellow class officers presented a cohesive plan to the council regarding a resolution that expressed the intention of making a commitment to try and solve problems for Barnard first-years assigned to Eliot Hall. The first-year class officers sought suggestions from the Council as well as a resolution from the Council to back them in their pursuit of better first-year class housing. The motion passed.

The BC '98 board also sought suggestions to create a proposal to ameliorate problems created by the change in Physical Education registration procedures.

In other SGA news, the Council hosted its first of the many SGA open house study breaks it plans for the semester in Upper Level Mac. Club leaders described their organizations and solicited Barnard membership while Bacchantae sang. Students ate a variety of foods from wings to Chinese food to beans and rice. Many more exciting programs will be sponsored by the council, occurring in Upper Level Mac at the beginning of February 15, 1995.

The Council looks forward to Winterfest and hopes to see everyone participate in next week's events.

Any questions about SGA or Barnard Clubs can be answered by stopping by the SGA office in 112 Mac.

---

*SGA holds its weekly Rep Council meetings on Monday evenings in Sulberger parlor. Any one wishing to address the Council should contact Binta Brown to be placed on the meeting agenda.*

**WEIGHT CONTROL**  
complete programs \$125  
(\$75 full-time students)  
No calorie counting.  
Call Prof. Levitt  
(212) 479-7805

**HITCH THE SKIES  
WITH AIRHITCH**  
Carrrib/Mex \$189 R/T  
Europe \$169  
Coast to Coast \$129  
Call for FREE program  
description  
(212) 864-2000

**SPRING BREAK**  
*Nassau/Paradise Island,  
Cancun and Jamaica from  
\$229. Air, Hotel, Transfers,  
Parties and More!*  
*Organize a small group--earn  
FREE trip plus commissions!*  
Call 1-800-822-0321

**HELP WANTED**  
Men/Women earn up to \$480  
weekly assembling circuit  
boards/electronic  
components at home.  
Experience unnecessary, will  
train. Immediate openings in  
your local area.  
Call 1-602-680-7444  
Ext. 102C

*'69 Grad's hairstylist offers  
natural shaped-to-your-head  
cuts at a \$15 student rate.  
Carnegie Hall area. Call  
Tommy (212) 247-2934*

**IMAGE ESSENTIALS**  
Tweezing is endless. Be safe!  
Affordable, Painless, Expert  
Electrolysis  
"The Orgel Method," cited  
educator in *Glamour*, *Vogue*,  
*Self*, *New Woman*, etc. *GQ*  
*states* "Vivian's amazing--the  
guru of overgrowth"  
Effective, Stress-Free results  
Specializing insensitive skin,  
stubborn cases and ingrown hair  
removal 20% introductory  
offer  
Call 877-5944

# A Look at the Rape Crisis Center

by Julie Ann Boas

The Rape Crisis Center opened in February of 1992, despite an initial struggle for its establishment. There was some question as to the necessity of such a program on Columbia's campus. However, after extensive petitions and rallies, the Center has proven to be an asset and resource to the members of the Columbia University community.

The RCC is located in an upper level of Butler Library (in 509 Butler) and is able to help students in countless ways. Consistent use of the phone line have proven the Center's worth. A Rape Crisis Center volunteer said, "People definitely have to accept that rape occurs on college campuses. People have to accept that counseling can and does help people."

The operation of the Rape Crisis Center occurs through a variety of staff members and volunteers. Included in this group are part-time coordinators and two advisors. The advisors represent Barnard and Columbia Health Services. In addition to this well-trained and capable group are several student volunteers. To receive certification and work with their peers, these volunteers must participate in a semester long training course with the psychologists. Certification incorporates designating volunteers as peer-counseling or non-counseling members of the center and permits students to assist in different areas.

A myriad of resources are available through the Rape Crisis Center. The phone line is open Tuesday through Sunday from 7:00 - 11:00 PM. During these hours, students may call and speak

with a peer counselor about any concerns they may have. The center is not open for counseling during the day when it is open. In addition to counseling, the staff leads floor raps on relevant issues and maintains a library with pertinent information that is available to anyone. Besides

*The center has proven to be an asset and resource to the members of the Columbia University community.*

initial counseling, the center informs people of additional programming and referrals in seeking additional help. Dr. Richard Carlson, Director of Columbia Health Services, serving on the advisory board to the Rape Crisis Center, said, "It has been and remains to serve as a focus to people who have concerns for sexual assault and other issues such as incest or other violence, and to let people know what resources are available to them."


The advisory board's role includes working with the staff and volunteers, publicizing the Center and supplementary resources, and supporting programming and other relevant events. Members of this board, composed of several campus administrators, are committed to finding ways to make it work better or more productively. Dean Hick, Assistant Dean of Student Affairs of Columbia, said, "I believe it is a very important service provided to the university community. As a member of the advisory board, I would see my role as working to find additional ways to make the services better known and more efficient."

The Rape Crisis Center has become an integral part of Columbia University in the past three years. Carlson views it as a necessary amenity. "It has had an impact on campus. It has focused on information about sexual assault and violence. A number of people have been referred to further help. Think of campus without it. What would the campus do without it? It would be a problem. There would be no place for students who choose this route to go."

*Julie Ann Boas is a Barnard First Year.*

**MCAT**  
**DR. BLANK'S REVIEW**  
*THE BEST MCAT AND DAT PREPARATION AVAILABLE!*  
 Taught by PhD and MD  
 19 Years of Success  
**EARLYBIRD DISCOUNT!**  
**IN NY**  
**1-800-952-2402**  
**DAT / OAT!**

**THE AMERICAN UNIVERSITY OF PARIS**  
les sciences, les arts, les lettres, les langues  
*ALP prepares its students to be a part of an increasingly global society.*  
 Bachelor degree programs in ten disciplines  
 Fully accredited by Middle States  
 Traditional Junior Year Abroad curriculum  
 Special Visiting Programs which include study at the Sorbonne and other French institutions  
 Full range of Summer Programs  
 Contact our U.S. Office: BP 120, 80 E. 11th St., Suite 434, New York, NY 10003-6900  
 Tel: (212) 677-4870 / Fax: (212) 475-8205  
**ALP. The American university in Europe.**



# A Filmmaker's Gift

by Annie Washburn

When I first encountered Henry Jaglom at the Miami Film Festival on February 6 1994 I was filled with a kind of emotion that accompanies one on her first "love at first sight" I had experienced through him a kind of art that begins its journey of existence only in his mind. An idea that is acted and filmed and edited to comprise the patchwork quilt of film that is delivered to an unsuspecting audience. So today when I marched into Lehman Library with his complete collection of films to donate to Barnard's film library I was a g a i n overwhelmed with that same source of cinematic emotion.

Early last February when I executed my well calculated plan of meeting this man who had directed such films as *Venice/Venice* and *Eating* I hadn't read the newspaper articles which proclaim him "the most prominent and successful independent film maker in Hollywood." I only knew that I loved his movies. I only knew that through him I had seen the truth on film. I had found someone who knows things about people about emotions and about women and is willing to record them with imperfections and vulnerabilities for all those with the attention

to receive them.

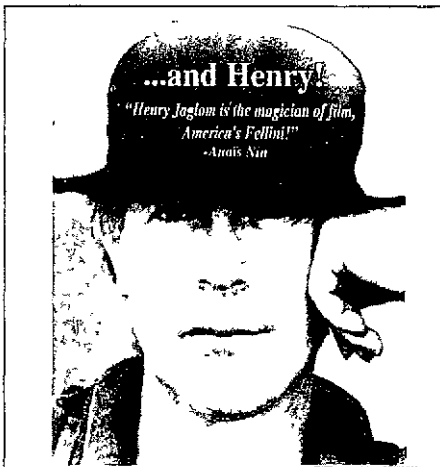
Now one year later having gotten to know him well I asked Henry to share his movies with Barnard because they deal with women's issues, with human issues and they are among the finest examples of contemporary art that exist on film today. These films captivate audiences who leave the theater with rare

Columbia Pictures

## A SAFE PLACE, 1971

"A Safe Place is a masterpiece! All the subtle dreams and fantasies which color our experience are captured on film for the first time." This is what **Anais Nin** said about Henry's first film which she promptly promoted on college

campuses around the country. His film debut began after the unexpected success of *Easy Rider* where Henry worked as an editorial consultant and was as a result given the funds to direct his own film. The movie which is set in New York twenty five years ago is about a young woman discovering the magic of her life apart from the mystery of childhood. This magical tale takes the viewer on a poetic journey on film its brilliant cast



Film maker Henry Jaglom

cases of self-introspection and intense levels of emotional vulnerability. They are a prescription for emotional confrontation and an almost sure fire guarantee for healing.

Barnard's comprehensive collection of Jaglom films include three which are not yet on video and are exclusive to our college library: *Babyfever* and *Venice/Venice* are still in the process of video distribution and sadly *A Safe Place* will forever remain in the archives of

includes **Orson Welles**, **Jack Nicholson**, **Tuesday Weld** and **Gwen Welles**.

## TRACKS, 1972

Without question the most powerful and moving performance by **Dennis Hopper** ever captured on film. *Tracks* is the story of a sergeant returning from Vietnam with a coffin containing the body of a comrade and crosses the country on a train haunted by hallucinatory

(continued on page 8)

## features

(continued from page 7)

configurations of reality and terror, the soldier becomes involved with various passengers, actual and imagined. This anti-Vietnam statement is a moving depiction of the emotional turmoil created by war, designed to alleviate the viewer from the atrocious violence of war. An official selection at the Cannes Film Festival the *Tracks* cast includes **Taryn Power, Dean Stockwell, Topo Swope, Alfred Ryder, Barbara Flood, Michael Emil and Zack Norman.**

### **SITTING DUCKS, 1980**

Two small time thieves (**Michael Emil and Zack Norman**) come together as a bizarre comic duo in a quest to make their childhood dreams come true. In a limousine stuffed with cash stolen from the mob, they take off to Miami where they plan to fly to a safe haven in Costa Rica. Along the way they pick up a singer/ songwriter/ chauffeur (**Richard Romanus**) plus two unlikely women they meet in the Holiday Inn (**Patrice Townsend and Irene Forrest**).

and the fun begins. A hilarious, comedy about sex, money and vitamins, with an exceptional cast who deliver comic performances of manic perfection. **CAN SHE BAKE A CHERRY PIE? 1983**

The touching love story which develops between two lost souls in New York City, *Cherry Pie* is a comic romance for the early 1980s. In an effort to depict loneliness and compatibility, Henry fills the script with the self introspection of Zee (**Karen Black**) and Eli (**Michael Emil**).

An official U.S. selection to the Cannes Film Festival, the cast of *Cherry Pie* includes **Michael Margotta, Martin Harvey Friedberg and**

**Frances Fisher.**

### **ALWAYS, 1985**

This film about love, marriage and divorce is a heart-breaking look at the real life trauma of Henry and his dealings concerning the breakup of his first marriage. Filming the movie in the actual house in which they lived, Henry cast his ex-wife **Patrice Townsend** as the woman that he is desperately attempting to become reinvolved with. In a successful effort at erasing the lines between reality and fiction Henry centers the story around a Fourth of July weekend in Southern California. When some unsuspected visitors arrive, the party begins. The painful emotion that Henry captures on film is an authentic record of the sadness of breakups which exist in a society with divorce as a popular option. The cast of this touching piece includes **Patrice Townsend, Henry Jaglom, Joanna Frank, Jonathan Kaufer, Michael Emil, Andre Gregory, Bob Rafelson, Alan Rachins and Melissa Leo.**

### **SOMEONE TO LOVE, 1988**

A genuine movie which

worked out quite like anyone expected. Aiding in his quest on this very special Valentine's Day are his girlfriend (**Andrea Marcovicci**), his brother (**Michael Emil**), a famous actress (**Sally Kellerman**), and his old friend and mentor (**Orson Welles**) in his final screen performance. Welles talks about women, men, love and movies summing up the wit and wisdom of a lifetime. An Official U.S. Selection to the Cannes Film Festival, the cast of *Someone to Love* includes **Henry Jaglom, Oja Koday and Dave Frishberg.**

### **NEW YEAR'S DAY, 1989**

In his comic exploration of modern relationships, Henry plays Drew, a frazzled, recently divorced Californian who moves to New York on New Year's Eve, only to discover that his apartment is still occupied by the previous tenants—three young women—one of whom, **Lucy (Maggie Jacobson)** is in the midst of a crisis of her own. For all concerned, in fact, it turns out to be time to move on. An official U.S. selection to the Venice Film Festival, the cast of *New Year's Day* includes **Henry Jaglom, Gwen Welle, Melanie Winter, James Deprel, Harry Miller, Irene Moore, Michael Emil, Miles Forman, and David Duchovny.**

### **EATING, 1991** a very serious comedy about women and food

On the occasion of her 40th birthday, **Helene (Lisa Richards)** has decided to throw herself a birthday party at her home and invite several of her closest friends. Since one of those friends, **Kate (Mary Crosby)**, has just turned thirty, and another, **Sadie (Marlena Glover)**, is about to turn fifty,

(continued on page 9)



Henry Jaglom and cast on the set of *Last Summer in the Hamptons*

centers around a movie director's puzzled search for romance and his attempt to find out why life and love haven't

centers around a movie director's puzzled search for romance and his attempt to find out why life and love haven't



(continued from page 8)

Helene expands her party to make it a three way affair inviting Kate and Sadie's friends to join in the celebration. Also present is Martine (**Nelly Alard**) a houseguest of Helene's from Paris, who is making a documentary for French television on what she describes as "Southern Californian Behavior."

As the party progresses - when the cakes are cut and the slices passed around - Martine discovers that not one of the dozens of women gathered there will take a bite. Helene's mother (**Frances Bergen**) and we start to realize that something much more significant and meaningful than just a birthday party is taking place. For as different as these women are from one another they all share one thing: the unique and powerful role that food plays in each one of their lives. The official U.S. selection for the Deauville Film festival, the cast of *Eating* includes **Daphna Kastner**, **Gwenne Welles** and many more.

### VENICE/VENICE, 1992

"Four Stars. *Venice/Venice* is an entertaining exploration of love, illusion and the dangerous magic of movies, as personal as a diary or a sonnet, as revealing as an intimate letter from a long time friend. Always emotionally alive, it is Jaglom's riskiest and most self-revealing achievement to date." **Bob Campbell**, *Newhouse Newspaper Syndicate* Dean (**Henry Jaglom**) plays a maverick American film director surprised that his most recent film has been chosen as the Official U.S. Entry at the Venice Film Festival. A beautiful French journalist (**Nelly Alard**) arrives at the festival with the apparent intention of interviewing the unique and eccentric filmmaker

In the midst of all the festival madness she is forced to confront the wide divergence between things as they really are and things as they seem to be both on screen and off. And so finally are we. Shot half in Venice, Italy and half in Venice



David Duchovyn and Maggie Jackson in *New Year's Day*

California, "*Venice/Venice*" looks at the profound effects movies have had and continue to have on our lives - our loves and our dreams of romance. The cast includes **Suzanne Berish**, **Melissa Leo**, **Daphna Kastner**, **David Duchovyn**, **Dianne Sallinger** and **John Landis**.

### BABYFEVER, 1993

For those who hear their clock ticking

In *Babyfever* Henry addresses an issue pertinent to all women: how does a woman balance her desire to have a baby with all the complex challenges of the world today? We follow **Victoria Foyt** in her critically acclaimed debut as she careers between her safe but secure boyfriend (**Matt Sallinger**) and her reawakened feelings toward a dominant but dangerous old

flame (**Eric Roberts**) who suddenly re-enters her life with a most surprising proposition. Thinking she may be pregnant, Gena attends a co-worker's baby shower where we meet a diverse group of women in their 30's and 40's who share with us their feelings about having a baby in the 90's. Cast includes **Frances Fisher**, **Elaine Kagan**, **Dinah Lenney**.

### LAST SUMMER IN THE HAMPTONS

(to be released 1995)

Currently in post-production Jaglom's new movie was filmed entirely on location in East Hampton Long Island. A large theatrical family is spending the last weekend of the last summer together at the decades-old family retreat which economic circumstances have forced them to put on the market. **Victoria Foyt** heads the cast as a young Hollywood actress whose visit wreaks havoc on this stellar group of family and friends led by matriarch **Viveca Lindfors** and made up of an extraordinary mixture of prominent New York actors, directors and playwrights. In the course of a very Chekhovian weekend a myriad of comic as well as serious situations arise and the family's secrets - of which there are many - begin to unravel. The stellar cast includes **André Gregory**, **Melissa Leo**, **Martha Plimpton**, **Ron Rifkin**, **Brooke Smith** and many other superb actors.

All of these excellent films are now available at the third floor media center at Lehman Library. Just ask for them. **THANKS HENRY!**

Victor Washburn is a *Bulletin Co.* Long On Editor.

# HOW THE OTHER HALF LIVES...

*Barnard's Scientific Dimension*

## Careers in Environmental Science

by Sheila David

Careers in Environmental Science were the subject of a recent panel discussion sponsored by Career Services and the Barnard Environmental Science Department. Six women—a mix of Barnard alumnae, Barnard faculty and representatives from possible employers—spoke to a packed room on Monday, January 30, 1995. The speakers were Pearl Peller, BC 86, Senior Staff Scientist at Woodward Clyde Consultants; Kimberly Gong, BC 93, Clinical Coordinator at the Columbia University Cancer Center; Lila Hicks, Associate Producer at the Discovery Channel; Alena Rocha, from the Green Corps; Green Corps was founded in 1992 to train young people as environmental organizers; Participants numbering about 10 this year but expanding to 20 in future years spend one year training to be organizers. They start out doing classroom training for three weeks then are sent out to work in a major city of their choice on a pre-established campaign for the rest of the year. Roche was assigned to New York City and has spent the past several months at NYU organizing students and is now focusing her efforts at Barnard and Columbia.

Jing Yang, the first speaker, discussed current trends in environmental fields. Yang mentioned Environmental Health as a growing field, particularly for those with experience in chemistry and toxicology. Another up and coming field is environmental education and communication, blending the technical and the non-technical. Yang cautioned that employers in the future will expect interdisciplinary skills combining management, education and science. She recommended that students explore potential career fields by speaking with those already working in the field, getting advice, doing internships, etc. Yang also spoke about the opportunities which her organization, the Environmental Careers

Organization provides. They place current students and recent graduates in internships with a variety of employers who work in the environmental field. They also sponsor career fairs and workshops and have published The Complete Guide to Environmental Careers available in Career Services. She emphasized the need for students to research career possibilities as early as possible to find out what they want to do and what they need to do to be able to pursue that option as far as education, training and experience.

Alena Roche, a May 94 graduate of Yale, spoke about her experiences working for the Green Corps. Green Corps was founded in 1992 to train young people as environmental organizers. Participants numbering about 10 this year but expanding to 20 in future years spend one year training to be organizers. They start out doing classroom training for three weeks then are sent out to work in a major city of their choice on a pre-established campaign for the rest of the year. Roche was assigned to New York City and has spent the past several months at NYU organizing students and is now focusing her efforts at Barnard and Columbia.

Lila Hicks, BC 89, is already well known to students in the Environmental Science Department as she has spent the past six years teaching the Introductory Environmental Science Laboratory. In addition to her duties at Barnard, Hicks has been an Associate Producer at the Discovery Channel for the past three years. She talked about the skills she felt had been

most valuable to her in her career so far: research skills, the ability to work with a team, the ability to communicate. Hicks encouraged anyone with an interest in combining science with a career in media, whether film, television, print journalism, public relations, etc., to seek out people already established in the field and talk to them, find out how they got to where they are now, and what advice they can offer to someone just starting out.

Kimberly Gong, a recent graduate, described the path her career has taken since graduating in May of 1993. Her first job was with the NYC Department of Health's Environmental Epidemiology Unit where she did two studies of cancer incidence. At the same time she was earning her Master's Degree in Environmental Toxicology from Columbia's School of Public Health. Her second job was with Columbia's Cancer Center where she was studying DNA polymorphisms and ethnic differences in lung cancer. Part of her job included recruiting patients for the study from Harlem Hospital where she put her communications skills to good use. Gong resigned from this job recently in order to devote more time to studying for the MCATs because she is now planning to pursue a career in environmental medicine. She recommended that students take hard science courses, particularly chemistry, if they are interested in pursuing any sort of technical or clinical career. Pearl Peller, the other alumna who spoke, emphasized many of the same

*(continued on page 11)*

## How the Other Half Lives

*continued*

(continued from page 10)

points as Gong, such as taking hard science courses and pursuing a more advanced degree. As an undergraduate at Barnard, Peller worked closely with Richard Bopp, a former professor in the Environmental Science department who is now at RPI. Through her experiences with Bopp, Peller worked with the Hudson River Foundation. After graduation she earned a Master's degree in Environmental Engineering from Johns Hopkins University, then joined the staff of Woodward Clyde, a mid-sized environmental engineering firm. Her particular area of expertise is in human health risk assessment. Peller mentioned the need to be flexible, to be able to move one's skills into different areas, in order to be competitive in the job market.

The speakers at the Environmental Careers Panel made it clear that one can pursue almost any career from an environmental angle. From their varied experiences all of them emphasized many of the same points, such as the value of networking, of researching and exploring possible career paths as early as possible, as well as the value of a strong technical science background to compliment a liberal arts education traditionally strong in communications skills. Both Stephanie Pfirman, and Yael Slonim, a current student at Barnard and student representative to the panel, emphasized the value of internships, and informational interviews, as a technique for testing the waters and exploring job possibilities.

Sheila David is a Barnard Senior and the Bulletin Science Editor.

## The Orgo Attraction

by Jordana Zeltser

I went to sign up for the laboratory. Not only was every lab section filled within 24 hours, but the waiting list was longer than the lines for physical education registration. I'm sure that three quarters of Barnard students had their name scribbled on one of the eight sheets on the bulletin boards of the 7th floor of Altschul. There was not a chance that I could get in. I know that it's a popular class—the subject is highly exciting, especially for a bunch of sexually mature women who are just looking for some pleasure in life. Being a senior, I knew that I would never have the opportunity to take this class again. I charged into Room 713. I found an elderly man slumped in his leather chair, his small blue eyes piercing the curtain of smoke that rose from the cigarette-filled ashtray. A woman was in the office sharing a puff with him, and when she cracked jokes they both engaged in a harmony of hacking. I stood at the doorway, a little nervous to approach them and begin the groveling process. The man noticed me out of the corner of his eye.

"Yes?" He spoke in a soft lisp.

I took a deep breath of smoke-filled air and then said, "Hi. I know that your labs are full but I'm a senior and I need this class for a requirement and I don't think that it's fair that first-year students are getting into a lab before me and I was wondering if there is any chance that you could squeeze me in to any section. I don't care. I'll even take one Friday morning that meets at 8 a.m."

I ran out of breath. The two scholars looked at me in astonishment of my saying so much in one breath. But this did not persuade them to accept me.

"I'm sorry, but the list went up last semester," the frail man spoke indifferently. "And all of these students who signed up before you do get priority. I'm sorry, but there's nothing that I can do."

Initially, I was devastated, but the one thing that Barnard taught me throughout the years is persistence. I was a senior, and there was no stopping me. "Is there any possible way that I could be put at the top of the waiting list so that when an opening comes I'll be able to get first shot? Remember, I am a senior and I won't have another chance at taking this course."

I don't want to bother you with the rest of the conversation. Words of pleading and rejection went back and forth for about twenty minutes, until he finally broke down and put my name at the top of the list. I had just taken five years off his life in these stressful moments. The woman who had stood there in silence the entire time just shook her head. "All this for a single lab." She leaned over the desk and grabbed the sign-up sheets. "I can't believe it. Over half the college signed up for this course."

I thanked the professor and headed for the door. As I left, the woman chuckled. "It's amazing how many students are attracted to organic chemistry."

I stopped abruptly. Organic Chemistry? I thought I was signing up for *Orgasmic Chemistry*! I couldn't bear to go back in there and rescind my name from the list after all that aggravation. I entered the stairwell with a sinking feeling that my final semester was going to be a living hell. Is it possible that all of these students had made the same mistake? My stomach clenched into a ball as I realized that I was trapped in this undesirable situation. Oh well, I could always become a doctor.

Jordana Zeltser is a Barnard senior.

# Sketchy Bootie

by Taryn Roeder

He leans over me wrinkling the blankets and pressing his left arm on my shoulder

Man I don't even know your last name I turn my head away my hair falls against the side of his face and I sigh *it's happened again*

I'm talking about random bootie here You've had it haven't you? The kind that just happens the kind that is supposed to be just for fun Let me offer a glossary definition for what my parents call

Taryn's completely self-referential language Play action fooling around going together making out that is what

bootie is This is what bootie is not sex Clear distinction right? If I start discussing random sex then I get into the whole condom/AIDS issue and that's just something I'd like to stay away from You can get that kind of information from Health Services Do we understand each other? What then is the problem with good clean fun spontaneous bootie?

This question has been on my mind since before break when my friend Brett (and this boy is badass let me tell you) said I don't want bootie I want someone

I want someone too but you know sometimes it's just fun

But it's so much better and means so much more if you care about the person

I hate it when someone other than me is right but Brett had a point there is a huge discrepancy between the way you feel when you're with someone you don't

know and the way you feel when you're with someone meaningful So why do I keep ending up with random boys who I've just met and will probably never see again?

Life is full of random events Maybe you receive an A on a paper for which you deserved a D Maybe you realize your roommate is actually your third cousin once



© Sandra Stryker

removed Maybe you find a *Sassy* magazine in your mailbox and upon reading it you discover that some weird corporate coup d'état has gone down behind your back that what used to be your favorite magazine has been bought out by a bunch of YM cloning just out of charm school fake feminists who have covertly moved the whole *Sassy* operation from the New Yorkian hub of publishing to the sleazy world of LA (I'd like to return to this issue at a later date. Because, personally, I feel very betrayed.) Maybe your best friend stops speaking to you and wigs his hair core while you are attending a party in Boston and then continues to ignore you once you get back to school (Sadly a true and horrific experience, but that's another story.) If strange and bizarre events happen every day what's wrong with getting some strange and bizarre play check in a while

There are two varieties of random bootie you can encounter hormone and esteem Hormone bootie is good if you are in dire need of a warm body beside you and if it makes you happy then power to you girl! Esteem bootie on the other hand is when you go with someone to obtain self-esteem or you get with someone so that you can feel pretty and desirable Self-esteem bootie seems nice at first but afterwards you may feel sort of sick At least I usually do

And what happens to the person you have random bootie with? If he's from another school maybe he e-

mails you a few times if he's a Columbia boy you might smile at each other knowingly talk normally and sometimes feel (almost) cool Of course it is also likely that you'll never see him again or if you do it's at a party and he spills a drink on you by the bathroom You may see him as you walk out of Kent stammering a flustered hello his way you may see him at a formal all dressed up but you have your friends and he has his friends so there's nothing really to say Maybe you wonder why he doesn't want to date you or maybe you wish he would stop calling you and asking you on dates because (goddamn!) it didn't mean anything

Two people I know have made no random bootie vows They are only going to be with guys who they really like from now on As for me the next guy who takes me on a date walks me to the door

(continued on page 15)

# Panel Addresses United Nations Conference On Women

by Diana Adams-Ciardullo

An international panel of women working for the United Nations Fourth World Conference on Women held a discussion about the upcoming Beijing on Wednesday evening at SIPA.

The discussion was moderated by Victoria de Grazia, Director of Columbia's Institute for Research on Women and Gender. The purpose of the panel was to increase awareness about the conference and address questions concerning its purpose and goals.

The conference, to be held in September, will address global issues concerning women's rights and the advancement of women in the next century. Thirty thousand people from all regions of the world are expected to attend.

The first conference was held in Mexico in 1975 during which the United Nations declared 1976-1985 the Decade for Women. In 1980, a second conference was held in Copenhagen and most recently in 1985, a conference was held in Nairobi.

De Grazia introduced the speakers and began the discussion with a few remarks about the importance of the upcoming event. Following her introduction, three individual speakers addressed the audience for approximately fifteen minutes each.

The first speaker was Gertrude Mongella, Secretary General of the World Conference on Women. Mongella, who is from Tanzania, made a strong plea for taking action in regard to women's rights as opposed to continued planning and discussion. She faulted the previous three conferences for not following up the elaborate planning with subsequent action.

Mongella spoke about a redefined relationship between men and women in which they work as partners on all levels from within individual communities to leadership on the national and international level. She brought into question the principle of human rights, democracy and 'developed' nations. Mongella cited statistics that illustrate how developed nations often don't fare any better than 'undeveloped' nations in many aspects of human and particularly women's rights. This is especially true in reference to representation in government institutions and roles in economic planning and development.

Mongella listed the ten issues that have been drafted as the conference's "Platform for Action." The following ten issues have been identified as 'critical areas of concern and obstacles to the advancement of women in the world: Poverty, Education and Health, Violence, Armed and Other Conflicts, Economic Disparity, Politics, National and International Institutions, Human Rights, Mass Media and Environment and Development. These ten, along with the suggested actions for combating them, have been published by the United Nations and are being discussed at regional levels before they undergo final negotiations by delegates in Beijing.

The second speaker was Dr. Soon Young Soon, Senior Liaison Officer of the Non-Governmental Organization Forum on Women. Soon spoke about the NGO Conference that will run parallel to the United Nations Conference in Beijing. The NGO Conference has two main goals: to influence the Plan for Action that the UN will adopt and to hold a forum

celebrating women and strategies for confronting women's issues in the 21st century.

The NGO Forum will address many of the same issues as the UN Conference in addition to other areas of concern identified in regional meetings such as rights for migrant women, rights for youth, profanity, sexual and reproductive rights, religion and greater respect for diversity within the women's movement. The slogan and goal of the conference is to "look at the world through women's eyes."

Regional NGO conferences have been held in preparation for Beijing. In Central America, rural women drafted their own platform addressing their personal needs and concerns. Specifically, their platform is concerned with women as victims and women's rights as citizens.

The final speaker was Rachel Kytte, Senior Policy Analyst of the International Women's Health Organization. Kytte has attended a multitude of United Nations Conferences in recent years and spoke about the growing influence women have had in this traditionally male-dominated arena. She praised women for their success as advocates and activists with non-governmental organizations and the media. Specifically, she said that women have been extremely effective in communicating how abstract terms and policy affect their daily lives.

Kytte said that in the ten years since the Nairobi Conference, the women's movement has blossomed on a global level. Kytte stressed the importance of continued work on women's issues in preparation for the next century and specifically in recognizing institutions that have

(Continued on page 14)

# BREAKING THE VICIOUS CYCLE

by Anne E. Washburn

In an enthusiastic and informative lecture on Wednesday night, Dr. Timothy Walsh, Professor of Clinical Psychiatry at the College of Physicians and Science, addressed members of the Barnard community on the topic of *Bulimia Nervosa*.

The lecture, funded by the Memorial Lecture Fund in the memory of Dr. Barbara Liskin, emphasized the crucial importance of the recognition and treatment of eating disorders.

Bulimia, which is characterized by binge eating and inappropriate compensatory behavior such as vomiting or diet pills, is most prevalent among young women between the ages of 18 and 25. Widespread effects of the "anti-fat" popular culture have taken their toll on the health of young women, especially within the last ten years.

Unlike the recognition of *Anorexia Nervosa*, another eating disorder which was commonly

recognized in 1930, references to *Bulimia* in publications as a recognized illness began as recently as 1980 and reached their peak in 1986. Although the main symptom of *Bulimia* is the physical characteristic of binge eating followed by vomiting, the disease is not confined to this. Dr. Walsh showed studies which indicate that the problem is perceptual as well as behavioral. One such study compared the overall eating habits of normal eaters to bulimics. The result suggested that while bulimics unquestionably binge with greater amounts of caloric intake, their non-binge meals tend to fall way below the average intake of a normal eater. Thus, the bulimic is consistently over-eating and under-eating.

Another common misperception about bulimics is what they consume when they binge. Bulk foods, usually in the form of carbohydrates, are not the main craving for a bulimic. Although each case is individual, on the whole bulimics binge on food

which is a fat/ sweet combination. Foods such as "cookies, coffee cakes and ice cream," are staples in the bulimics binge diet.

The reasoning behind the upsurge in eating disorders in the last ten years can be explained by the constant bombardment of the "anti-fat culture." "During the last thirty years the pressure to eat no fat, or be fat free has become more prevalent...setting the fertile ground for eating disorders." Dr. Walsh went on to explain that often in young women a mild episode of dieting can evolve into a dangerous eating disorder.

Illustrating his cultural theory, Dr. Walsh compared the cover of *Sports Illustrated Swimsuit Edition* from 1990 to some in the late 1960s. The difference in the young women on the covers was astounding. The models from the early editions were noticeably fleshy and soft, even to the extent that they had visible excess fat. The models from 1990 were toned and slim, with bodies of rare proportions.

Although bulimia is generally rooted in the fat-free cultural prescription, there are chemical reasons why it is able to maintain itself once it has taken hold. The "biological underpinning of the vicious cycle" is a hormone released from the small intestine called CCK. When the stomach is full and has processed the food into the small intestine, CCK is released to inform the brain that enough has been eaten. Another study done involving normal eaters and bulimics demonstrated the logical result that bulimics have less CCK than normal eaters. Patients with bulimia consistently reported that they were less full after identical caloric intake. A diminished biological signal renders diminished perceptions

## United Nations Panel

(continued from page 13)

failed since Nairobi. She emphasized that the women's movement needs to maintain a global face, asserting that all issues with regard to women are of global importance. According to Kyte, new obstacles have arisen within the movement, such as diversity in age and orientation. While other UN Conferences have had a homogenous population of women, Beijing will bring together a more diverse population of women. Several critics have questioned whether women are up to the challenge of such a conference. Kyte challenged the women's movement to "rise to the challenge of Beijing."

Followed by the three speakers was a question and answer session and a reception. An information table was set up in the lobby with literature about the U.N. Fourth World and NGO Conferences in addition to publications concerning women's issues from within the Columbia Community and other women's groups. More information can be obtained regarding the upcoming conference from the Secretariat for the Fourth World Conference on Women Division for the Advancement of Women by telephone (212) 963-8385, or through the Department of Public Information Planning and Special Programmes Section, (212) 963-1742.

*Diana Adams-Clardillo is a Barnard First-Year and a Bulletin Women's Issues editor.*

(continued on page 15)

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

**What services are available at Barnard for a sexual assault victim?**

A hospital visit is highly recommended after an assault, but medical treatment can be sought at the Barnard Student Health Services (4 2091). If the health services are closed, you can reach the Barnard Doctor on Call for more information (666 5838). If you want counseling or someone to speak to, you can call the Barnard Mental Health Services (4 2091) and speak with a professional counselor. The Columbia/Barnard Rape Crisis Center (4 HELP) provides confidential peer counseling, support referrals and advocacy while STAAR (4 3063) provides educational sessions on sexual violence. Additional support and referrals can be found at the Barnard College Office of Student Life and the Barnard Center for Research on Women. All of these resources are on campus, confidential, and a phone call away.

**Does alcohol play that big of a role in sexual assaults and violence?**

Alcohol is frequently implicated in sexual assaults. A Columbia University study (New York Times, June 1994) found that 90% of all reported campus rapes occurred when alcohol had been used by either the assailant, the victim, or both. Numerous other studies (Koss & Harvey, 1991; Parrot, 1985) found that 33%, 66% of rapists and 50% of rape victims had consumed alcohol prior to the rape. Alcohol use is NO justification for rape, but we can't ignore statistics such as those cited above. Alcohol is used as a disinhibitor, a way to reduce a victim's resistance, and as a cue to perceive a woman as loose or more interested in sex. Alcohol often diminishes our capacity to make careful and reasoned decisions, and this can have a dramatic effect on our future. It is a fact, alcohol does play a role in the incidence of some assaults, and we must educate ourselves as to the potential implications of our behavior.

This information is brought to you by STAAR.

To submit questions to the Well Woman column, leave questions in the slot of the Bulletin office door in Lower Level McIntosh or send your questions through campus mail addressed to the Bulletin, attention Women's Issues editor.

# Mock Trial

## April 4, 1995

Alcohol and Substance Abuse Program



## BREAKING THE CYCLE

(continued from page 14)

Another biological explanation for the bulimia sufferer is the capability of the stomach of a bulimic to become far more distended than the stomach of a normal eater. Gastric emptying, which controls the amount of food which leaves the stomach, controls the amount of CCK hormone that is released. This cycle of miscommunication between the body and the brain perpetuates a cycle of worsening conditions for the body.

Although the number of bulimia sufferers over the last ten years have risen, the story of bulimia is one of progress. There is an advanced understanding in the nature of the problem which allows doctors to more readily devise programs of treatment. Although doctors are still a long way from home, it is progress none the less.

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

## sketchy bootie

(continued from p 12)

kisses me lightly and then says goodnight—oh man. Give me stars and moonlight and a lilted ending on the front steps (minus the puddle skirts and sexism, add a pair of used Levis and mutual understanding) over random wet sticky bootie on a couch at a party anytime.

Is this a case of "as my friends call it, 'Taryn giving advice that she doesn't follow herself'?" I don't think so. And look, I'm not saying you should save your kisses for only that special someone who you think is the one. No way. But honestly, don't you agree that the bootie is so much better emotionally if he's the kind of guy who's going to stick around or more importantly if he's the kind of guy who you're going to want to hang out with later? Aw, man, let me tell you, the bootie is so much better when you know his last name.

Taryn Roeder is a Barnard First Year and a Bulletin Staff Writer.

# A Man Of No Importance

by Elizabeth Michaelson

The man in question is Alfred, played by Albert Finney, an aging bus conductor, would-be director, and closeted gay man in 1960's Dublin.

Alfred who directed a failed *The Importance of Being Earnest* several years previously, longs to transform his mundane life. He plans to stage his his coup de grace, Wilde's *Salome*. His theater group seems to consist entirely of a Greek chorus of bus passengers, who, along with Robbie the bus driver (Rufus Sewell) provide Alfred with an audience for his poetry recitals each morning. Alfred has as yet no one to play *Salome*, but when Adele Rice (Tara Fitzgerald) boards the bus, Alfred finds his princess.

Adele has just moved to Dublin from the provinces, and though surprised at being asked, she agrees to join the troupe. Rehearsals begin, despite the resentment of the butcher who longs to reprise his role as Algernon in *The Importance of Being Earnest*. He sulks about this when not flirting with Lily (wonderfully played by Brenda Fricker), Alfred's sister, who cannot understand why her brother reads so much or is still single. Carney, the butcher, when not holding a pig's head aloft in an unconscious imitation of *Salome*, sets out to thwart the production by complaining to the local ecclesiastics about the alleged immorality of the play which is

being performed in the parish hall of the church. Meanwhile, Lily plots to set up Adele with Alfred, to the embarrassment of each. Alfred thinks that Adele is an innocent and naive girl.

Alfred is due for a rude awakening. When Adele runs from rehearsal crying and he subsequently finds her in bed with an old boyfriend, Alfred is shocked. Then he spots his beloved Robbie kissing a woman, and decides to throw caution to the wind. Murmuring, "The only way to resist temptation is to yield to it," (one of Wilde's epigrams), Alfred dresses himself up as an Edwardian dandy and cruises a gay bar.

Poor Alfred can only be noble in his failure; his actions are a series of humiliations. When he discovers Adele in a compromising position, we see not only his point of view but hers. We see the spectacle of a dumbfounded man with bulging eyes and a stricken face. He is reduced to comedy. When Alfred finally gets up the courage to approach a young hood in the bar, we know as soon as they enter the alley that Alfred will be bruised and humiliated. The audience is not allowed the luxury of harboring the fantasy about the grandness of Alfred that he does. We can admire the perseverance of this aging and unattached man, looking for "Art" and settling for a bus, and adoring his blithely heterosexual driver, Robbie. But still, we are reduced to laughter, not tears for his small time

tragedy

Such is also the case with the film's soundtrack: it directs the audience to what they are supposed to recognize as cues to laugh. But more often than not, the music merely mocks the scenes. When the theater troupe, consisting of elderly men and women looking outlandish in their costumes, enters the stage out opera is played in the background to demonstrate the incongruousness of these rather humdrum people filled with the intensity and drama of the play.

So we are forced to pity, not pathos. When his production of "Salome" is canceled and Alfred is found beaten-up in the alley of the gay bar, we feel sorry for him. When his small-minded supervisor informs Alfred that Robbie has been transferred because he no longer wants to work with him, we feel even more sorry for him. Since Alfred is in nearly every scene, and the film is shot almost entirely in close-ups, it is impossible to not identify with this man.

While the film is warm and moving and funny, and I liked it despite my criticism, it consistently chose an easy solution to the problems of character by focusing on the comedic aspect. I recommend it for anyone who doesn't mind what they call a "feel-good" movie, especially if you have no problem understanding accents.

*Elizabeth Michaelson is a Barnard Junior and a Bulletin staff writer.*

**Watch Movies.  
See Plays.  
Visit Museums.  
Write for Arts  
Contact Cathi at x42119**

**Employment Opportunity!**  
Small Non-Profit  
Organization seeks  
sophomore or junior for paid  
office assistance job.  
Approximately 12 hours a  
week. Flexible. Send or Fax  
resume to 800 3rd Ave. Suite  
3702  
New York, NY 10022  
(212) 754-6227



# ARTS EVENTS CALENDAR

## Dinners

•The Barnard Art History Club will hold a pot luck dinner on Feb. 8 from 6:30 to 8:30pm in 212 McIntosh. Bring food and ideas for future events.

## Dance

•The Joyce Theater, 175 Eighth Ave. Phone 242-0800 for Reservations and Ticket Prices. Box Office Hours: Mon. 12-6pm, Tues.-Fri. 12-7pm, Sat.-12:1pm & 2-7pm and Non-Performance days 12-6pm.

**Maggie Gillis.** *The New York Times* calls Maggie Gillis a dancer of "flameliike intensity," the *San Francisco Chronicle* says, "no one comes close to her extraordinary artistry," and *New York Newsday* says, "Gillis is an essential part of the universe of dance." This season Gillis celebrates her 20th anniversary as a performer with new works and recent repertoire that showcase her originality, versatility and charisma. Maggie Gillis will be performing from Feb. 14-19.

## Exhibitions and Permanent Collections

•The Studio Museum in Harlem, 144 W 125th Street between Lenox & 7th Avenues, Phone 864-4500, Gallery Hours: Wed. thru Fri. 10am-5pm and Sat & Sun. 1-6pm. Admission is \$3 for students.

### Emma Amos: Paintings and Prints, 1982-1992

Continuing the Studio Museum's dedication to showcasing the work of African American artists in mid-career, this ten-year survey of the painter and printmaker Emma Amos will be presented Thru March 12.

### Sam Gilliam: Recent Monoprints

This exhibition presents recent large-scale prints and monotypes utilizing screen printing, intaglio, woodblock, offset lithography, and collage by renowned artist Sam Gilliam. It will also reflect on the artist's aesthetic concerns dealt within his paintings.

### The African American Experience on Video

In its continued exploration of the African-American experience, The Studio Museum in Harlem will present two important documentary videos which survey pre- and post- Civil Rights in America—*Eyes on the Prize I: 1954-64* and *Black Power in America: Myth or Reality*. The Museum will show two episodes *Eyes on the Prize* on three consecutive Saturday afternoons from Feb. 4-18 and on Feb. 25 the Museum will present *Black Power in America*.

## Film

•Film Forum, 209 West Houston Street, 727 5110

### Buster Keaton Feb. 10 to March 16

Born during a cyclone (or so a family legend goes), Joseph "Buster" Keaton (1895-1966) began convulsing audiences at the age of three and, nearly thirty years after his death, he's still dropping em in the aisles from Minneapolis to Marrakesh.

### The Navigator

(1924) Keaton's top money-maker began with the biggest prop of his career, an ocean liner. Pampered playboy Buster ("Living proof that every family has its saps") is stranded with equally helpless airhead Kathryn McGuire—and then the cannibals attack.

The Navigator will be shown Feb. 10/11/12/13 at 2, 4, 30, 7, 05, and 9:35pm.

### Cops & The Playhouse & Convict 13

Monstrous hordes of *Cops* (1922) pursue Buster after he's mistaken for an anarchist, while as *Convict 13* (1920) he escapes Death Row. In *The Playhouse* (1921), nine Keatons strut their stuff in a minstrel show.

The three films will be shown Feb. 10/11/12/13 at 3, 20, 5, 50, 8, 20, and 10, 45pm.

## Theatre

•The Marion Victor Studio Theatre in Milbank Hall

**Trifles.** The 1917 feminist classic by Susan Glaspell about murder in the Midwest is directed by Denny Partridge and designed by Barnard senior Whitney Lockhart.

The play will be performed Feb. 9 at 5:30 and 8pm, and Feb. 10-11 at 8 and 9:30pm. This event is free and seating is limited so call 854-5638 for reservations.

•The Minor Latham Playhouse in Milbank Hall  
**Talk to Me Like the Rain and Let Me Listen & I Can't Imagine Tomorrow.** Two one-act plays by Tennessee Williams directed and designed by Douglas Parky Lee in conjunction with Andrea Olenik's senior project.

Performances will take place on Feb. 9 at 6:15 and 8:45pm and Feb. 10 & 11 at 8:45pm. Admission is free.

If you have an event you would like publicized, send the appropriate information to the Barnard Bulletin office or contact Cathi at X42119.

# Butt Trumpet: *Primitive Enema*

by Tom Sanford

Butt Trumpet's *Primitive Enema* is the worst punk rock record that I have ever had the misfortune of listening to. I cannot fathom how this Los Angeles based band was ever even considered for a record contract. The only possible explanation for this travesty that I can come up with is that it was a half-assed attempt by FMI to jump on the West Coast punk rock band wagon.

At the very least the title *Primitive Enema* is a telling one since listening to this catastrophe is exactly what one would imagine a primitive enema to be like: relentless and drawn out torture. As soon as one takes the CD out of its case he or she is greeted by a delightful picture of someone's backside. Each song on the album is overloaded with tasteless lyrics and poor attempts at catchy choruses. For the most part the songs reminded me of a two bit imitation of the Descendents, but

minus all charm, humor, and taste. The majority of the songs sound as if they were written by an elementary school student who just learned a plethora of new bad words. The first song on the album,

"Clusterfuck," is a great example of this, with its charming chorus: "I love you but I fuck your friends." Another one of my favorite little selections comes from "I've Been So Mad I ate!": "Shut fuck, hell ya shut fuck/ you can eat the corn out of my shit." It is lyrics such as these that makes Butt Trumpet so special.

In an effort to divert the listeners attention from their lack of talent, Butt Trumpet takes every chance to insult others. Time and again Butt Trumpet refers to plastic people and fake fucking assholes in both their lyrics and liner notes. Butt Trumpet may have all the integrity in the world, however, there is no getting around the fact that they suck. Another one of the tracks on *Primitive Enema* is called "I Left My Flannel in Seattle," now Butt Trumpet can mock the Seattle band

wagon, but the fact remains that while some of those bands lacked ethics, they did at the very least have some talent, which is more than can be said for Butt Trumpet. Butt Trumpet should spend much less time complaining about sell outs and spend more time writing some decent music. Besides, if Butt Trumpet are real punks themselves, what are they doing on a major label?

Butt Trumpet's first single should be out soon. It is a song by the name of "I'm Glib And I Don't Know Why." This is probably one of the better if not the best tracks on the album. That is not saying too much.

Finally, after listening to *Primitive Enema* several times I will say one thing to the album's credit: The album does have the "so bad that it's kinda amusing" appeal, however, it is not quite funny enough to be worth purchasing.

*Tom Sanford is a Columbia first year and a Hultenn Staff Writer.*



Members of the band Butt Trumpet

# Peter Gabriel's Secret World

by Paula Vayas

I love the roar of a crowd. For me there is nothing so exciting as hearing an entire stadium of strangers unite for mutual admiration of one person. From the first chords of the opening song resonating through the stadium after that moment of transient silence before it all begins to the last glimpse of the artist before he leaves the stage one final time barely anything I have ever experienced gives me such an utter rush. *Secret World Live* (Geffen) opens with this moment of shared anticipation before Peter Gabriel begins to take us on his journey through the human experiences of love, life and death.

Seldom does an artist as talented as innovative as indescribably brilliant as Peter Gabriel arrive to help lead the music world into a veritable revolution. In his twenty six year long career Gabriel has participated in Amnesty International's

Human Rights Now tours, developed the WOMAD organization to promote the arts from cultures spanning the globe and rallied for political, social and human equality. He has penned such influential songs as *Biko* (a homage to slain anti-apartheid activist Steven Biko), *Red Rain*, *Solshury Hill* and *D.I.Y.* as well as created the perennially favourite *In Your Eyes* which has over the course of nine years become the theme song for Gen X romance.

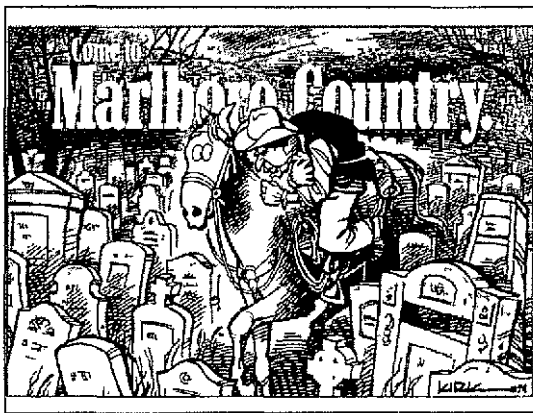
The test of any band is how well they perform live. No matter how brilliant the

songs or how much time was put into post production polishing the singer who fails before his audience is doomed to a short lived, unrespected career. However, the singer who when playing live allows his songs to take on new dimensions and to break from their previously set structure is one who will create for himself a loyal and admiring following. Gabriel demonstrates his prowess on *Secret World Live* through new angles on old favorites and an emotional interpretation of songs which already had gained the respect and the affection of his fans. The double album begins with the gem of Gabriel's 1992 release *US*, *Come Talk to Me*. A powerful plea for communication, *Come Talk to Me* is a fitting opener for an album filled with songs about the human experience. Gabriel is inviting his audience to enter into his heart to experience the pain of separation

and abandonment of miscommunication and injustice. The bridge of the song is a fitting summation of all that which Gabriel tries to express in his music: it is a perfect verse of a hope for understanding. I can imagine the moment/ Breaking out of the silence/ All the things that we both might say/ And the heart it will not be denied/ Till we're both on the same damn side/ All the barriers thrown away.

By consistently taking music to areas heretofore unexplored and by raising the consciousness of listeners the world over, Peter Gabriel has proved to be one of the most evocative artists of our time. He has put into words all that we cannot seem to express; he has raised his voice against injustice and has provided a soundtrack to the lives of millions of people.

Paula Vayas is a *Barnard* first year and a *Bullfinch* Music Editor.



# Men and Women are Different

by Catherine Anne Pajak

Men and women are different. John Stossel alerted the nation with this ground breaking discovery for an hour on prime time TV during an ABC special entitled *Men Women & The Sex Difference*.

Stossel explained that his children's sex stereotypical (i.e. girls playing with dolls over other toys) behavior despite his unsexist parenting prompted him to investigate his gut reaction that boys and girls are just different. Of course Stossel proved his theory that men and women are biologically different in more than the obvious ways.

Citing differences within brain structures, Stossel attempted to explain women's societal disadvantages. But the message is confused: slivers of frozen brain tissue are being used to explain social and political inequalities.

New scientific research has been done on the differences between female and male brains: the effect of testosterone injected into the female monkeys in utero, the study of newborn babies facial expressions and the different reactions of young children. Testosterone produces aggressive female monkeys who act just like male monkeys. Newborn female babies study others faces perhaps why women read people better.

These differences do exist.

The research also suggests that males are better at math.

But Stossel's program unfortunately mixed issues of brawn and brains. Men's math abilities are unrelated to their weightlifting accomplishments. Because women do not have the same upper body strength capabilities as men, perhaps firefighting forces will not be equally half male and half female. But some women are still qualified better than some men to perform tasks of firefighting and jobs of statistics. In jobs that actually require physical prowess to meet the demands of the job, strength requirements should not be reduced to allow more women opportunities to be firefighters. But is fighting over the number of pull ups required at the core of the issue?

No. By misdirecting and misrepresenting the women's rights movement. *Men Women and the Sex Difference* and the research it reported on undermines and illegitimizes the women's movement. An hour of prime-time TV was devoted to demoting the real concerns facing women.

We have come a long way Stossel said, as a picture of Clinton and Congressional leaders flashed across the screen, but why haven't women gone further? Why is it that most leaders are men?

It is not the differences of our brains.

The same research that says men's brains enable

them to be better leaders, suggests that women are more suitable to be nurturers and teachers. But the highest paying most prestigious teaching jobs, full professorships, tenured positions are reserved for men. The American Political Science Association reports that only 16% of college full time faculty are women.

If women are better suited to be teachers, why aren't there more women in prestigious teaching jobs? It is not a question of brains. It is not a question of brawn. It is the differences that society creates between men and women. Furthermore, it is the value judgements that society associates with the word "different" different as better and different as worse. We are looking for differences to legitimize our sexist society.

Women are nine times more likely than men to quit their jobs because of sexual harassment. Almost two thirds of all illiterate people in the world are women. Battering is the greatest single cause of injury to women in the U.S. In 1992, women earned 66 cents for every dollar men earned. More than 100 countries have no women in parliament at all. Wives employed full time outside the home do 70% of the housework.

It is a different life for women.

Should we do gender difference research so that PC non sexist parents do not feel guilty about their children's stereotypical sexist behavior? Do we not want parents concerned about their sons playing with guns? But shouldn't we be worried? Shouldn't we be worried when our children use carrots as make believe guns? And shouldn't we be worried about the way in which difference research may be used?

In the 19th century, *Why College Is Bad For Girls* pamphlets were widely distributed, women's delicate brains would be hurt by the knowledge. The propaganda will be updated for the 21st century based on this new scientific research: men are "naturally" assertive, aggressive, women are "unnatural," women studying math is "unnatural," women leaders are "unnatural."

And unfortunately these suggestions are not far fetched. Only a month ago our national leader, Speaker of the House, Newt Gingrich, while giving a college lecture, stated that women cannot serve on combat troops because everyone knows that women get infections when being in a ditch for 30 days.

What are we teaching ourselves?

Experiments exploring the differences between the sexes have meant I do not doubt that. But knowledge is powerful. How will this research be used? What will be the results of this research that focuses on the first 72 hours of life to determine a sex's place in society and its more women's predisposed situations of the next 72 years?

Catherine Anne Pajak is a Sophomore and the Bulletin Commentary Editor.

# The Heart of the Matter

by Amy Leavey

## The Great Barnard Smoke Out

Barnard College has made the best decision in its recent history since deciding to admit me to the class of 1996. Yes, ladies and gents I am about to compliment the Barnard College Administration. Take a deep breath, note the clean, pollutant-free air. Thank you President Shapiro for making McIntosh Student Center smoke-free.

While I have been caught lighting up from time to time at the West End, I am not a smoker. Never have been, never will be. I actually can't stand the smell or taste, but after I've had a few beers I don't really notice it. So, this smoke out decision just delighted me to tears. The one thing that consistently aggravated me, almost as much as the lack of tables in McIntosh, was the faint cloud that sat above half the room. Smoke and stale bagels do not mix.

I'm sure that there is a faction at this institution not pleased with this recent decision. This college always has dissenting factions. Someone out there is yelling Smokers Rights or some other ridiculous slogan. Personally, I don't think smokers have rights. Unlike the millions of other ethnic, religious, and minority groups in this country, smokers chose their method of separation. No one is born a smoker. I've never heard of a baby born with a Camel hanging out of his mouth or a pack of Marlboro Lights stuck in her diaper. No three year old has ever asked me for a light and no toddler has ever begged me for a drag. Smoking is a formed habit. Whether you began inhaling nicotine in high school by the flagpole before class started (that's where all the smokers congregated at my high school) or in college because your first-year roommate was so annoying you needed to let off steam (literally), you made a conscious choice to light up.

Smokers have no rights. There is no Constitutional Amendment stating that Congress shall make no law abridging one's right to pollute his/her lungs and damage his/her heart. Smoking is a privilege granted to people who want to harm their bodies and inflict damage on others and is sustained largely by the wealthy and influential group of Americans known as the Tobacco Industry. By contributing millions of dollars every year, the industry buys politicians and is able to control the lives and health of millions of Americans, many of whom are children.

If it was up to me smoking would be outlawed. With all the recent press concerning the ill effects of second hand smoke, the correlation between smoking and so many deadly diseases, and the detrimental effects smoking causes on fetuses, there is no benefit in smoking. You think it looks cool? You think you are a terribly studly guy or such an attractive gal when you're holding the phallic tobacco substance between your lips? Talk to me in ten years when your teeth and fingers are yellow, you have wrinkles all around your mouth, and you can't go twenty minutes without hacking up a lung. Then we will talk about attraction.

Smoking is a filthy, disgusting habit. I commend Barnard on its very intelligent action of banning smoking from McIntosh. I only hope that this step will be the beginning of a nation wide smoke free environment, and not just a token movement.

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

# Fine and Fierce

by Sae Yun Kim

## Woman Talk

I would not feel right if I left Barnard without writing about sisterhood at least once in this column. And how can anyone not feel the strong bond with other women after having spent four years here? Some of us came in knowing we were looking for the shared experience with other women. Some of us, like myself, were indifferent and didn't think seriously about the implications of going to a women's college for four years. I'm glad I didn't think so hard I ruled it out because I have come to the conclusion that I have privileged knowledge very few women will ever have. For instance, this morning I shared, intelligent conversations with two female friends. One of them pointedly asked, "What's wrong with us? when we talked about the growing epidemic of self-help books, literature on anti-depressants, and the new scholarly interest in boredom (She's obsessed with modernity. She thinks I'm obsessed with the academic canon. We're both right.) My other friend dearly wished me a big, fat merde and other general support for the run of dance performances I have this week. They both offered solid intellectual and emotional support with generous grace, which only a few highly skilled men know how to do. The beauty of these women, and many others here at Barnard, is how they carry their femininity — I hardly notice they are women. They merely are who they are without worrying about being traditionally "female." On the whole, women do have greater freedom to express their more sensual sides, which in my book, often makes them more interesting than men. However, I also think a woman looks her best when formal sweats envelope her and a sloppy ponytail caps her look — that complete unconsciousness of presentation suggests a greater strength she harbors within herself.

I can almost feel the rebuttal at work from people who have never attended a single sex institution. Don't you miss men? What about the absence of the male perspective? These questions are valid. My answer to the first question sometimes (Well, there are plenty of men around — it's the decent ones I miss.) My answer to the second question is a bit more complex. Naturally, there is less emphasis on the male perspective, but what we all gain for going to a women's college is a heightened sense of the female perspective. Gender dynamics, unfortunately, inform every situation, all the time, everywhere, and as a Barnard student I'm better equipped to catch the nuances in language, tone, or action particular to interactions with men, and to do something about them. Why do a lot of young women balk at the idea of going to a women's college? Because they have believed for all of their short, inexperienced lives, that their relationships with men have precedence over their relationships with women. Going to Barnard for a few years gives a woman the opportunity to understand what it's like not to be so reliant upon the approval of men intellectually, romantically, or otherwise. The awareness of the release from male conventions of women, contrasts strongly with what I used to think was freedom, which I now realize were just subtler constraints.

My appreciation of other women has increased exponentially and extends to women outside of Barnard. For instance, last night which was the opening night of my performance, my choreographer called the ten of us women dancers together to have a moment to connect minutes before the house opened. We huddled together, our arms far from aggressive combat, or the conquering of an enemy. Clasp each other's backs, we formed a tight knit circle, a living unit of breath and spirit, quietly tuning our senses to each other. Heidi, my choreographer asked that we "grace the space, bless it with your energy. Remember you're statue-angles, but once you enter into the space, you're strong women. Flesh and bone. Everybody look up! Inhale!" In the quiet electric dark, we tilted our chins to the sky, one complete female circle and said a prayer for ourselves.

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

# Barnard and Columbia: Where Do We Stand?

by Micah Roberts

Registration is completed once again: our programs are neatly filed in the brown hursar file books, bearing the recognizable grey streak of the eraser from classes that were too full, too boring, or just too hard to get into. Now that we can reflect on the steps taken to get that program so neatly signed and filed away, can we resolve that they were the best steps for all those concerned?

For those of us who attempted approaching the Columbia art department to take a simple drawing class, change our language section to squeeze in a seminar or colloquium, the answer is most likely an extreme negative. To approach the Italian department at Columbia and explain one's need to change sections after admitting one is a Barnard student can be a demoralizing, if not dangerous, action.

But it does not seem appropriate to blame these problems on the registration process. These problems, concerning the present Barnard-Columbia relationship, seem to stem from something much greater, something that floats in and out of the tension between Barnard and Columbia women and men. Where are the boundaries? Why are there boundaries? Is it enough to say that "Barnard is an independent women's college affiliated with Columbia University" as Rupp did in Florida three weeks ago? Such a statement is open to all kinds of ambiguities, the worst of which is the effect it has upon the academic aspects of the relationship.

When Columbia University has to make cuts in their budget, they are not made at the graduate level but at the undergraduate level. This leaves undergraduates little option but to take courses at Barnard. In the same respect, Barnard's limited resources make Columbia a valuable asset in the education of its students. Both institutions rely on the course offerings of each other and thus, the academic well-being of their students

This unique relationship has many problems to be ironed out, but in the mean-time it would be nice to know exactly where we stand as Barnard women. If we are an "independent college affiliated with Columbia University," where does the affiliation lie? What are our benefits of that affiliation and how do we know when those benefits are withheld from us?

It is hard to take pride in something so indefinite. Nonetheless, we are here for a great many reasons more than because of Barnard's affiliation with Columbia. We are here as independent women in search of identity, education, life. We are not exclusive in our needs or our wants. These are things we share with the Columbia community that should be the basis of our relationship with it: respect for those needs and wants and the struggle to satisfy all of them.

*Micah Roberts is a Barnard First-Year and a Bulletin Photography Editor.*

**Express Yourself  
WRITE FOR  
COMMENTARY!  
We are currently  
seeking writers.  
Call Cat at X42119**

**BUGGED BY BILLS?**  
**GET OUT OF DEBT!**

Let us  
 combine all  
 your debts into one  
 easy-to-manage payment.

Bad credit no problem. ALL accepted based on ability to pay.

**FAST HELP IS JUST A PHONE CALL AWAY!**

Call day or night 1-305-537-3617, (24 HR RECORDING)

for your **FREE APPLICATION** or write:

**BUDGETMASTER**, BOX 645, HOLLYWOOD, FL 33022

**Do You Want VISA & MasterCard Credit Cards?**



Now you can have two of the most recognized and accepted credit cards in the world. Visa® and MasterCard® credit cards. "In your name" EVEN IF YOU ARE NEW IN CREDIT or HAVE BEEN TURNED DOWN BEFORE!

VISA® and MasterCard® the credit cards you deserve and need for— ID—BOOKS DEPARTMENT STORES—TUITION—ENTERTAINMENT—EMERGENCY CASH—TICKETS—RESTAURANTS—HOTELS—MOTELS—GAS—CAR RENTALS—REPAIRS—AND TO BUILD YOUR CREDIT RATING!

**GUARANTEED!**  
**VISA/MASTERCARD**  
**GUARANTEED ISSUE**  
**OR MONEY BACK**

No turn downs!  
 No credit checks!  
 No security deposit!

SEND THE COUPON TODAY  
 YOUR CREDIT CARDS ARE WAITING!

CAMPUS CARD, Box 220645, HOLLYWOOD, FL 33022

**YES!** I want VISA®/MASTERCARD® Credit  
 Cards approved Immediately **100% GUARANTEED!**

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE \_\_\_\_\_ SS# \_\_\_\_\_

SIGNATURE \_\_\_\_\_

NOTE: MasterCard is a registered trademark of MasterCard International, Inc.  
 Visa is a registered trademark of VISA U.S.A. Inc. and VISA International

**MAIL THIS NO RISK COUPON TODAY**