



BEAR ESSENTIALS

MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS

FRENCH Thursday March 9
4 p.m. 306 Milbank
COMPARATIVE LITERATURE
Thursday March 16 2 p.m.
location TBA **ENGLISH**
Tuesday April 4 4:10-6 p.m.
Sulzberger Parlor **ART HISTORY**
Wednesday April 5 12-2 p.m.
North Tower Sulzberger Hall

SOPHOMORES—HAVING TROUBLE CHOOSING A MAJOR?

Come to two information meetings to help you make that important decision. The first meeting will be held on Wednesday February 22 12:15-1 p.m. in 304 Barnard Hall; the second meeting will be held on Thursday March 25 6 p.m. in Sulzberger Parlor. If you require more detailed information, watch for Dean Taylor's memo in your mailboxes. Sophomores should also remember to schedule an appointment with their advisers any time between March 2-31 to discuss choosing a major and complete their audit forms. Majors must be declared and filed with the Registrar by Friday April 14. It is extremely important to have completed the audit form prior to the deadline.

FIRST-YEAR STUDY-SKILLS WORKSHOP

Dean Webster will be offering a four-week study skills workshop beginning this week. Topics included time-management, note-taking from texts and in-class paper-writing and exam preparation. To sign up, call x4202 or send an email message to CWebster.

JUNIORS INTERESTED IN APPLYING for admission to the Barnard/Suny joint program must

speak with Dean Rinsdorf x42024 before March 1. For more information please contact Dean Rinsdorf directly.

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.

FINANCIAL AID APPLICATIONS for the 1995-96 academic year are now available in the Financial Aid Office 14 Milbank. All current financial aid recipients must re-apply for financial aid. The deadline for submitting completed forms is Monday April 17.

WANTED FSSAY CONTESTANTS

The Sunkyoil Group of Korea has announced its annual essay contest which focuses on globalization of business, government/law, science and journalism. First prize recipients (one in each of the four categories) receive \$2,500 plus a one-week trip to Korea. Additional recipients receive monetary awards. The deadline to submit materials is April 7, 1995. For more information call (717) 935-8139.

ATTENTION PREMEDS

The minor is premed society at Frankfort University will be holding a clinic for minority premed students on April 7-9. If you would like more information or if you would be willing to serve as a Barnard contact for the clinic, please contact Jiv A. M. at [illegible].

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Another Blow For Education

Every year students endure the same ordeal as they watch money which is supposed to fund their educations being torn from them in an effort to harness the almighty dollar. Constant cutting back on the money made available for education is nothing new, especially to an old public school hack like myself. Yet each time it happens I grow newly infuriated. It is not my inability to understand that government operates under constraints which simply do not allow the kind of distribution of funds I would like to see. I know very well that many sectors compete feverishly for much sought after funds. Notwithstanding this wisdom, my anger remains, for I cannot know why it is that of all competitors, education is targeted as an expendable one.

Cutbacks on funding for higher education suggest more than a repeated fiscal expediency. The proclivity to reduce education funds, whether it be to public schools in the inner city or to institutions of higher learning elsewhere suggests something very poignant and very disturbing about not just our government but our society, and most frighteningly us. What we are essentially doing is telling our children that we don't care about their futures, that we do not value their scholarship and do not mind terribly if we deprive them of it.

The obvious failure to prioritize the most fundamental blocks of our nation, our citizenry, by providing them with the adequate education to compete in the job market, to fulfill their responsibilities as citizens and to live more fulfilling lives, depletes not just those individuals who are deprived, but our culture as a whole. A lack of commitment to education sabotages our polity, our economic viability and the richness of our diversity.

Many blame those who vote for these cuts—typically characterized as those who lack forethought or enough deductive ability to really understand the consequences of their actions—for the demise of educational opportunities. No doubt that's easy to say while sitting in a classroom at an Ivy League University. The fact is that those who pass the changes, the so called masses, are often so burdened by immediate financial concerns that they simply cannot afford to make the more intellectual decision. Material circumstances prompt faulty reasoning. In this way, the poor are victims of their indigence twice over. Tautology keeps them poor.

Unfortunately though, it is the poor who miss out on the basics. A commitment to multiculturalism at any university entails more than a student body with varying skin tones, but one with members of different economic classes. Despite the widespread proclivity to ignore class issues, cuts to education are a direct manifestation of the disparity in resources which systematically privilege the few over the many. In the wealthiest nation in the world, the distribution of resources is still unequal enough to deny many hard working and bright students the much deserved opportunity to progress. All that we teach elementary school children about the American dream and the inevitable rewards of hard labor is a textbook sham.

All too often, students labor intensively only to find that the promise of reward is an illusion, for even with hard work there is no guarantee of college. Ironically, all these students want is the chance to work even more, this time for a degree that will ensure them more enjoyable or more profitable labor later on or at least that will put them in a position to choose.

Education is the only means of social mobility available in American society. To withhold a student of an education he or she has earned is a betrayal to that person and to us all. Neither in philosophical nor in pragmatic terms is it ever a viable option to do so, even if it seems the best option in the short run. Education is an issue fraught with many concerns, basic funding and quality among them. They are seldom seriously debated, unfortunately, and the dire consequences are clear. All around us, the evidence supports this fact. We are a nation of illiterates, of unskilled workers, and unprepared citizens. We lack the conviction to make the right decisions, and in so doing condemn everyone to a lifetime of wrongs.

Editorial Policy

In order to be considered for publication, all 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 Barnard College.

Letter to the Editor

Get over it? Excuse me? I don't think C.S. knows what Black and Latino students at Rutgers have to get over. Unfortunately sympathizers at Barnard now have another thing to get over—her ignorant and insensitive editorial.

Perhaps one of the reasons that C.S. cannot understand the protesters' side is that she is too busy making excuses for Francis Lawrence. She states: "The exact meaning of Mr. Lawrence's words can only be known by him." Last time I checked the exact meanings of those three fateful words—genetic hereditary background were in the dictionary. In the context that Lawrence used them, they indicate that African Americans are biologically unprepared to take admissions tests. Lawrence is a university president. He has a dictionary. Despite his policies and programming designed to expand enrollment, he still believes that African Americans are intellectually disadvantaged from birth. Get over it?

Maybe another reason that C.S. ran out to support Lawrence is that she understood where he was coming from with his embarrassing beliefs. They [the students] are opposing a man who was largely responsible for their very admittance to the university. This is a nice little assumption with interesting undertones—that affirmative action is the way that hundreds of Black and Latino students could gain admittance to Rutgers. It is as if the kind actions of one white man, not the intelligence and hard work of the students, the struggles of their families, or the actions of Black and Latino faculty of color at the university were the key to higher education. I'll get over that idea the day I start calling the Rutgers president Massa Lawrence.

Finally, C.S. plainly shows herself to be following Lawrence's line of thinking when she attacks the protesters with statements like "The worst enemy of the students is themselves" and descriptions like "Their disorganized and leaderless protests." She assumes that the students don't know what they want, or what they are doing. As someone following the case, I have no idea where she got this notion. But I suppose her words describe a group of people born to be stupid.

Well, I am African American, and I was not born to be stupid. I know that students at Rutgers are getting over more than three words. They are expressing anger and frustration at four hundred years of cruelty, violence, and oppression experienced in this country—four hundred years of struggle that seem to have been wasted every time a highly respected figure (like a university president) fixes his lips to say that African Americans are genetically inferior. But C.S. was too busy focusing on those heavy three decades of action to consider the larger history of Lawrence's words and the students' devastation.

In conclusion, Don Henley, a wealthy white man who has made his living from music pioneered by and stolen from African Americans, has no words for me or the students at Rutgers. But I have three words for C.S.—get a clue.

Asali Solomon BC 95

Editor's Response

Contrary to Asali Solomon's opinion, my editorial was not a forum for making excuses for Francis Lawrence. It was, and is, my view of the current situation at Rutgers University.

Solomon quotes me as saying: "The exact meaning of Mr. Lawrence's words can only be known by him" and deduces that I support his alleged belief that blacks are intellectually disadvantaged from birth. She chooses to ignore my statement that [h]is choice of words is unfortunate, but it is doubtful that he meant for them to be interpreted the way they were.

She goes on to say that perhaps the reason I ran out to support Lawrence was because I understood where he was coming from with his embarrassing beliefs. Solomon apparently believes me to be a racist. But it was Solomon who came to the *Bulletin* office to ask who C.S. was, took a glance at me, and later returned to hand in her letter. If she had found me to be black, would she have still handed it in?

Solomon states that I believe "that affirmative action is the way that hundreds of black and Latino students could gain admittance to Rutgers." My comment that Lawrence is partly responsible for the admittance of some of the protesting students to Rutgers meant nothing of the kind. It stemmed from articles that I have read in such publications as *The New York Times* in which minority students at Rutgers said that they might not even have applied to the school had it not been for aggressive recruiting and generous financial aid packages that were part of a program put into place under Lawrence's administration.

Solomon claims that my attack of the protesters is because I believe that blacks and Latinos are

(continued on p. 10)

SGA Resolution Receives Campus Support

by Asahi Solomon

A group of forty to fifty students recently turned out at an open forum to express support for SGA's (Student Government Association's) resolution to allocate funding for the Inter Greek Council. If adopted, SGA's subsidy would be restricted to non-exclusive and non-secretive events and programming. This resolution would represent a move by Barnard to support members of the Greek community numbering a small percentage of the Barnard community approximately 200 to 250 students.

Barnard has not recognized sororities since 1912 when faculty and administration decided that Greek organizations were highly elitist and highly divisive according to SGA President Laraina Yee (BC 95). The impetus to re-open the issue of the relationship between Barnard and Greek letter organizations came about a year ago with the imposition of what is known as the 60-40 rule. This rule stipulates that only 40 percent of a Greek Letter organization can be Barnard students because of a lack of financial support from the college. Implementation of the 60-40 meant that no Barnard students were able to rush this year. Yee expressed concern about the ratio's effect on students interested in Greek life.

They were being discriminated against. Now she says that SGA, Greeks and others are seeing that we can't let these students be treated this way. The new resolution states that the new fund would effectively abolish the 60-40 Ratio.

If passed by SGA, a sum of Barnard student activity fees will go to the Inter Greek Council to support events open to the general student body such as campus

parties, Greek Week events, Greeks in Service and activities by Greeks Against Violence and Assault (GUAVA). Practices that involve secrecy and exclusivity such as the rushing process will be ineligible for funds. Furthermore, Barnard will not move to grant Greek Letter organizations official recognition

but he indicated that he would have to speak to different Columbia deans and the Pan Hellenic Council about relevant administrative issues.

The Forum turned up no evidence of opposition to the resolution. All but two of the attendees were members of Greek Letter organizations. When the question of whether anyone disagreed with the measure was presented, no one spoke. I guess people were surprised that the so-called sorority bashers didn't show up, said Jan Woo, BC 97 President, who moderated the panel. She believes that students are either in favor of or indifferent to the measure. When asked for her opinion on the resolution, Woo raised financial concerns. The money that goes to the sororities will have to come from somewhere, she said, indicating that other organizations supported by SGA would receive less funding. She added that she believed that adopting the resolution would mean allocating a significant amount to the IGC.

Meredith Shirey (BC 95), a member of Alpha Chi Omega, attended the forum and is pleased with the resolution. The college still isn't recognizing sororities but it is a big step in the right direction, she said. Shirey speaks emphatically about her experience as a member of a Greek Letter organization at Barnard. It's a really wonderful base of women that are always there for you, she said of fellow members. It is views like hers and general feelings (which SGA must assume from the lack of opposition) that Greek Letter organizations are no longer the rich girls' cliques that they once were that may pass this new resolution.

Asahi Solomon is a Barnard Senior and a Balkan Staff Writer.

The Forum turned up no evidence of opposition to the resolution When the question of whether anyone disagreed with the measure was presented, no one spoke.

It's good for them to retain their autonomy, said Yee.

Noah Corman, President of the Inter Greek Council (CC 96), is enthusiastic about the new resolution is a preliminary action. I think it's great. However, he expressed reservations about whether or not funding from SGA would achieve one of its stated purposes—the end of the 60-40 rule. We want to get rid of it, said

BARNARD STUDENT GOVERNMENT ASSOCIATION ROUND-UP

By Lareina Yee, President
Student Government Association

During the weekly SGA Representative Council meeting the Executive Board presented a resolution to initiate a relationship between the Greek community and the Barnard Student Government. The resolution intends to ameliorate inconsistencies between the treatment of Barnard and other undergraduate students within the Greek community. SGA maintains that the central issue is not whether SGA likes or dislikes the Greek community, but rather that Barnard students who choose to participate in Greek life should not be prohibited from doing so, simply because of their school affiliation. SGA finds the discrimination against Barnard students in Greek life distasteful. The most striking example of this discrimination is the sixty percent Columbia per forty percent Barnard student ratio for all societies and co-ed fraternities. This ratio was imposed by the Columbia Administration. A dramatic consequence of this ratio was the inability of Barnard students to rush this semester. In an effort to place Barnard students on par with the rest of the University, the SGA proposes the establishment of a fund that would be given to the Inter-Greek Council in support of Barnard women who seek participation in Greek life. The money in this fund will only be used for non-exclusive activities and programs such as campus parties, Greeks United Against Violence and Assault (GUAVA) and Greeks in Service. SGA funds will not be allowed to fund exclusive activities such as rush events. SGA hopes that this initiative will be followed by a decision on the part of the Columbia Administration to disband the 60/40 ratio, as well as work with SGA to end other forms of discrimination against Barnard women. SGA Rep Council will vote on this resolution on Monday, February 20th.

In other news, the Earth Coalition organization presented a resolution to the Rep Council for SGA to ban the use of all Mitsubishi products. Such a ban is intended to be a political statement denouncing Mitsubishi's widespread environmental abuses. One of the most alarming environmental abuses is the rapid deforestation and destruction of the rain forests. SGA Rep Council will vote on this resolution on Monday, February 20th.

This past weekend SGA sent seven Barnard student delegates to the Seven Sister Conference at Vassar College. The purpose of the conference was to explore issues surrounding sisterhood. For more details, please contact SGA.

If you have any questions or comments, call the SGA office at 84-2126 or stop by in Lower Level McJannet.

SGA holds its weekly Rep Council meetings on Monday at 8:00 PM in Sulzberger Plaza. All students are welcome.

The New Admissions

by Jackie Donnelly

Many people have noticed the renovations going on in Milbank. The walls are now a pale yellow instead of a strange dingy color. Workmen have extension cords wrapped all around the area in front of the admissions office and new railings are going up to separate the sitting area in front of the office from the everyday traffic through the area. What most people may not realize is that renovations have been going on in the admissions office for the past two years.

About four years ago the admissions office began to see a dramatic increase in the amount of applications to and interest in Barnard. They soon began to realize the facilities that previously had been able to handle the volume of potential Barnard students were not adequate for the amount of applications and people that were starting to come through the office. During the summer when juniors in high school are shopping for colleges, the college is now seeing roughly twenty to twenty-five drop-ins a day on top of the students and parents that have appointments. The area of operations was equipped with old file cabinets that did not hold enough, the waiting area didn't have enough seating, conversations in the offices could be heard in the waiting area, and with a larger demand for interviews there weren't enough office spaces to conduct them in.

The college brought in an independent contractor to help with the renovations. Doris Davis, the Director of Admissions met with the contractor and explained the office's needs. Since then major renovations have been going on. The computer system has been upgraded, the filing area has new high capacity filing cabinets, and walls were torn down and rebuilt to

(continued on p. 35)

Seven Sisters Conference: Welfare Reform

by Anna Segur

President Clinton's Contract with America has been a source of various debate and controversy since its inception during the State of the Union Address. These dissenting views were expressed during the Seven Sisters Conference on Welfare Reform at Yassar College on the weekend of February 10th. The forum included professors, lawyers, students and welfare recipients voicing their opinions about welfare and the consequences and dangers of proposed cuts. Student delegates from the Seven Sister's Schools (Barnard, Yassar, Smith Mt. Holyoke, Wellesley, Bryn Mawr and Radcliffe) were able to listen to lectures and debates as well as take part in formal discussion groups. Barnard delegates included Reagan Murray, Anita Sinha, Ritv Goswami, Susie Lin, Carrie Kim, Denise Spell, and Anna Segur.

The conference was intended to represent a diverse cross section of opinions on welfare and welfare reform. However, two of the conservative speakers canceled, leaving the conference with a markedly liberal tone. Although this was beneficial in that liberal viewpoints are rarely aired in the media and public debate because Republicans and Democrats often compete for a stance of toughest on welfare position. Carrie Kim indicated that the loss of the conservative view would leave her in a weaker position to argue against it because they have a lot of good arguments too. Susie Lin felt that a strength of the speakers was that they presented their debate in objective terms, relying upon facts and figures rather than emotional appeals.

While acknowledging the importance of work and

responsibility, Joan Tronto, a Women's Studies professor at Hunter College, stressed the need for the care ethic versus work ethic in welfare reform. She showed how attacking the poor as lazy, undeserving individuals diverts our attention from the rise in income disparity, the drop in real wages, and the larger structural problems of the economy in that the top 1/5 of US earned 46% of the income while the bottom 1/5 earned 4.4%. Pointing to the tendency of society to fault welfare recipients for not earning their benefits, Tronto questioned why government subsidies of the middle class are not similarly classified. Farmers in Kansas are paid 20,000 to 40,000 dollars a year not to farm, with the suburban middle class largely formed as a result of highway and housing subsidies and loan and mortgage creditors that favor owners rather than renters. The fact that these programs are not coming under attack as government pork in the current debate shows that the issue is about more than subsidies per se. Tronto then advocated for a national family allowance, full employment with benefits and protections, and expanded public service.

Frances Fox Piven, Political Science professor at CUNY, stressed similar themes, pointing to attacks on Aid to Families with Dependent Children (AFDC) as a smoke screen for the massive re-concentration of wealth in the top 1/2% of the income brackets. She also urged that women see the attacks on welfare not as isolated issues affecting only poor women, but as a threat to women's rights in general. In addition, she advocated the necessity that poor resistance be joined by educated middle class women. Welfare cuts threaten women's capacity to form families

as well as threaten the current low wage women's job stability as recipients are cut off from welfare and forced into an already over-saturated job market, thereby threatening the social welfare career field of 2/3 of all educated women.

She challenged Reagan's favorite stereotype of the welfare queen—the black uneducated, sexually promiscuous woman who has baby after baby at the federal government's expense by giving a realistic picture of welfare recipients and the benefits they receive, noting that AFDC comprises a mere 1.1% of the federal budget. There are 5 million women and 9 million children on AFDC where the average benefit level is \$370/month, and few recipients are brought to the poverty line. Women on welfare do NOT make money as they are given \$64 a month per child, averaging out to \$2.13 per day, hardly a profitable enterprise. The majority of women on welfare are white, not black, and do not live in the inner city. Seventy percent of women on welfare are on for less than two years, and mothers on AFDC have fewer children (1.9 children) not more children than the average US family.

Martha Davis, lawyer for NOW Legal Defense Fund, discussed the reasons why women are poor and portrayed welfare cuts as a couched attack on women's reproductive freedom. According to Davis, women are poor because they disproportionately share child care responsibility, make only 70 cents on the dollar, are victims of domestic abuse which affects their ability to participate in job training and educational programs, and are more often in sex-segregated jobs that lack health care. The attacks on these mothers ignore the causes of their poverty and uses them as a

(continued on next page)

Welfare Reform

(continued)

politically vulnerable target to distract the general public from the decline of the economy in general.

Women's reproductive rights are targeted in proposals that would deny them benefits. These proposals would hurt unmarried teenage mothers (the majority of whom are impregnated by adult males), women who do not recognize the paternity of their children, and children who are born on welfare. Misguided solutions only hurt poor children, said Davis, who are born into poverty through no fault of their own.

Marc Minnoff, Professor of Political Science at Fordham University raised some interesting contradictions about the proponents of welfare cuts and about the ingenuity of our society as a whole. Forty percent of US Congress members, and sixty percent of US Senators are millionaires. The US has higher rates of child poverty than any other industrialized nation, with 25% of children growing up in poverty. Of 23 industrialized nations, the US gives the least to children in poverty. These statistics point to the amazing fact that the welfare reform movement lacks needed support. Seventy-five percent of Americans do not support this movement. "The conservative contractors on America need to be made aware of this fact!" urged Professor Minnoff.

In conclusion, here are some basic facts to quote to "brainy" conservatives on welfare reform:

-2/3 of welfare recipients are children.

-AFDC composes 1.1% of the federal budget, hardly a gold mine.

-Defense spending was four times the rate of welfare spending in 1987.

-Mothers on welfare get \$2 13 a day per child.

-Workfare programs would force mothers to work for \$2 64 per hour.

-Newt Gingrich has a lesbian Democratic sister.

Anna Segur is a Barnard Junior

Generations

There's a piece of land in Africa where my ancestors once were born on

crawled on

ran on

There's a piece of land in Africa where my ancestors once

laughed

prayed

sang

There's a piece of land in Africa where my ancestors once

farmed

ate from

learned from

Africa was their home

they loved it

praised it

One day when my ancestors were sleeping

they came

They took my ancestors and put them on ugly ships. They took

my ancestors to an unknown land. On this land my ancestors were

sold

bought

separated

On this land my ancestors

cried

worked

were whipped

There was no more laughing

praying

playing

just crying

This land is American land

African tears were shed on American

soil. On this new land my ancestors

warred

starved

died

On this new land my ancestors

prayed

cried. . .

. . . for the next generation

This land my ancestors

hated

despised

My ancestors' generation died out and a new one is here. Their bodies

may have disappeared in shame, but their spirits have not.

This new generation is my generation.

My generation will

rise up

build up

overcome. . .

. . . what they did to my ancestors.

My generation will

learn our past

sing the present

pray for the future

My generation will not be

separated

sold

bought

. . . Like they did to my ancestors

My generation will not hurt others the way they hurt my

ancestors. We are not scared. We learned how to love, those who

can't love. We are the new and brave generation.

LOVE ALWAYS. STELLA BRETOUS

As far away as we go, we will always come back

The Redneck Way of Knowledge

by Catherine Anne Pajak

Blanche McCrary Boyd's work *The Redneck Way of Knowledge* contains essays filled with autobiographical tidbits, journalistic reporting and humor. Boyd explores how her past, her Southern upbringing in Charleston, South Carolina, affected her marriage, stimulated her migration to California, conflicted with her New York City lifestyle, and eventually brought her back home to the South.

Often Boyd does not recount a coherent story, or tells us a little too much: "When I was eighteen I left the South with a pose of ferocious finality. I never met a liberal until I went away to college. A vulnerable relative was quickly institutionalized for being homosexual. When I became involved in radical politics in the late sixties it was the equivalent for my family of becoming a criminal. She is certainly not subtle, no reader will be ignorant of her personal history nor miss her main ideas. And no reader of the *Redneck Way* can miss the endless references to alcohol, racism, race car driving, family and religion.

Her beginning essays are more personal. Her Aunt Jenny visits her in New York City. But as the book progresses the tone becomes more serious and historical. A prime example of Boyd's mixture of historical and personal is the piece in the middle of the book, "John Paul's Passion Play." Here Boyd tells of the Pope's visit to Yankee stadium, but she also adds the conversations she had before the Pope spoke with her cab driver with a cross-eyed crew cut man wearing a button with a picture of

Jesus on it, with a holding butcher wearing a John Paul T shirt stretched across his belly, etc. The pieces continue to get more serious, and the book's finale relates the events of a skirmish between the Communist Workers Party and the Ku Klux Klan in Greensboro, South Carolina.

The introduction to the re-issued Vintage Book edition enhances the book's appeal. Written by Dorothy Allison also a Southerner and lesbian, the short six-page introduction makes its readers eager to devour the book. Allison tells us that the importance of the work to her lies in its universal quality. *Redneck* is the book I have loaned other runaways who seemed to me as lost as I was. It has been the book I quipped when I needed to explain how deep and painful family connections can be. How history presses down on us, personal as well as social history.

Those who left home at eighteen with "ferocious finality" and those who wish they did will enjoy Boyd's work. Boyd shows us that although we are, in fact, returning home, is a reconciliation of where we have come from and of what we have become. As Allison states, "You go home and you're never the same."

The shrewdest feature of the book makes it not only a critically suitable text for classroom use, but enjoyable to read. It is open to all to keep their own version of *Redneck*. You'll have to do it yourself. You will not want to miss it.

Catherine Anne Pajak is the author of *Speeches of the Heart* and *Common Sense*.

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the
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Response

(continued from p. 5)

born to be stupid. Solomon's ecclesiastic jumping to conclusions is exactly the behavior that I criticized in the pieces.

Issued by the editorial

Catherine Stead
Editor in Chief

HOW THE OTHER HALF LIVES...

Barnard's Scientific Dimension

American Influence Over International Family Planning

by Sheila David

In the United States the debate over abortion focuses very often on the concept of rights: the right to life, the right to choose. For many women abortion is an abstract concept at best as they are well educated enough to know how to prevent the birth of children they do not want and well off enough to be able to afford the children they do want. Women in less developed countries (LDCs) do not have the option of debating such issues in the abstract for the millions of women with no access to birth control childbirth is not a matter of choice and neither is the accompanying pain, deprivation, even death for the mother and her children. The Worldwatch Institute estimates that 340 million couples in 65 countries are failing to receive contraceptive information and services as a result of the cutbacks in US funding cutbacks that resulted from the fallout over abortion debate within the United States.

In 1984 at the International Conference on Population in Mexico City (the third largest city in the world) the United States under the Reagan administration withdrew support for international family planning organizations including the United Nations Fund for Population Activities, the International Planned Parenthood Federation and Family Planning International Assistance. This was done in response to pressure from conservatives and the religious right who were opposed to the possibility of any US money being used to fund abortions. Less than 10% of US funding for international family planning efforts went towards abortions. In most of these

that were provided occurred in cases of high risk pregnancies. Women living in regions with poor sanitation and inadequate medical facilities and supplies are at a greater risk of complications during childbirth than most American women. Women in less developed countries are also more likely to meet other criteria for dangerous pregnancies including being under age 16 or over age 40, becoming pregnant less than one year after having a child and having already borne five or more children. In the developing world childbirth is one of the leading causes of death for women. An estimated 115 000 to 204 000 women die annually in LDCs from infections and injuries incurred during illegal or self-induced abortions. In the developed world maternal deaths per 100 000 live births are between 2 and 10. In less developed countries maternal deaths per 100 000 live births run as high as 3000. At least half of these can be attributed to illegal or self-induced abortions.

Many argue that abortion is not being suggested as an alternative method of birth control rather it should only be considered as a last resort option. Further the fact that it is considered as an option at all by family planning organizations is not an excuse to deny funding to said organizations on the basis that to do so would be tantamount to the US subsidizing murder. When 1/3 of the children of the world are malnourished when more than one billion people lack safe drinking water when 1.2 billion people live in absolute poverty according to UN standards denying birth control is arguably the true killing. One hundred twenty million women worldwide seek access to birth

control but cannot obtain it. In a study conducted within 61 LDCs 50% of women polled wanted no more children while another 25% wanted to delay their next child by at least two years. Of the women who wanted to postpone or prevent pregnancy entirely 60% had no source for obtaining birth control. It is presumed that the other 40% experienced widely variant levels of ease and reliability in obtaining birth control.

Birth control and abortion are highly charged words in the US and will more than likely remain so through the turn of the century. But if the goal of stabilizing world population somewhere between 8 and 9 billion people is to be met international support for family planning programs is essential. Accompanying this should be efforts to increase women's access in LDCs to education, health care and civil rights and to improve their overall economic status. Studies have clearly shown that as the level of education of women increases, birth rate decreases. Giving women more control over their lives and their bodies will enable them to reduce their fertility rates and in the process improve the quality of their lives and those of the children they do choose to bear. These same sentiments about control over their lives and bodies echo those spoken in the US in support of abortion rights but with a far different meaning. If the abortion debate continues to obstruct US involvement in supporting family planning efforts in LDCs the lives of millions of women and their children will continue to suffer. LDCs already provide 75% of the funding for family planning.

(Continued on p. 25)

A Post Valentine's Day Analysis

by Taryn Roeder

On Valentine's Day I received a black heart inscribed with a Yeats quote in my mailbox. It read: *"One should say before sleeping, I have lived many lives. I have been a slave and a prince. Many a beloved has sat upon my knee, and I have sat upon the knee of many a beloved. Everything that has been shall be again."* A clandestine note was scrawled in my friend's handwriting at the bottom of the heart, "Ha ha! You know what that means! Another..." and here she listed the names of our ex-boyfriends.

Let me correct you lest you think the cheery quote was all that I racked in on February fourteenth. I also received: a doily with a broken black heart glued to it, a bag of ashes tied with a black ribbon, and a morbid-looking card from my parents. "We love and miss you," read the card, written by my mother but signed surreptitiously, "mom and dad,"—"we thought this would go along with your black theme." Despite my lovely gifts, the Yeats quote kept returning to my mind, *"Everything that has been will be again."* Truc. As if the facts that we dye our hair and pierce our bodies for amusement do not make us painfully aware of our boredom, Valentine's Day arrives year after year to remind us of our non-existent social lives. The entire holiday seems to be a perpetual reminder that *some people are loved.*

Perhaps Yeats means by his quote that you know what's coming, so deal with it. Say to yourself before the big day: I will not be bothered by 19 year olds looking through Home Beautiful catalogues and buying each other bedding. I will not be bothered when people snirk at me and ask if I have a Valentine. It will not phase me when my roommate brings two dozen roses into our room and asks to borrow a vase from me.

Along this same vein, Yeats might also mean you know what's coming, so prepare yourself for it. This is the route I took this year, and in a warped way I ended up actually looking forward to Valentine's Day. My friends and I decided that our standard

response to "Happy Valentine's Day" would be "yeah, well, bite me." Garbed in mourning outfits complete with veils, we paraded on the steps, murmuring "death" under our breath, scattering stung rose petals and searching for someone we could sacrifice to the gods. You might say this was not the most "healthy" preparation. But what is "healthy" anyway? It's all in your mind, man.

Everything will be evenly distributed—could this be what Yeats meant? Look around. Some people are happy and others are not. It seems quite plausible that next year these positions will be reversed. With this premise in mind, it stopped sickening me to view inter-couple sweetness. Someday, I began to think, I too will have fun on this day; I don't want to begrudge happiness to others. I really did want Becca to tell me what Sam wrote in his Valentine's Day e-mail; I was being genuine when I asked Felix and Eddie to kiss on the landing in front of stairs before they went out to dinner. It began to make me happy to see others happy.

In my younger years I would have assumed Yeats meant you have been in god-awful situations before, you will be in god-awful situations again. But you will learn how to get yourself out of it. I would swear to you that indeed, you may well again find yourself in the arms of a boy who isn't nice to you. You may again date someone who's hair is large and in charge. But this time you will be the one to end the relationship if it is getting bad, you can tell him nicely to get a haircut instead of insulting his high hair, you can choose not to make those prank phone calls to him at 3 am when you are angry. You will have a second chance to do what you always wish you had done.

I want to propose a positive interpretation in my newly acquired maturity. Is there one night, one experience, that just thinking about makes your whole face smile and your eyes glow? *"Everything that has been will be again."* Man, I hope so.

Taryn Roeder is a Barnard Sophomore and a Bulletin Staff Writer.

HOPE for Hot Sex

by Diana Adams-Cardullo

Barnard's four peer education groups, HOPE, SCOPE, STAAAR and WHHSF, have named February "Well Woman Month." All month long the groups are sponsoring presentations and events directed at bringing their message to Barnard women. On Monday February 13 HOPE sponsored "HOPE for Hot Sex," a video presentation and discussion on eroticism and safer sex options.

The evening started off with a stimulating video, *Erotic Massage*, shown in order to present one example of many "safer sex alternatives available for couples. A bold and candid discussion followed the video in which the women present talked about whether or not massage was a viable alternative to intercourse. Many of the women agreed that the techniques shown in the video looked intimate and exciting, but that it would be hard to find a man willing to engage in massage and have it end there without proceeding to intercourse. As one woman said, "It looks great but you would definitely have to have the right guy."

During the discussion one issue most women agreed on was the fact that men focus too much on breasts and "erogenous zones" and disregard the rest of the female body. In that respect massage seemed appealing to the women because it forces the partner to look beyond the breasts and pay attention to the entire body. As one woman said, "I get so tired of men just going after boobs. Do they forget that there are other areas of women's bodies?"

Following *Front Massage* a second video, *No Greater Love*, promoting condom use was shown. *No Greater Love* was a Calvin Klein commercial-esque video that showed couples engaged in pre-sexual acts and deciding to use a condom before proceeding to intercourse. In one scene a woman throws her boyfriend out of the

bedroom because he doesn't have a condom. Said boyfriend however, returns later with a flower and some condoms and all is well.

Reactions to the video were mixed. One complaint was that the couples were all seemingly "ideal" and the situations presented were situations in which safer sex issues would be easier to address than if the couple was not involved in a relationship or if they had been drinking or abusing substances. One audience member commented "Safer sex is assumed rather than a question that's just the way it is. One woman said about sexual relationships on campus, 'But the problem is when people aren't prepared if they have been drinking and wind up in bed with somebody. That's when people forget or get carried away in the moment'."

As a group, HOPE is committed to the promotion of safer sex options and members questioned the women present about ways to get the college community to make safer sex issues a part of their sex lives at all times and in all situations. Kate Drabinski, one of the five members of HOPE summed up the group's mission:

"Our mission as a group is to make people aware of the issues surrounding safer sex. Around this campus a lot of people feel they are immune (to HIV). We also want to make people feel comfortable about sex so they can feel more comfortable talking to their partners about safer sex." Added Alexa Dietrich, another HOPE member,

"We also want to discuss the social issues of HIV, talking to your partner and the idea that protecting yourself is loving yourself and practicing safe sex is not only showing how much you love yourself but how much you love your partner."

HOPE's five members are Alexa Dietrich, Sarah Corathers, Ilona Revich, Jessica Levy and Kate Drabinski. Like the three other Peer Education Groups that make up Well Woman they applied and

interviewed for their positions last spring. Additionally they were given extensive material to read over the summer and arrived at school prior to the start of the fall semester to undergo training. The groups are available to students as resources and they encourage students to contact them with questions and concerns. The groups are run out of the Peer Education office which is located on the first floor of Hewitt and the phone number is x43063. Office hours are Tues 2-8 p.m., and Wednesday and Thursday 2-5 p.m. however there are often people available at other times.

Peer Education representatives are also available every Tuesday night from 6:00-7:30 p.m. when they transform Health Services into Well Woman Night. Representatives from each of the four groups are available for students to speak with during this time. Additionally students can schedule routine Gynecological Exams for this time slot. Those students having their first Gynecological Exam can also have an education session with a SCOPE representative. As further incentive, Well Woman Night always includes plenty of food.

Barnard's Well Woman program is made up of students who are committed to reaching students and providing resources. Tuesday nights at Health Services are a great opportunity for students who are concerned with any of the issues that HOPE, SCOPE, STAAAR and WHHSF represent from eating disorders and body image to contraceptives and STDs, to speak with a representative. This service can be especially beneficial for students who have concerns but are intimidated by Health Services and talking to grown ups about particularly sensitive topics. The groups are also available for floor presentations and other events.

Diana Adams-Cardullo is a Barnard First Year and a Women's Issues Co-Editor.

"Shut Your Mouth... This Ain't the Projects"

by Hadit Nasr

Pop culture is used to take what it likes from the different groups of which it is composed and leaving the rest behind. We've all been affected by this to some extent. For instance, if I were to write this whole article in the popular slang which originated in the inner city you'd probably find it amusing. If I said about the quote in the title in a broad enough exaggeration of mannerism "Yo yo yo props to my home girl Whitney (from the old TV show *A Different World*) Girlfriend said that to her man when he was shoutin' to her an' let me tell you she *freaked* honey you she *BROKE* him you'd probably smile and move on. But if I transcribed the lyrics to a single one of the early Snoop Doggy Dogg songs or if you're familiar with rap music the more harrowing words of Bushwick Bill you'd probably embark on a dazzling diatribe against the prevalence of misogyny and violence in today's culture which has been bolstered by the satanic influence of rap music. Not to say that you shouldn't do that, not even to say that I wouldn't. The issue of the influence of rap is the proverbial other can of worms and I'm not opening it.

What I'm saying is that most of us can accept the comical stereotype of life in the inner city, but when presented with a more accurate account we feel that we must either react indignantly or react with pity or call up Earl Hall night this minute and get involved or run away from the whole issue and stick our noses back into a copy of *Kant's Moral Philosophy*. This conflict of emotions is especially true at Barnard since we're bordered on one side by the deterioration of Harlem and on the other by the Upper West Side, a famous (or infamous, depending on your political bent) bastion of detached liberal social views. Maybe we also have to take into account our own prejudices like Whitney's when we're talking about the inner city

After all, it is very easy to fall into the trap of sitting in the womblike splendor here at Barnard and discussing earnestly how the ghetto is a modern day Sodom and Gomorrah and they're wrecking all our hard earned family values and they're ruining *everything* wouldn't you agree Newt? Well no. People in the inner city are people too.

Conveniently enough this was also the point of a presentation entitled *Challenging the Culture of Poverty: Values of Women from the Inner City* given by Judith Minton and Juanita Shell at the Barnard Center for Research on Women on Tuesday, February 14. Dr. Minton, a Barnard alumna, conducted a gateway study to determine how inner city women rank their values and how they deal with the culture of poverty. What is the culture of poverty? According to Dr. Minton it is the patriarchally based system of values through which poor women have to make their way. The system of the projects. This system compels women to bear children if they get pregnant while at the same time tolerates a high rate of abandonment by the fathers of these children. This system is self-perpetuating since it has been shown that the daughters of single mothers are often single mothers themselves.

This is the structure that gives rise to the lack of family values in the inner city. At least in the way we consider family values. Dr. Minton asserts that the inner city has its own morality, a morality that makes sense in the poverty of its surroundings. For instance we would expect in the context of mainstream values that two people who want to have children together will get married. In the inner city, however, marriage is often impossible for financial reasons so those two people establish a method of common law marriage that works in many of the same ways but does not provide the same security either financial or social. It then ends up that the men leave and the women go on welfare and bear more

children either as a result of the greater financial incentives welfare gives to mothers with many children or because it is a consequence of the great emphasis on sexuality that is found in the projects. Dr. Minton discussed the issues of sexuality in inner city society at some length pointing out the conundrum that many women, mostly Hispanic in the inner city, face as a result of the chaotic mix of values under which they live. They face a dilemma: they are poor, often Catholic, and so they cannot get married because they lack money but also cannot use birth control because of their religion. Men in the inner city are often unemployed and do not have any financial security so marriage is a moot point anyway. That's not to say that people in the inner city are necessarily morally bankrupt; they often aspire to have mainstream values but these values are impossibly difficult to acquire in the context of their backgrounds and practical lives.

It is interesting to see how the admittedly small sample of inner city women that Dr. Minton studied rated the values they wanted their children to have. Tellingly, the top values were practical values that stressed relationships between people such as responsibility, lovingness, and honesty. Ranked last were imaginativeness and the ability to be logical, two intellectual qualities that would be of little use in the inner city.

Dr. Minton offers one caveat: for analyzing any aspect of inner city life she suggests that we critically scrutinize our method of passing judgement of a system of values that we know little about. We think that by observing the actions of a group of people we can deduce their motivations. This is something we should not do.

Hadit Nasr is a Barnard First Year and a Bulletin Women's Issues Editor.

ARTS EVENTS CALENDAR

Film

Whitney Museum of American Art, 945 Madison Ave., 570-3676

Black Male: Representations of Masculinity in Contemporary American Art is a film series that will continue at the Whitney until March 5

Menace II Society, the 1993 drama directed by the Hughes brothers will be shown in the second floor film/video gallery, along with the 33 minute black and white film **Fade to Black**, and Snoopy's 'Doggy Dogg World' video, directed by Dr. Dre on Fri. Feb. 24 at 3:30 and on Sat. Feb. 25 at noon

Spike Lee's 1986 groundbreaking romantic comedy **She's Gotta Have It** is showing Sun. Feb. 26 at 3:30

Zooprax Cinema will be showing in Altschul Hall **The Devil is a Woman**, a 1935 film starring

Martene Dietrich as a heartbreaker in 19th century Spain, on Tues. Feb. 28 at 7, 9, and 11:52

Viva Galeria, 445 W 50th St. 245-7131

is screening two Cuban films this week. Both are in Spanish with English subtitles

La Muerte de un Burocrata (The Death of a Bureaucrat) is a 1966 black comedy that pokes fun at the overwhelming bureaucracy of the mid 1960's

Friday, Feb. 24 at 7:00 \$5 donation

Memorias del Subdesarrollo (Memories of Underdevelopment) a 1968 film that some consider the best Cuban film ever is showing on Sat. Feb. 25 at 7:00 \$5 donation

Film Forum I, 209 W Houston St. 727-8110

Meet the Feebles a really insane looking flick from New Zealand about a stuffy ferret a bunny with an STD, a cow who digs S&M and other freakish animals is showing from Feb. 22-

March 7, Mon - Thurs at 2, 4, 6, 8, and 10 and Fri - Sun at 1, 2, 4, 4:30, 6, 15, 8 and 10

Exhibitions and Permanent Collections

Saturdays at the Cloisters, Fort Tryon Park, 923-3700

The Cloisters, a branch of the Metropolitan Museum of Art specializing in Medieval masterpieces and architecture, has gallery talks every Saturday at 12 and 2. On Sat. Feb. 25 there will be a talk called **Carolingian Ivory in Context**. The \$3-50

suggested student admission will also get you into the Met on the same day.

The Metropolitan Museum of Art, 1000 5th Ave., 535-7710

I Tell My Heart: The Art of Horace Pippin will be at the Met until April 30. It includes 60 paintings by Pippin (1886-1946) an African American artist whose paintings' subjects include events in American history, scenes of everyday life and political allegory. **The Studio Museum in Harlem**, 144 W 125th St., between Lenox & 7th Ave. 864-4500

The Artist's Voice: a dialogue with painter and printmaker Emma Amos will focus on Amos' perspective as an African American artist. Thurs., Feb. 23 7:00 \$6 student admission

Etc.

Postscript in the basement of St. Paul's Chapel, 854 1953

Ned "Flathead" J and in returns to Postscript, singing blues and originals on Sat. Feb. 25 at 9:00. Free admission.

Poetry Night featuring the work of C.U. Writing Program laureates and an open reading will be held on Fri. Mar. 13 from 9:12-30. Sign up for the open starts at 8:45. Once again, admission is free.

The Center for Communication, 570 Lexington Ave. call 836-3050 for information

The editor of **The Paris Review** and the managing director of **Random House** will lead a workshop on getting published and issues of that ilk on Tues., Feb. 29 from 11am-12pm. Limited to students, and free.

The Fifth Annual Jewish Collegiate Festival of the Performing Arts

A unique performance of student troupes from Brandeis, Brooklyn College, Columbia, George Washington University, Harvard, Hofstra, University of Pennsylvania, Princeton, Yale and West Point in a program of Jewish cappella songs, Israeli folk dancing, theatre, and klezmer. The highlight of the festival will be the grand finale with all the groups performing together in an original song composed and choreographed by students.

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John Brown Going to his Hanging, (circa 1932) by Horace Pippin

ARTS

Murder In The First: Where Is The Justice?

by Naomi de Silva

Can you imagine being in total darkness for one thousand days with only thirty hours of sunlight? Just to inform you one thousand days equals three years and two months. On top of that envision yourself serving those days in solitary confinement because you stole a measly \$5 to feed your starving younger sister. If you can't place yourself in this position then watch the big screen. See *Murder In The First* a depiction of the life of Henry Young, an inmate at the legendary prison of Alcatraz.

This true life account is not for those with weak stomachs. Brutalization and inhumane treatment are insubstantial words that can not accurately describe the horrors that inmate number 422 had to endure. Images of blood beatings, stabbing and most of all fear capture the viewer's attention from beginning to end.

In the 1930's after his parents die Henry is forced to steal five

dollars to feed his starving sister. After being apprehended on a trumped up charge Henry is sent to Alcatraz where he serves eleven years until he attempts to escape. After being snatched on his plan is botched and subsequently he is captured. He then serves three years in the hole. What is the hole you ask? No words can describe this rat infested dungeon where there is no sunlight and absolutely no contact (unless you count the occasional visits from the warden who beats the life out of you.) The catch is that the maximum time a prisoner can spend in rehabilitation (as the prison puts it) is nineteen days. Yet if this is true how did Young end up in this hell hole for a thousand?

If you have a conscience go and see this movie. I guarantee that it will make you think. *Murder in the First* was gripping as well as touching. It hit home. I can not imagine anyone having to withstand pain and suffering to the extent that Henry Young endured. A

particularly distinctive scene in the movie occurs when Young asks his defense attorney James Stamphill (Christian Slater) if he had ever stolen five dollars. Stamphill replies that he had when he was a young child. Young continues to ask what his punishment for the crime was. Stamphill eloquently states: "I was told not to do it again."

Director Mike Rocco captures the friendship between the two characters superbly. The key to the movie's impact is the superb acting rendered by Kevin Bacon as well as Christian Slater. I am not ashamed to say that I was misty eyed at a few moments. No other film has made me feel so ashamed of our legal system. The question is if crimes like this occur in our system which was created to defend the innocent and punish the corrupt where is the justice?

Naomi de Silva is a *Barnard Sophomore* and a *Bulletin Arts Editor*.

Arts Events (continued)

Tickets are \$5 at the door \$4 in advance, with reduced rates for seniors, students and children. Sunday Feb 26th at 2 pm at Jewish Theological Seminary, 122nd and B way. Please contact Naomi Bloom or Carey White at (212) 854 5111.

Theatre

The Pecking Order at The Minor Latham Playhouse, 854 5638

A new play about the hierarchy of origins in New York City immigrants created in workshops led by John McGrath and Elizabeth MacLennan, co founders of 784 Britain's most influential popular theatre company. Performances will be held Feb 24 25 26 at 8. Tickets are \$5 and \$3 for senior citizens and those with CUID. If you have an event that you want listed call Ann at x42119.



FLICK FOCUS



Isabelle Huppert

next issue of the *Bulletin*. Anyway in *Quick Stone* (*Basic Instinct* and *The Specialist*) once again plays a parentless single woman who is quite unique to say the least. Stone frequently chooses roles that seem to move women one step forward but at the same time moves feminism two steps backward. Three of the characters in her half dozen major films seem strong on the surface yet underneath the character is weak and needs some sort of help from beely and manly men like Sylvester Stallone and Michael Douglas. Although many members of the gay, lesbian and bisexual community complained about the representation of a non heterosexual lifestyle I am surprised that feminists did not question the film's representation of women.

In recent years films like *Fatal Attraction*, *The Hand That Rocks the Cradle*, *Pretty Woman*, *Honeymoon in Vegas* and *Milk Money* have provided moviegoers with disturbing and negative portrayals of women. Finally women announced that they were going to fight the Hollywood backlash last December when the movie *Disclosure* was released. Women's groups across the country publicly declared that they were going to closely watch both Demi Moore's (*Indecent Proposal*) and Douglas' (*War of the Roses*, *Fatal Attraction* and *Basic Instinct*) choice of future roles. Although more and more women are gaining control over their images in the media, Hollywood continues to persist in representing single women as dysfunctional, disturbed, aggressive and emotionally needy. I do not advocate "backbaiting" certain actors like some feminists, but I believe that we should not passively watch movies; rather we should carefully think about the image we pay to see. And besides, who wants to see Douglas play another tortured family man who faces personal and professional ruin if he falls prey to the seductive charms of that oh so subversive, single professional woman? Frankly I don't. Douglas should move on and expand his horizons, otherwise he risks being typecast. And besides, *Disclosure* is not very good due to a huge hole in the plot—the filmmaker never explains the motivation behind Moore's and Donald Sutherland's actions. Why spend the whole movie trying to ruin Michael

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This March Warner Brothers Pictures will release *Outbreak*, a new bio thriller starring Dustin Hoffman (*Kramer vs. Kramer* and *Rain Man*), Rene Russo (*Lethal Weapon 3* and *In the Line of Fire*) and Morgan Freeman (*Driving Miss Daisy* and *Unforgiven*). *Outbreak*, which is directed by Wolfgang Peterson (*Das Boot* and *In the Line of Fire*), traces the transportation of a lethal virus to the U.S. from Africa via a monkey host. The plot focuses on an ex-husband and wife who head competing federal agencies—the Military Infectious Disease Unit (MIDU) and the Center for Disease Control (CDC). Although the couple does not get along, they must put their differences aside in order to stop the spread of the deadly disease.

While a virus kills hundreds in the upcoming *Outbreak*, gunplay is the cause of numerous deaths in *The Quick and the Dead*, which is currently in release. This quirky rendition of the Western genre stars Sharon Stone, Gene Hackman, Leonardo DiCaprio and Russell Crowe (who stars in the upcoming film *The Sum of Us* which will be reviewed in the



Michael Douglas

FLICK FOCUS

(continued)

Douglas: 'Life if you do not have a really good reason?' They could easily have achieved their corporate goals through other means. But if they did that, then there would have been no movie and I wouldn't have had to sit through two hours of slop.

Well, I feel pretty certain that Hal Hartley's film, which comes out in April, will be any thing but slop because it stars Isabelle Huppert. She was fabulous in last fall's *Love After Love* and I'm sure that she will be excellent in the role of a nun turned erotica writer. Her character teams up with an anarchist (Martin Donovan) and then the two eventually cross paths with a notorious porn actress.

I'm glad to see Melanie Griffith shine in *Nobody's Fool* after last year's offensive *Milk Money* in which she played a prostitute. She was fabulous in *Working Girl* and now that she's back on top of her game again, I hope she stays there.

Chesley Chase is trying to get his career out of a deep, bottomless hole after failing to woo late night TV viewers. His next flick, which hits theaters at the end of this month, Chase tries to win over the son of his new girlfriend (Farrah Fawcett). Unfortunately for Chase, her son plans to scare him off by forcing him to join the YMCA Indian Guide Program run by George Wendt (*Cheers*). And if that fails, the kid arranges a Mob hit. Can't wait to hear Howard Stern rip Chase to shreds when *Man of the House* is released. Stern's tirade will probably be more entertaining.

Director Alfonso Arau's last picture, *I Like Water for Chocolate*, was thoroughly entertaining, and his follow-up *A Walk in the Clouds* starring Keanu Reeves is sure to be a hit.

It's time for me to hit the road, but I'll be back next week with more information about Spring flicks, such as *Losing Isaiah* with Jessica Lange and *My Posses Don't Do Homework* with Michelle Pfeiffer.

Lost in America. . .

by Cathi Martirelli

At the beginning of the opening sequence of *Nobody's Fool* director Michael Duncan directs the viewer to Sully (Paul Newman) the film's protagonist if indirectly reveals the essence of his character. The environment in the people possess the same quality as the beautiful and at the same time slowly declining old town. But the town and Sully have weathered and worn out. A total of 15 snowstorms strip it of the various production sites during filming and the film while it is a small town winter feel. The houses which appear in the first seven minutes look as though they could have filmed 100 years ago they could have been in *It's A Wonderful Life*. But in the latter film, the town is booming and the small towns are expanding as the GI's build homes for their families. Now these grand old homes are falling apart and there is virtually no industry in North Babylon, NY, the film's setting. Robert Benton, the screenwriter and the director created the fictional town by filming small scraps of footage from several different towns in upstate NY. The mid-Hudson valley

area which was once embodied the American dream is now a merely a shell of itself after its major industry IBM drastically scaled back its operation. The production designer David Gropman wanted to place *Nobody's Fool* in a lost America, the type of small town that seems to be disappearing from the map and the cities and suburbs expand.

Sully and his landlady and former 8th grade teacher Mrs. Beryl (the late Jessica Tandy) represent millions of small town folk who once dominated the landscape and now are almost extinct. Early in the film Mrs. Beryl hauntingly says,

God's coming in on me. I think this is the year God's lowering the boom. Even though she is describing herself her words sum up Sully's predicament. He is a sixty year old injured construction worker who abandoned his family years ago and has the shadiest and loneliest of characters for friends. He lives from day to day not knowing if he'll have a job or enough money to see him through old age. Richard Russo wrote the novel which inspired the film and this is how he describes this crusty town on his luck old man. Sully was by and

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MAMI ROMANCE

by Elizabeth Michaelson

First of all, I must say that it was thrilling. I felt like I was in a mall there was a souvenir shop, public bathrooms, and lots of food vendors. I kept looking for the Gap outlet, but was disappointed, alas.

This is, of course, the Sony Imax theatre at 68th and Broadway, where I saw *Miami Rhapsody*. I was very excited about the escalators, the decor, et al. Of course nothing can replace Loews 84th Street in the temple of my heart, but the Sony Imax sure comes close.

But now onto the main event: Sarah Jessica Parker's hair. As the heroine, Gwyn, the middle child of a wealthy Jewish family in Miami, she has her share of problems. But throughout, her hair retains its bounce and shine, although the roots were a little obvious. But no matter

I was from the first struck by author/director David Frankel's use of Woody Allenesque techniques. From the opening sequence, with the big hand music and the plain opening credits (just a black ground, only the white letters were replaced by a *Miami Vice* pink color in the Art Deco style) to the consistently funny narration by all the characters, the movie reminded me a good deal of the sketch-oriented comedy of Allen.

This is an amusing comedy about a romantic-mishap prone family negotiating engagements, marriages, affairs, and divorces. Gwyn plays it straight against the outrageous behavior of the rest of her family (her siblings and her parents are all having extramarital

affairs, thus giving Gwyn a case of cold feet regarding her upcoming marriage to nice guy Matt, played by Gil Bellows). Gwyn is a source of statistics about cancer, divorce and other tragedies. As the advertising woman who writes sitcom scripts, she plays the Woody Allen role, a compassionate and wry confidante to her self-involved parents and siblings.

Her sister Leslie has just married a football player, and their wedding vows (read by the famous monotone guy whose roles include the teacher who intones "Anyone? Anyone?... Voodoo economics..." in *Ferris Bueller's Day Off*) are quotations from that immortal bard, Dr. Suess. But soon after her marriage, Leslie embarks on an affair with an old high school boyfriend, a dentist whom she meets in a lingerie store (heh heh). Then there's Gwyn's brother Jordan

When Gwyn confronts her mother, Nina gasps: "Well, frankly I'm stunned." And when Gwyn says she never really believed Vic's accusations, Nina contradicts her absently, "I mean, I'm stunned that your father could be so perceptive." This sets the tone for the movie, and we identify with Gwyn, playing the straight woman to her obnoxious family's romantic entanglements.

And who is the fastidious interior decorator and well-dressed (by Patricia Field, only without the leather sex clothes so well known to frequenters of her Eighth Street boutique) Nina having an affair with? None other than her mother "Grandmas Lil's" nurse, Cuban emigré Antonio (Antonio Banderas, who appears shirtless and breathtaking in several scenes). Gwyn is not a little shocked by her mother's choice of men: "A nurse? He's not even a doctor!"

And from there follows Gwyn's

travails through her family, all of whom, except for her father, remain cheerfully unconcerned with the moral havoc that their infidelity has wreaked — at least on Gwyn. It is Gwyn who must fight through the problems, and when Matt leaves her, thinking that he really doesn't want to marry her at all, she embarks on an affair with Antonio.



Gwyn (Sarah Jessica Parker) still facing the marriage challenge with her boyfriend Matt (Gil Bellows).

(Kevin Pollack) who's cheating on his wife, Terry, with his law partner's wife Kara (Naomi Campbell). And finally, Gwyn's father, Vic, (Paul Mazursky) fears that his wife Nina (Mia Farrow) is having an affair. Furthermore, he swears to Gwyn: HE is not having an affair with his travel agent, Zelda

who has asked her out because his mother fears he is gay. This relationship seems promising, but then Gwyn discovers that Antonio is still in love with her mother.

This is a sly comedy of manners and romance, and it is nice to see a female protagonist in this Woody

(continued on page 27)

Documentary Review: *Courage and Pain*

by Idelha G

*O Lord, how many are my foes!
How many rise up against me!
Many are saying of me
God will not deliver him "*
(Psalm 3)

Seated by a window a Haitian woman recites this psalm and recalls how after being beaten by officers she lay there saying these words which end with the appeal "Anse O Lord! Deliver me O my God! Strike me all my enemies on the jaw break the teeth of the wicked This woman's fight for and faith in a democratic Haiti is both sad and violent beaten she says that to this day she bleeds continually as if always menstruating and her breasts secrete puss It is a shocking story and yet not more or less so than the accounts of seven other individuals and families portrayed in the documentary *Courage and Pain* The first lines of the Biblical passage may mirror the ambivalence of many Americans in regard to Haiti but it is the last lines which are the key to understanding the problems in Haiti from a Haitian point of view With all its despair and hope for deliverance it portrays the general sentiment in Haiti as the film attempts to portray the situation of pro democracy Aristide supporters since the coup d'etat in 1991

Directed by Patricia Benoit and produced by Diana Choi and Jonathan Demme who has also directed *Philadelphia* and *The Silence of the Lambs* this documentary is still a work in progress Fortunately for students and faculty the makers of this film allowed its screening by the newly opened Documentary Center at Columbia University on Monday February 13 1995 at Schemerhorn Hall Attending the Center's inaugural event were Patricia Benoit and Jonathan Demme who were joined in a panel discussion after the

film by Michael Ratner attorney for the Center for Constitutional Rights moderator Douglas Chalmers professor of political science and director of the Institute of Latin American and Iberian Studies at Columbia Françoise Boucard President of the National Commission of Truth and Justice and her translator

Of the eight interviews which make up the aptly titled *Courage and Pain* six are of women And while it would be inaccurate to exclusively call this a woman's issue it must be noted that some of the most compelling testimonies shown that night were given by women In many instances they are the victims of some of the worst human rights violations including rape and physical abuse They are leaders of women's organizations mothers who are separated from their children and wives who have seen their husbands killed One woman Alerie helped her husband escape through a bathroom window while remaining behind with the children In his place Alerie was named kidnapped and later left for dead Half of her right leg arm was cut off and her face slashed

The film's straightforward approach whether emphasized by its unfinished state only accentuates the strength of the filmmakers' subjects At times the lighting seemed to waver and the camera seemed to jar In one scene the roar of an airplane nearly drowns out a woman's voice But this though it may be distracting does not take away from the accomplishment of the filmmakers' objectives which are according to Patricia Benoit "[G]iving people who don't have a voice a voice giving them the possibility of expressing their dignity when I watch the news as a Haitian American I get very upset because of the images that I see in the media Haitians are usually depicted as victims who are powerless who are doing nothing

for themselves and who you should just feel very bad for

The purpose of *Courage and Pain* as well as the documentary form is to go beyond the ten second soundbites and the summaries and generalizations of for instance mass media In his opening statement John Friedman Director of the Documentary Center said as much emphasizing the role of this medium in society When cries are met by blank stares the documentary can make the world see for today the documentary whether in film video or multimedia is one of the most influential ways of revealing the human condition and bringing about social change

It is perhaps because the documentary is or can be so influential that certain members of the audience were discerned by the film's obvious lack of a political context and background information One viewer went so far as to call it social pornography Clearly not everyone in attendance was in accord with the panelists' political views and objectives But to judge this film so harshly before the interviewing the editing and even the musical score is completed would be premature If nothing else *Courage and Pain* is a stimulus for thought and place to begin gathering knowledge

For more information on future events or to be put on their mailing list write

The Documentary Center
at Columbia University
2875 Broadway 2nd Floor
New York NY 10025 7803
Telephone (212) 854 9578
Fax (212) 854 9577

Idelha Ann Gutierrez is a Barnard Senior and Bulletin Staff Writer who has written under the name Idelha G. and who contributes most often with her friend Madeleine

...Theatre Notes...

by Suzanne Scanlon

A woman tells her visitor the man in the ice cream suit that they have gone into different countries. This is true psychologically as well as physically. His is a country of debilitating self-consciousness and depression, hers a country where time is an enemy and pain must be endured alone.

The woman is known only as One in Tennessee Williams' *I Can't Imagine Tomorrow*, one of the plays presented at the Minor Latham Playhouse on the weekend of February 9-11. One is oppressed by a physical illness (which is never made explicit but her sudden and sharp pains could be interpreted as somatic manifestations). The man named Two suffers from a psychic illness (he is dying through a drawn withdrawal from life). The distinctions between their separate afflictions are blurred in the text of this short play.

Andra Olenik performing in her Senior Project was pervasively endearing as the erratic and volatile One. Andy Sclisor was brilliant in his portrayal of Two upon whom One projects her tears and insecurities. She reprimands him for avoiding change by doing the same things every day. Thus she tells him, offers only a feeling of security not security itself. And yet she is unable even to change the wine-stained blouse she has been wearing since at least the night before. She needs him as much as he needs her to come over every night to play cards with her and then to go home leaving her alone with her pain. At different points in the play each of these characters looks to the audience and says, "I can't imagine tomorrow." Yet sadly the audience can't tomorrow and all the ones that follow will be much like this one.

While the two one-acts of Williams were compelling pieces of theatre, they were not the foremost on campus that weekend. Indeed Susan Glaspell's *Trifles*, the 1917 feminist classic, was one of the most fully realized pieces of theater that I have seen at Barnard. The cast of the play included, most notably, senior Jessica Claire who is always a pleasure to watch. It was directed by Denny Partridge and the play's set, lights, and costume design were done by senior Whitney Lockhart. Set brilliantly in the round, the essence of the play was revealed and supported through the expert work of Lockhart.

Suzanne Scanlon is a Barnard Senior and a Bulletin Staff Writer.

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MIAMI RHAPSODY

(continued from page 20)

Allen-style movie. But *Miami Rhapsody* sometimes descends from humour to gibberish, (notably the scene where Jordan receives a phone call during his grandmother's funeral). Although the flashback/interview style that interrupts the main sequence of events is occasionally disturbing (Gwyneth's story is telling this whole story to her new gynecologist!) with each character narrating his or her own story to Gwyneth it is stylistically secure in its humorous depiction of passion and its effects. My favorite line: "And what about Antonio? So he was still in love with my mother. We could have worked it out. If that's your kind of comedy, go see this movie."

Elizabeth Michaelson is a Barnard Junior and a Bulletin Staff Writer.

Reconciling the Writer with Her Life A Look at **Mrs. Parker and the Vicious Circle**

*Authors and actors and artists and such
Never know nothing and never know much
Sculptors and singers and those of their kidney
Tell their affairs from Seattle to Sydney*

*Playwrights and poets and such horses' necks
Start off at anywhere, end up at sex
Diarists, critics and similar roe
Never say nothing, and never say no
People Who Do Things exceed my
endurance,
God, for a man who solicits insurance!*



Dorothy Parker

by Ann McCarthy

The *New Yorker* called *Mrs. Parker and the Vicious Circle* a "bad mood movie" and gave it a similarly bad mood review. The film being one of my current favorites I can't help thinking that that is because it presented the Algonquin Round Table of which its founder was a part in a little unflattering light.

I suppose part of the reason I found the film so excellent was the incredible cast headed by Jennifer Jason Leigh (*Shogun Cuts Ruth*) who gave a thoroughly convincing performance as the brilliant, yet

astoundingly depressed Dorothy Parker. The statement haunts me still, and as I try to familiarize myself with Parker's work (having been a virgin to it before the film) except for reading and sipping knowingly at *An Unfortunate Coincidence* on one of those Peet's in Motion signs in the subway I had to read to justify the madness with which the film exposes Parker's life and sexual exploits.

On the one hand I worry that the film will make Parker just another immoral, over-indulged celebrity in the eyes of the movie-going public, instead of what she should be first and foremost: a skilled writer of uncompromising wit whose work remains today more accessible than that of any other early twentieth century writer. As an example of this accessibility we have "Prophetic Soul" a poem that I am relating, as we speak.

But nonetheless unforgettable as an over-eager young suitor who has a quick romp in the bushes at a croquet party with Mrs. Parker.

The film is scattered with short black and white scenes which Dorothy Parker, character called her "Short Cuts" in touching post-identical scenes that I find.

But I am relating, as we speak, a poem that I am relating, as we speak, a poem that I am relating, as we speak.

CU ARTS NEWS BRIEFS

In celebration of the 75th anniversary of Columbia College's famed core curriculum, the Columbia University Libraries will mount an exhibition in March illustrating the evolution through the years of many great literary works of Western Civilization.

Titled *In Pursuit of Meaning: Classic Texts From Columbia's Core Curriculum*, it will show how the presentation of the classic Western texts read in the key courses of the core curriculum—*Literature Humanities* and *Introduction to Contemporary Civilization*—have changed over time. Among the important works on view in various editions, appearances, and contexts over time are the *Bible*, Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, Shakespeare's *King Lear*, Galileo's *Starry Messengers*, Thomas Paine's *The Rights of Man*, and Marx's *Communist Manifesto*.

Our purpose is to show that these literary masterpieces have been alive and decidedly unfixed to any one of the generations that have encountered them, said Jean Ashton, director of the Rare Book and Manuscript Library. Each wave of readers has been engaged in its own search for these texts' meanings and has left its own readings in the actual physical embodiments of the texts it produced. Formal, textual, editing, translation, illustration, commentary, and imaginative adaptation all have played a part in each generation's recreation of these classic texts.

All materials on display will be drawn from Columbia's own extensive collections.

In Pursuit of Meaning will be on view from March 2 through June 9 in the Kemper Exhibition Room of the Rare Book and Manuscript Library located on the sixth floor of Butler Library. Hours are Monday to Friday from 9 A.M. to 4:45 P.M. For information call 854-2251.

MRS. PARKER

continued

being something of an elitist, she was, in later years, a left wing activist and left everything she had to the NAACP.

Clearly Parker deserves an esteemed place in American cultural history. But we can certainly argue that *Mrs. Parker and the Vicious Circle* knocks her off this pedestal by showing her voracious sexual appetite, her drinking, and her tendency towards disgust, cruelty, and detachment from almost everything. I wonder whether she would be offended or amused at the candidness of the film.

Despite its brutal honesty, the film does do some justice to her importance in her society and in ours. Also, if it is well made, others, as it has inspired me, to read her poetry, stories, and reviews. In fact, this film gives an incredible gift to our generation: the gift of a scantly wrapped but wonderful body of work and some insight into the tremendous woman who created it.

Ann McCahey is a Barnard first year and a *Balletto Arts* fan.

Lost

(continued from p. 18)

large an optimist who always concluded that in six months he'd be better off than he was now for the simple reason that he couldn't be any worse off.

He has alienated himself from the traditional things in life, such as a stable job and family. When Sully tries to con his boss, Carl Roebuck (Bruce Willis) into paying him double time on Thanksgiving, Roebuck snaps that the holiday is for normal people, not you. Despite the fact that Sully can be at times mean spirited, irresponsible, and nasty to the audience and the other characters in the film, can not help but like him. And this is due to both the script and Newsum's amazing performance. He can say more through body language than some actors spouting a million lines. For instance, in one scene where he is standing in family's old deserted house and reflecting on his life, Newsum's face was a canvas on which he painted an image of sorrow and regret. In one quick moment he was able to bring the audience to tears. At this moment anyone from a small town fellow to a Wall Street broker could probably identify with Sully. The film is about the strengths and weaknesses of humanity. Sully abandoned his own child yet he can easily assume the role of grandfather like all of us he is a being full of contradictions, he can choose when to love or not to love. Director Benton says that it is love in all its aspects. It's the love of friendship, the love of parents and children, the love of sexual attraction, it's all kinds of love. But it's really just about the whole notion of what love is. And in some cases it's about a kind of rough love, the kind that exists between Carl and Sully, where they verbally beat each other up. But it's about profound affection, it's most profound. It's about great compassion for everyone.

Sully can shirk responsibility in
(continued on p. 31)

"I Shouldn't Even Be Here Today"

by Leron Kornreich

This job would be great if it weren't for the customers. Dante Hicks (Brian O'Halloran) the sales clerk at a Quick Stop convenience store in Leonardo, New Jersey, observes in *Clerks*. In his first film, writer and director Kevin Smith presents the audience with a hilarious sampling of the backward assed fuck[s] who harass Dante at his place of employment.

Dante is a 22-year-old aimless college dropout who is stuck in minimum wage hell but is unwilling to risk change. He is dating Veronica (*Marilyn Gluglotti*) but longs to be reunited with an ex-girlfriend who cheated on him 8 1/2 times in the period during which they were dating. Clad in Doc Martins, baggy pants, a white t-shirt under a button-down shirt, and a goatee, Dante is the epitome of slackerdom. Randal (Jeff Anderson) is Dante's best friend. He spends his shift as a clerk at the video store next door to Quick Stop alternating between insulting and ignoring his customers. And that is only when they are lucky enough to find him there. He spends more time hanging out with Dante than managing the video shop. The two companions observe the eccentricities of their customers while philosophizing about love, sex, the Star Wars trilogy, and their futures.

The movie opens with Dante's boss calling to ask him to fill in for a sick employee even though it is his day off. Dante dutifully marches to work and does the best he can to keep his spirits high. But the fates are against him. He cannot open the shutters on the store front because someone jammed them with chewing gum. He puts up a banner that reads "I assure you we are open" which the customers invariably ignore. They annoy him as one by one they pick (reluctantly

into the store and inquire if it is open. An anti-lung cancer crusader compares him to a Nazi and instigates a mob to pelt Dante with cigarettes as a punishment for selling them. His girlfriend informs him that her sexual encounters are not as limited as he had construed. And all this occurs during the first half hour of the longest day of his life.

Over and over Dante reminds his friends and the audience that he is not even supposed to be here today. This refrain becomes progressively whiner as the chaos within the walls of the junk food emporium unfolds.

Randal challenges Dante to stop complaining and do something grander with his future. At the same time, the pun movie connoisseur makes the present less tolerable for Dante by leading him into one mess after another. Randal (literally) spits on one of Dante's customers in order to demonstrate that his position as a salesperson does not dictate his behavior. He also sells cigarettes to a kindergardener. All this is done at Dante's expense. But one cannot expect better from a video store manager who rents flicks like *Chicks with Dicks* at a competing store after maintaining that the selection of worthwhile movies where he works is pitiful.

The slacker theme is currently en vogue in books and films about the twenty-somethings of the 1990s. Douglas Coupland's book *Generation X* characterized the group as directionless and apathetic. In the film *Reality Bites*, Winona Ryder plays a young woman who chooses to date a slacker over a yuppie. The main characters in Coupland's novel *Reality Bites* and *Clerks* are youth overqualified for their unrewarding minimum wage McJobs (as Coupland refers to them). Randal explains that Dante has an inability to accept responsibility for his "sucky" life and that if he hates his job he should

quit. The clerks battle over the issue in the one action fight scene in the movie during which Randal uses a baguette to defend himself against his adversary. The two end up conversing while sitting in a pool of candy. Their constant dialogue never pushes either to action. Their lives are as dull as the black and white film which the movie is filmed on.

As Randal and Dante philosophize on the trivialities of life, Smith regularly captures a stream of peripheral characters on camera. Jay (Jason Mewes) and Silent Bob (Smith) are the most colorful of the lot. They loiter and deal drugs outside the store by day and break dance at night. Mewes is the only decent actor in the amateur cast. He outshines Anderson who is only bearable because he has funny lines. O'Halloran is incapable of expressing the frustration of his character especially when Dante is supposed to be exhibiting anger towards any person who he speaks to on the phone.

Oddly though, the flawed acting adds to the authenticity of the movie. The actors are playing annoying individuals. If they succeed in further irking the audience because of limited acting skills, it serves to make Dante and Randal's irritation more believable. In addition, the script is so powerful that it holds the movie up despite the constraints under which it was produced. Smith is extraordinarily attune to the idiosyncrasies and freakish behavior that people display.

Smith chose alternative and heavy metal music for the soundtrack because that is what men like Dante and Randal listen to. The soundtrack includes the bands Snail Asylum, Alice in Chains, Bad Religion, and Stabbing Westward. Smith inserts comical melodies during certain scenes, extracting

in *CLERKS* pages

Today

(continued)

laughter from the audience.

Clerks is funny and insightful. It has also been well received thereby paving the road for other low budget productions. The film received a great deal of praise in Cannes and an award at Sundance. Alan Dershowitz successfully appealed the original NC 17 rating for obscene language and had it changed to an R, allowing for a broader audience. Smith refused to tone down the obscenities. That's how all my friends talk, he said, and the film is semi-autobiographical.

Smith, 23, has been a Quick Stop employee for four years. He dropped out of film school and used part of his tuition money to pay the \$27,575 that it cost to produce the movie. His boss at the convenience store granted him use of the store after closing. Filming took place between 10p.m. and 5a.m. The credit list attests to the family style nature of the project. Most of the actors are related to one another and many play more than one role (although to Smith's credit it is difficult to notice). In addition, whoever was available handled the equipment.

Although it is technically poor, brimming with profanities, badly acted, and perhaps incomprehensible to older audiences, *Clerks* is an excellent film. It is impressive how well Smith utilized limited resources. The entertainment value of the movie surpasses that of many with million dollar budgets. *Clerks* succeeds in reflecting the lifestyles of the inhabitants of 7-11 culture. Smith exposes us to their dress habits and manners of speech. In addition, Smith has a clear message for his audience in the world of video rental and convenience stores, manually masturbating caged animals for artificial insemination is considered a more useful occupation than guidance counseling. After all, the latter professionals were unable

to provide many students with compasses for their future. This point is useful to keep in mind since it seems that many young Americans are relative quite easily to Dante and Randal.

Levon Kormick is a Barnard Senior

New Admissions

(continued)

make four office spaces where there had originally been three. Most of the Barnard community has not noticed these changes because they have been inside the office and have been performed during the summer. Also, the advantages of this project are directed toward potential Barnard students, not those of us that are already here.

After the essential changes had been made, the Office of Admissions began to turn its eye to the appearance of the office. The first place many people see when they come to Barnard is needed to make a good impression, and to have a welcoming feel to it. So then the changes that the community is seeing now were planned. Besides the new paint job, new furniture has been ordered for the inside of the office and the outer waiting area (as the area outside the doors of the office is going to be called). New light fixtures are to be installed, a coat closet has been built into the reception area for the bulky and/or wet coats and hats that visitors often have, another office and a meeting room are being added, and a door has been put between the office areas and the reception area to insure privacy. The renovations should be complete in another month and a half, just in time for the newly accepted perspectives when they come to see the college.

The Admissions Office is always looking for new and exciting ways to attract students, said Davis, who is very enthusiastic about the transformation. The Office of Admissions invites all members of the Barnard community to come in and admire the changes.

*Jackie Donnelly is a Barnard ***** and a Bullrun Staff Writer*

International Family Planning

(continued)

programs within their nations. However, they need the financial and technical assistance of developed countries to maintain and expand their efforts to reach all women who seek access to birth control. In 1987, 45 LDCs signed a Statement on Population Stabilization addressed to Congress, reading in part: "Degradation of the world environment, income inequality, and the potential for conflict exist today because of over consumption and over population. If this unprecedented population growth continues, future generations of children will not have adequate food, housing, medical care, education, earth resources, and employment opportunities. If the problem of population growth is not dealt with by means of prevention, the ramifications may be very grave indeed."

Sheila David is a Barnard Senior and the Bullrun Science Editor

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With Special Guest Performers, The Chieftains Steam Full Speed Ahead

by Naomi de Silva

With names like Seán, Paddy, and Michael, the Chieftains are a band of legends. Van Morrison, Bob Dylan, and Tom Jones have all recorded with them. RCA Victor's *The Long Black Veil* is a collection of songs bound to become a triple-time Grammy Award-winning Irish group combine tradition of Irish songs with contemporary fun produce a remarkable album.

The group, comprised of Paddy Moloney, Martin Fay, Seán Keenan, Kevin Conneff, Mairéad Mollooney, and Derek Bell, have been performing together for 25 years. *The Long Black Veil*, the Chieftains' third release, is not only a critically studied, but also backed up by distinctive singing by Sting on "Molloy's" as well as Jagger on the title track. As usual, Smokey

Robinson, the Chieftains' musical director, has selected the songs. The album features a variety of guest performers, including Van Morrison, Bob Dylan, Tom Jones, and Jagger. The Chieftains' music is a blend of traditional Irish folk and contemporary pop. The album is a testament to the group's enduring popularity and their ability to adapt to the times.

It's a great album, and you can pick up a Grammy award for it. The album is a testament to the group's enduring popularity and their ability to adapt to the times. The album is a testament to the group's enduring popularity and their ability to adapt to the times.

Costello and Jackson Browne. The traditional folk albums *An Irish Carol* and *Another Country* were the contemporary folk standards. The album's special guests, Sam Costello and Roger Daltry, bring their own unique sound to the group's music. The album is a testament to the group's enduring popularity and their ability to adapt to the times.

Naomi de Silva is a Barnard College student and a Bulletin Arts Editor.



THE CHIEFTAINS

HELMET

with **SICK OF IT ALL** & **KEPONE**

Roseland, February 10th, 1995

by Tom Sanford

It seemed like it would have been an interesting show to go to—all the emotion and energy of Sick of It All coupled with the always business like Helmet as well as Kepone who I had never actually heard yet have heard good things about. Unfortunately I was fashionably late and missed the entire Kepone set so I have very little to say about this elusive band. However I would like to know who or what is a Kepone? It is one of the more interesting band names that I have heard in a while.

I had not been to the Roseland since high school (that isn't really that long ago since I am a First Year) and things seem to have changed in the last six or so months. I felt awfully old which should not be the case as I am only nineteen. The last time I was at Roseland was also to see Helmet play with Henry Rollins and Sausage who incidentally severely upstaged the other two bands even though they were the opening act. Anyway as the show progressed I was horrified to discover that college life has sapped the life out of me. No longer was I able to musc up the energy to throw myself around the pit in the way that I had back in my glorious high school days. This is what about it. I literally have one foot in the grave put a light damper on the show however I am sure you that it was by no fault of either band.

When I had Sick of It All

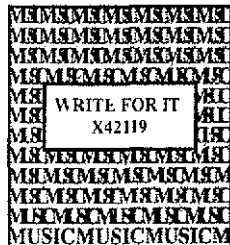
begin their set I rushed upstairs since I had been downstairs visiting with some old friends and shoved my way towards the front of the sell out crowd. I quickly found myself in the midst of the pit and it was at this point that I realized that the moshing abilities of my youth are fading quickly. Sick of It All came out and played a variety of songs some old some new. They put on a classic hard core performance animated stage antics lots of screaming and yelling thunderous guitar and pounding drums. Since the band was playing New York (their hometown) for the first time since mid October of last year they dedicated a number of their songs to friends in the audience. At one point I heard one enthusiastic youth yell "New York hard core lives!" If N.Y.H.C. lives then it's closer to the grave than even I. Anyway Sick of It All put on a fun show of eighties hard core and I escaped with only a cut lip to show for it.

About half an hour later it was time for Helmet's set. I returned to the main floor but this time wisely positioned myself out of harms way. I did not let from the pit. Page Hamilton and company took the stage in business like fashion and proceeded to play song after song with almost no remarks in between the only exception that comes to mind was when a shoe found its way on stage and Page threw it back and said something the effect of here's your shoe. Helmet was a very little metal head's dream staccato guitar and lead drum performance. I thought

that one might have thought it was a recording from the studio. The only flaw that I found in the show was the fact that none of the band showed any emotion at all throughout the entire set. This is the nature of a Helmet concert so I expected this going into the show. Things did get interesting at the end of the band's encore when several people who I assume are friends of the band ran on stage and thrust pies into the faces of all the members of the band. When the pie-slingers got more pies to further smother Hamilton a chase which ended in Hamilton throwing himself to the mercy of the crowd ensued.

Helmet with Sick of It All was not one of the best shows that I have ever been to but it did prove to be an entertaining evening off campus. On top of that I discovered my age related physical shortcomings and will be quite careful when entering a mosh pit in the future.

Tom Sanford is a Columbia First Year and a Bulletin Staff Writer.



Monster Voodoo Machine: Crunching Guitar Riffs and Distorted Vocals

by Geoff Saavedra

For every action
I in the opposite reaction
I in the blackest sleep amongst you
And I guess that's the attraction
Defense Mechanism

On *Suffersystem* (RCA Records) Monster Voodoo Machine come up with a harder version of Ministry that is still danceable. Most of the album is fueled by crunching guitar riffs with distorted vocals. It is a very loud album and I hear that their live show can also be extremely loud.

Suffersystem is Monster Voodoo's first full length album and it boasts some guest appearances by Leslie Rankins (Silverfish) and Roddy Bottum (Faith No More). The album was also produced by two people tightly connected with Ministry and Revolting Cocks: Center and Howie Beno.

Monster Voodoo Machine have had some good luck following them around. Their debut EP *Burn* was picked up in '92 by Paul Raven (formerly of Killing Joke, now with Prong). He then produced their follow up EP *State Voodoo*. After touring around the

country with Life of Agony, Clutch and Obituary among others, Monster Voodoo Machine are now on tour with Marilyn Manson.

On *Suffersystem*, Temple is co-written with Raven and Atkins (also formerly of Killing Joke). Raven's influence might have something to do with the similarity with Prong. The rhythm is choppy during the verse and then grows tighter during the chorus.

The problem with the album is that all the songs sound basically the same. The only tracks that really stand out are Defense Mechanism and Inside These Walls (Salvaged And Revolved).

Defense Mechanism is the pearl of the album. After 10 tracks of crunching guitars constantly played at the same rhythm, this song is a

breath of fresh air. A definite techno song, it starts off with a drum machine followed by a thumping bass line and keyboards. The music almost puts one into a meditative state until the chorus when Adam Sewell (vocals) screams out "Where the Hell is this? This is Hell." Inside These Walls is only different because it begins with a great drum track which unfortunately dies down when the guitar comes in.

Even though the music sounds very repetitive on the album, it also has that feel that makes one think that this would be great live music. Although I didn't get to see them perform at the Lincelight on Sunday, February 12th, I was standing outside waiting to get in and so I heard the music. It

definitely sounded better live, especially Defense Mechanism. And this is from the outside! I wish I was in there, but what can you do?

To find identity
Foundations
growing thin
I can feel the roof
cave in
Don't like where
I have been
It's time to start
again.

Adding
Insult to Injury.

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



Monster Voodoo Machine

The Heart of the Matter

by Amy Leaver

Chill Dude!

One of the biggest criticisms I get about my weekly contribution to the journalistic field is the trivial nature of the topics I choose. It is to these critics that I address this week's contribution. Usually I can let a comment slide. I can even let multiple comments go. But when my parents extend a harsh word about their intelligent, articulate daughter's writing topics, damn it, I respond.

First, let me begin by telling you my general philosophy about Barnard students. They are too stressed out. I do not exclude myself from this generalization. Between my several jobs, classes, Bulletin responsibilities (as few as they have become), and my social life (when possible), I am a very busy beaver. Ask anyone who speaks to me on a daily basis how many times I complain about my stress level. I promise you the answer will be frequent. I know that I am not alone in these helpless, stressful swarms of emotion. Often, while sitting in the library or McIntosh (when I can find a seat, I will never abandon my crusade), I just watch the herds of Barnard women lugging backpacks stuffed with notes and books and I listen as they stress about GPAs, med school, law school, grad school, jobs, careers, salaries, you get the point.

It is to these wandering souls which I address my column each week. By adding a slight degree of humor or triviality to your lives, I decrease the stress level in mine. Life has enough problems without me pointing them out every week. If you really need to know about toxic waste dumps, welfare reform, foreign aid, or surgeon generals, open up the New York Times. Or better yet, turn to another page of this periodical. Someone around here is bound to be slightly political this week. But don't come looking to me. Sure, on occasion I sneak in some messages. Subliminally in every issue I write, "don't use drugs" or "save the earth." But in general, I do not like to stress you out more by reminding you of seemingly unsolvable or unmountable issues. Therefore, I write about the little things in life. The stuff that you don't stress over.

A little anecdote if you please. In a recently past issue of this fine publication, a fellow commentary staff member wrote in her column about the importance and significance of punctuation. Now, I value good grammar skills as much as the next but, please, is it really necessary to stress so much over the issue that an entire column becomes devoted to it? I think not. The editors around here are a fine bunch of women. On occasion, they may make a decision or two that we, the humble staff, don't agree with, but that's life. Chill out.

Recently, someone told me that the key to unstressful behavior was meditation. While I doubt you'll ever find me on the floor, breathing easy and focusing on dim light in the corner (or whatever meditation entails), the concept is a good one. Maybe Barnard should offer some sort of "learn how to manage stress" class. They could replace it with one of those seemingly unnecessary physical education courses all of us had to endure.

Not to sidetrack, but the physical education requirement is another stresser that Barnard inflicts upon its student population. I know that it has been covered before, but hey, I'll cover it again. Why should Barnard students be forced to rearrange their schedules, alter their sleep patterns, and sacrifice two P/F credits for classes that do not even give us any credit? I won't mention how I don't think anyone can become physically fit by bowling for two hours each week, or how college students should be trusted to manufacture their own health regime. No, I'll just mention how many times I have heard a Barnard student stress over their PE requirement. Last count, 197.

Well, right now I'm stressing because this column is not long enough and I have to be at work in five minutes. So I'll close with a long, meaningless sentence whose only purpose is to attempt to relax your tense body. Your lying on a warm, sunny beach with the waves crashing at your feet. The sun soaks into your skin as your mind drifts off to sleep.

Amy Leaver is a Barnard junior and a weekly Bulletin columnist.

Fine and Fierce

a column devoted to, but not limited to, seniors

by Sae Yun Kim

The Body Betrayer

Out of the melange of poetry I have read this week, dating from the sixteenth century to the present, two lines from the pen of Phillis Wheatley struck me -- only they struck me like a gentle embrace: "A marble statue now the queen appears, / But from the marble steal the silent tears." The lines are out of context, but even so you can envision the beautiful but queer image of a time-worn statue, ostensibly fixed -- but so moved that springs continually flow from her eyes. We warm, liquid beings resort to the visceral act of weeping when words don't do justice to our feelings. In the interstice between the breakdown of words and a rise to movement our minds communicate to our bodies to start acting -- that words cannot do it all. We do not, however, usually bother to read the body's language, although most of us have a strong, but dormant decoder for the idiom.

"You look frustrated," and "you didn't look particularly happy with that guy" were a few casual remarks that fell upon my ears within the week, startling me into instant self-analysis. What in the world was I doing with my face? My legs, my hands, my carriage? In everyday body lingo a hunched back and a hand framing the face to shade the eyes, say, will communicate a lot: you are in an internal mode, perhaps contemplative, perhaps feeling a little too vulnerable and raw to meet anybody else's eyes. Physical, idiosyncratic gestures are like handwriting. The way my sister manipulates the tiny musculature of her face, leaving a narrow space between her lips, raising her eyebrows an eighth-of-an-inch, and dilating her lids to expose more of an interrogative eye makes me want to scream, "WHAT?" as if she had just scrawled on a piece of paper, "I don't believe you. I can't take you seriously." This look is scripted. As far as I am concerned, it speaks reams of dialogue and has become a codified part of her body vocabulary that she likes to spring on me insidiously, from time to time.

We also pick up other people's body jargon. The best defense I've learned in response to my sister's questioning gaze is to throw it right back at her, which always makes her scream, "WHAT? Why are you looking at me like that?"

"I'm looking at you like what?" I answer.

"You know what I mean."

"I was just looking at you the way you were looking at me."

"Oh." She gets my point. She understands what her body has been betraying. I have also imbibed other people's signature gestures: not to torture them, however, but to graft some of their *chansansa* directly onto my own body. For instance, as a child, I had a friend who incessantly licked her chin, causing it to dry and crack. A pretty stupid trick of the body, I have to say, but I found it to be such a weird, compelling signature that I would occasionally swat my tongue across my own chin. And then there are walks. A walk talks volumes. To this day, the most remarkable walk I have ever seen belongs to P. C.; her grounded, sprung, and jaunty step clearly sings of kinetic potential. I always envision daisies and tiger lilies blooming in her tread, as if the ground were still absorbing the heat of her step.

The body idiom is also an extremely economic way of compressing meaning, into what would be the equivalent of a dense Chinese character. A light touch on the small-of-the-back in passing -- well, can be more thrilling and affirming than a clandestine love-letter. Crying, one of the most violent transitions from word to action is the sure-fire release of misery. Its message so potent that most of us dare not do it in the presence of strangers. And a statue crying? Wheatley uses her perfect pitch to hit upon one of those images or phrases imbued with "rightness." Coupling an extreme image of fixedness with a fluid, physical release reveals the true intensity of crying, making us crave to know what a statue has suffered to betray itself with tears. We privilege words over movement, mostly because words are not too slippery and can be codified, but be wary of how your body speaks and of how other bodies speak. Sometimes, movement registers meaning more precisely -- and, more honestly.

Sae Yun Kim is a Barnard Senior and Bulletin Columnist.

Lost in America

(continued from p. 23)

one situation and then go out of his way to help others in need. At the beginning of the film the camera focuses on a woman trying to stop her mother with Alzheimer's Disease from wandering into the street. Later in the story Miss Beryl is alarmed to see the same elderly woman walking down the street in her bathroom alone. She immediately summons a bartender Sully to run out into the snow and bring the sick woman to safety. When he reaches her addresses her in the most charming manner and asks if he can take her dancing. What woman would refuse Paul Newman? So they two head out for her daughter's diner. Upon their arrival Sully begins to pass out the orders. While he serves the people their meals he also gives them the appropriate condiments. This little interlude reveals that this is a small community where everyone knows each extremely well. For example, Sully understands his lawyer so intimately that when he walks into the bar where his friends are betting on the outcome of a case on *The People's Court*, he knows to take the opposite position of his lawyer because his lawyer always loses.

And later when Sully considers running away with his boss' beautiful and neglected wife (Melanie Griffith) everyone in town knows that she will never leave her husband. Throughout the film Benton provides scene after scene which accurately captures the closeness of small town life.

The film is about these small moments in life. These people interact with each other on a daily basis and it's so believable. Sully jokes and talks so familiarly with all the characters that the viewer stops thinking of them as characters but as real people. One wants Toby Roebuck to leave her husband and start anew. The chemistry between

Griffith and Newman is amazing, but then again Newman connects with everyone on screen. He smiles and looks are so full of vitality that one can not help responding to him. And even when he is the only character in the scene he has enough energy and drive to hold the viewer's interest. Newman should make more films because his presence is so overwhelming on the big screen millions of younger movie fans are missing out by only seeing his earlier works on television and video. Some actor's persona invades all the roles, the viewer is keenly aware that so and so is in the movie. But this is not the case with Newman. He is small town man struggling through life and not a successful actor and businessman.

When asked about what he wishes people will learn from the film he replied, "Well I hope they'll recognize that it's just a nice chunk of life. I hope they'll recognize the small town experiences of people that they know, and that they'll be thankful that being right is not defined by how many people you can shoot. Or how many women you can score with. That masculinity isn't defined by any of those characteristics. I think they'll recognize the truth of this as a very human and friendly atmosphere. A comfortable atmosphere to hang around in. Since Newman has successfully created this atmosphere of familiarity he has been duly rewarded with an Oscar nomination. Hopefully he will win and the rest of the world will see such a man who lives this little town life so that it will be a consolation if it does not."

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