

THE BAY BU

March 11, 1925

3



BEAR ESSENTIALS

DEADLINES

Last day to drop a course or declare P/D/F is March 23 so please plan ahead!

MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS

ANTHROPOLOGY Monday March 27 5 PM 405 Milbank
ARCHITECTURE Monday April 10 2 PM 314 Barnard ART
HISTORY Wednesday April 5 12 noon North Tower
COMPARATIVE LITERATURE Thursday March 16 2 PM location TBA
EDUCATION Tuesday April 11 noon 324 Milbank
ENGLISH Tuesday April 4 4 10 6 PM Sulzberger Parlor
FRENCH Thursday March 9 4 PM 306 Milbank
MUSIC Tuesday April 6 11A M 307 Milbank
SPANISH Wednesday March 1 4 30 207 Milbank
THEATER Friday April 8 2 PM 229 Milbank

SOPHOMORES—HAVING TROUBLE CHOOSING A MAJOR? Come to an information meeting to help you make that important decision. The meeting will be held on Thursday March 25 6 PM in Sulzberger Parlor. If you require more detailed information watch for Dean Taylor's memo in your mailbox. Sophomores should also remember to schedule an appointment with their advisers any time between March 2-31 to discuss choosing a major and to 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.

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

speak with Dean Rundsorf x42074 before March 1. For more information please contact Dean Rundsorf directly.

SENIOR CLIPBOARD

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 ESSAY CONTESTANTS

The Sunkyong 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 (712) 906-8138.

ATTENTION PREMEDS

The minority premed society at Princeton University will be holding a conference 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 this conference please speak to Frym Abdo in the Dean of Studies Office x47599.

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CONTENTS

**BARNARD
BULLETIN**

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VOICFS

Stipends for Editors 4
Letters 5

NFWS

February Commencement 7
SGA Update 8
Sexual Assault Policy Update 8
Barnard Bookforum in Review 9
Welfare Reform Attacked 10

FEATURE

Book Review *Private Aliens* 11
Fiction Feature: Travelling Distance 12
How the Other Half Lives 15

ARTS

Arts Events Calendar 20
Review *The Brady Bunch Movie* 21
Review *Higher Learning* 22
Theatre Notes 24
Arts Briefs 25
Kate Mayfield 26

WOMEN'S ISSUES

WIISE Pajama Party 27
Rape Crisis Center 28
Well Woman 29

MUSIC

From Good Homes 30
SUND 31
Marilyn Manson 32
Freibanku 33

COMMENTARY

Happy Things 34
HEOP in Jeopardy 36
Heart of the Matter 37
Fine and Fettle 38

STAFF WRITERS, SPRING 1995

Kate Angus, Amy Boutell, Vanessa Brennan, Deborah Cass, Jackie Donnelly, Madeline and Ideha G., Karen Kahn, Debra Katz, Sabine Lammer, Andrea Lane, Elizabeth Muijnelson, Becca Miller, Julie Oh, Vanessa Richards, Taryn Roeder, Lori Rubinstein, Geoff Saavedra, Tom Sanford, Suzanne Scanlon, Althea Simons, Asall Solomon, Carey White, Ruth Walker

MARCH 3, 1995 3

Stipends for Editors

Once upon a time, students who were editors of college papers, magazines or yearbooks received stipends for their contributions to campus life. Although some may find this idea a deplorable corruption of the ideal of community service, some closer examination of the obstacles that some students face may prove valuable nonetheless.

Aside from the fact that supplying compensation would provide a greater incentive for student involvement in extra-curricular affairs, the absence of a stipend may not only result in a failure to encourage students to get involved, but may deter some students from participating at all. A job such as editor requires daily attention as well as the sacrifice of many evenings, week ends and holidays. While that time might be spent in more pleasurable pursuits, the fact is that the students in question choose to take on their responsibilities and therefore willingly forfeit leisure. For students on financial aid or for those who are funding their own education, however, that time could be spent productively in earning money for much needed tuition. For these students to give up the precious wages they could earn in time otherwise occupied by extra-curricular pursuits is a sacrifice indeed. Such a situation sets up a dichotomy in which students must choose either to be economically secure or to be fulfilled extra-curricularly. This is a decision no student should have to make.

Students on financial aid are clearly disadvantaged when it comes to participating in community organizations or events. They are under financial constraints which forbid extensive involvement even if that involvement is very willing. Opportunities therefore are not equally accessible to all which results in a(n) inevitable division among the student body. Classist hierarchy (powerful terms I know, but ones which seem an appropriate characterization in this case) develops in the extra-curricular realm and exacerbates an already difficult problem.

Students from economically disadvantaged backgrounds already face academic obstacles (they may not have attended schools of the same high quality as many other students, also they have less time to contribute to study if they are working) and often social ones aside from the time constraints of balancing job and extra-curricular activities. To present them with yet another obstruction is unfair.

Why assume that everyone can afford, literally to invest time in high responsibility positions? Many a qualified candidate had declined to apply not because she lacks abilities or enthusiasm but because she lacks resources. It is blatantly classist not to acknowledge this fact. It is a loss to both the student and the community to do nothing about it. Not every student needs a stipend, but for those who demonstrate a need, some funds should be made available in the interests of promoting a more egalitarian community.

To offer no amelioration is unjust. To tell these students they have a choice to participate or to work for wages is to deprive them of even the benefit of real options. For students in dire financial need, there simply is no choice: they must work to survive. Their inability to participate in extra-curricular doings deprives them of positive learning experiences, of the chance to work cooperatively with peers, to contribute to the community and to indulge their own desires. Such a deprivation makes a mockery of the ideal of community service, transforming it into another victory for the privileged elite, who can then afford to criticize others for non-participation and reward themselves for conscientious contributions that are beyond others' means.

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

In the February 15th edition of the Barnard Bulletin I was appalled and outraged to read the would be liberal editorial entitled "Get Over It". The editorial was written in regards to Francis L. Lawrence's racist comments in which he called the intellect of African-Americans genetically and fundamentally inferior based on S A I scores.

It was warped rationalization that allowed the author to all but disregard Black students' participation and struggle for their own admittance into college and in effect called Mr. Lawrence the great white savior. She calls Black students their own worst enemy, because they won't stand to have their intelligence and contributions to their own advancement and the University at large omitted, citing three decades of affirmative action. How affirmative are his actions if his motives are based on the premise that Black students are inherently simple compared to all other students?

Black Students don't need hand outs. What women and people of color need are standardized tests that aren't gender and racially biased. What all students need, since it isn't obvious, is a leader who doesn't set a precedent for administrators, professors and other students to partake in racist propaganda.

I would think that the ramifications of those "unfortunate three words" would be painfully obvious: Disadvantaged, genetic, hereditary background. These words just don't leave a lot of room for interpretation. But as I was typing the second draft of this response (and this is the third) I heard white women around me saying that they thought the editorial was ridiculous, but that in effect they agreed with the Get Over It mentality. I felt isolated - again.

Chandra Steele says in her Second commentary that she questions whether or not Asali Solomon would have written her response if Ms. Steele were Black. But if Ms. Steele were Black she would be more aware of the fact that she can count the number of Black women in her class on her fingers (unless there's some large group of commuters that goes unseen and unheard from). If Ms. Steele were Black she would be more aware of the day to day isolation that many Blacks feel on a predominantly white campus and in predominantly white social and professional circles that aren't always inclusive. When was the last time white students had to function for three to five years surrounded by Black faces, customs and manners that don't reflect their own. How comfortable do they feel walking unescorted on 125th St. or any part of Harlem that is just too far from campus to be called Morning Side Heights?

I asked one of my white friends what she thought of the article. Again she questioned Ms. Steele's judgment and writing ability, but she also thought that Rutgers students should "Get Over It" because they were hurting themselves in the long run. Her view was that he could have made a mistake. "I could see myself making a mistake like that, and I wouldn't want to lose my job over it." White students are feeling stunted and attacked for not knowing PC phrases.

To my friend and others (regardless of race) who did not feel the same outrage: I won't argue your perspective, first of all because as a Black woman I'm tired of seeing your point of view and feelings over my own and secondly because I think it's time you edge out of your comfort zone and see mine.

For Ms. Steele these were three little "unfortunate" words. For many Black students these were words, sentiments really, that they've heard before in crowded elevators, in classrooms and from professors in many different forms.

I don't claim to know the politics of Rutgers' campus or the details of Mr. Lawrence's career, but his words cause repercussions for Black students. We as Black students have to live with the "unfortunate" mishaps of the media, the politicians and local leaders.

So when I read "disadvantaged, genetic, hereditary background" my life flashes before me and images of the Bell Curve immediately come to mind. I realize for the umpteenth time that our position in society isn't as stable as the pretty diverse catalogues might lead people to believe.

So when I open my campus publication and Chandra Steele says "Get Over It" I'm afraid Ms. Steele who comes from a white perspective doesn't quite know what she's asking. For these reasons Black students at Rutgers and Barnard for that matter will think you not to choose our friends or our enemies for us.

Sincerely,
Millicent King
Class of '95

Letter to the Editor

In last week's Barnard Bulletin one student felt that Black students at Rutgers University who wanted their president to resign should get over it. My question to this individual is this: WHY should they get over it? The fact remains that Mr. Lawrence is under the assumption that Blacks don't have the genetic hereditary background to have a higher average SAT score. This belief is the reason he created programs to help Blacks gain entry into college. The fact that he believes this FAULTY is the reason Blacks at Rutgers are demanding he be fired.

My initial problem with his statement as well as this student's perception is that studies have proven that the SAT is an exam that is biased to everyone except White males. Secondly the SAT is one exam taken for three hours. Why should something that encompasses such a small percentage of your academic life be given the power to determine your overall intelligence? Third, it appears that neither you nor Mr. Lawrence have taken into account two crucial elements: (1) the major reason programs are created for minority groups that aid in their eligibility for college is to counteract the effects of environment, socioeconomic status, inadequate primary and secondary education and/or dysfunctional parents, not because the students are not intelligent. Their intelligence may have gone undetected because their primary goal at the time may have been trying to live long enough to see the end of the day. Yes, I know, not every minority student goes through this, but you must acknowledge those that did and still do. (2) what about the thousands of Black students like myself and my friends who did well in high school and on the SAT's are we assumed to be nonexistent biological deviants or just lucky? Are we statistically no longer Black because we did well? Do you assume that we didn't work just as hard or harder than other students to gain entry to college? Should we just be satisfied that Mr. Lawrence has worked creating programs to help minorities laboring under the delusion that all blacks need them, when in reality the numbers reveal that some of us do not? Obviously our existence is evidence to the contrary. The manner in which we were obliterated from the gene pool by his statement is the cause of this furor among Black college students. Sucks and stones have broken our bones and words continue to hurt us.

Nicole A. Levy

Barnard '95

Communications Chair of Black Sisters of Barnard and Columbia

The editorial in the February 15, 1995 issue of the Barnard Bulletin encouraging Rutgers University students to get over Francis L. Lawrence's assertions regarding the "genetic hereditary background" of African American students has deeply hurt and angered us as committed members of the Barnard community. We cannot get over the harsh and dismissive tone the editor used, nor the many damaging and misleading presumptions on which the article rests. These issues are not exclusive to the Rutgers campus, but affect all of us as we struggle to make our own diverse community the most productive one possible.

We object to the underlying presupposition that students of color on college campuses are necessarily unqualified and admitted as unequal members of such intellectual and social communities. Moreover, while President Lawrence's actions to raise the percentage of students of color on the campus are admirable, this does not negate the strong possibility that those students do not feel that their particular needs are being met. Organized or not, it is their right to articulate their concerns, concerns that may be "vague" to the Bulletin editor, but certainly not to students of color on campuses across the nation. We cannot emphasize enough our feeling that the Rutgers protest raises issues that affect all of us: staff, faculty, and students alike, not merely students of color on the Rutgers campus. We find it irresponsible that an editor of our campus publication has used her platform to put forth a mean-spirited and poorly thought-out attack. President Lawrence's words may have been merely three words to the Bulletin editor, but as part of systems of racism, sexism, and sexism that have affected so many of us, they deepen old wounds. As the Rutgers students insist of President Lawrence, we call upon the Bulletin editor to understand the meaning of her words. We will NOT get over it.

Tara Jefferson BC '92, David Banks, Gwen Buchanan, Rose L. Gladden, Eileen Waddy, Shirley Lewis, Sheila Luther, Emma McClendon, Hector Mirabal, Jacqueline Green, Connal Sinclair, Francesca Cuevas, Cruz BC '80, Gisela Delean, Denise Augustin, Judith Welschfeld, Flora Schimmovich, Yulee Park, BC '97, Daphne Bazile, BC '97, Seomin Hutchinson, BC '97.

February Commencement

On February 14, 1995 fifty six students graduated from Barnard College. Twenty seven of them chose to attend the ceremony that took place in the James Room of Barnard Hall. President Judith Shapiro presided at her first commencement ceremony at Barnard, and Millicent C. McIntosh Professor of English Mary Gordon delivered the address which was entitled "Communities and Conversations."

Dean Aaron Schneider said, "We had the best turnout I've seen in several years." He added, "It's an intimate and friendly affair. It's a nice little secret."

Students who attend the February ceremony are welcome to come back for May graduation "for all the pomp and circumstance," said Dean Schneider.



President Judith Shapiro congratulates a student at commencement.

HOW REPORTERS START THEIR DAY AT WORK...



TODAY I AM AN EXPERT IN:

ENVIRONMENT	ECONOMY	THE MIDDLE EAST	RUSSIA	INFLATION
TELEVISION	PERSONAL	BUSINESS	TECHNOLOGY	WORLD
FOREIGN NEWS	SPORTS	INTELLIGENCE	SCIENCE	WORLD LEADERS
COMPUTERS	FLORIDA	FOOD	SPORTS	WORLD LEADERS
RUSSIA	TELEVISION	AMERICAN	WORLD LEADERS	

Complaints about medical school admissions interviews?

The Science Editor is working on an article about applying to med school - call Sheila with your complaints and stories at x42119.

Correction: In the Feb. 22 issue of the Bulletin, it was stated in the Editor's Response that Atali Solomon came to the Bulletin office to inquire as to whether Chandra Steele is white. This is incorrect; it was another student who made the inquiry.



Barnard
STUDENT GOVERNMENT
ASSOCIATION

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

The SGA passed a motion by a narrow vote to table the vote on the pending resolution which would "effectively abolish the 60/40 ratio which currently prevents Barnard students from participating equally in Sorority Rush. The vote was rescheduled for Monday February 27 because members of the Council did not feel adequately prepared to vote, since they did not know to 'the nearest thousandth how much SGA would be contributing to the Inter Greek Council (IGC). Further, members of the executive board had not yet had the opportunity to meet with Dean Lechecka to determine Columbia College's response to the resolution.

In other SGA news Eurydice Kelley, Barnard's University Senator brought to the floor new issues from the Senate. Firstly the Senate is trying to determine whether to limit the terms of Senate Committee chairs and regular senators. Kelley was interested in determining how the student body felt about term limitations. In response to her query the council supported through an informal motion Committee Chair term limitations, but not those of regular Senators since it has been deemed that there is marginal interest in being a regular Senator anyway.

The other Senate issue involved a conflict between supporting principle or losing funding. The Offices of Career Services at Columbia and Barnard have an anti discrimination clause which prohibits organizations which discriminate on the basis of race, sex, religion, ethnicity, or sexual orientation from recruiting on campus. This prohibits the military, including the CIA and FBI from recruitment on Campus. However new legislation is being considered by the State of New York which would cause Columbia to lose \$300 million in funding for upholding the principle and not allowing the military onto campus. The Council is planning an issue forum to take place in upper level McIntosh to get the campus' views on this potentially devastating policy. The date and time will be announced later.

Romak Kordestani, one of the Winter Grant recipients came to the meeting to discuss her project. She participated in a PLEM workshop over break where she learned about women in public policy and leadership.

Finally, the Council voted to support an environmental resolution written by EarthCo which supports the boycott of all Mitsubishi products and recruitment on this campus. This was passed in light of Mitsubishi's overwhelming breaches of environmental responsibility.

That's about it for this week in SGA. If you have questions, comments, or concerns don't hesitate to stop by the SGA office in lower level MAC, give us a call at 4 2126 or come to our meetings Mondays, at 8 PM in Sulzberger Parlor Barnard Hall.

Sexual Assault Policy Update

by Cynthia Helton

A University wide sexual assault policy has been in the making for about a year with no definitive policy yet established. The original policy of Dean's Discipline in which students have the choice of taking their cases to a dean or one of the students involved was deemed inadequate by most students for fear of unintentional bias and lack of training by deans on sexual assault and sexual misconduct as well as inconsistencies in cases of affiliated schools. All of these concerns raised the need for a University wide policy. Therefore the Senate Task Force on Sexual Assault was created.

The task force includes student representatives as well as faculty and administration members of Columbia University. They receive assistance from the General Council's Office, the Ombuds officer and other authorities in the University community. They also have incorporated input from documents regarding sexual assault policies from other Ivy League universities. In late October the task force put forth a report of their preliminary recommendations to the Senate Executive Committee. The report included a proposal that the University include a clear definition of sexual assault and misconduct. In addition the definition would be distributed to the University community and would recommend that victims of sexual assault be advised to contact the Rape Crisis Center. The Ombuds officer would also partake in the role of providing information pertaining to different ways to pursue cases of sexual misconduct. In response to the criticism of Dean's Discipline, the task force suggested that there should be a manual developed by a group of deans from all of the University's schools. The manual would include arrangements for annual training of faculty and staff who will be involved in the Dean's Discipline procedure. One

(continued on next page)

Barnard Bookforum in Review

by Julie Ann Boas

The Barnard Bookforum has been a questionable resource on campus. It is an irrefutable fact that students need to obtain class texts. Barnard Bookforum, an independent company which rents space from the college, is close and convenient for many professors and students. However, there are plethora of complaints on inadequate services within the college community.

James Basker, Professor of English at Barnard, is one faculty member very displeased with the Bookforum. He has had various difficulties and has this to say of the situation: "I am one of many who have never found Barnard Bookforum's service satisfactory. I cannot remember a semester since I arrived here in 1987 in which Bookforum did not foul up some aspect of my book order." In the fall semester, according to Professor Basker, books necessary for a class were not available until October, despite an early order. In another instance, the Bookforum reportedly substituted an alternative edition of a book, which caused students in the same class to have different editions, depending whether they went to The Barnard Bookforum or Columbia bookstore. During this semester, the Bookforum only stocked one book for a particular seminar, while across the street, Columbia had all seven. Basker says that the list of shortcomings continues.

Broadview Press, located in Canada, recently wrote to Professor Flora Davidson to explain why they had not sent ordered books to the Bookforum. They said that the account was on hold, due to an outstanding balance going back over a year. Broadview Press contacted the store to obtain the name of the professor who ordered the book in order to explain and apologize to her or him. They claim that the Barnard Bookforum refused to give the name of the professor. As a result, Broadview Press suggested in a letter that Barnard find "alternative arrangements through which the

books that professors want for their students may reach them."

General manager and co-owner of the Barnard Bookforum, Nick Staskiewicz, offered a description of their business and an explanation of the problem. He claims that all books come in, but some are late for definite reasons. Lateness results when books are ordered late, a publisher is out of stock, and when human error occurs at the Barnard Bookforum. The store may also not have a book in stock when class enrollment is underestimated and when an order is put in at the other two area stores, Columbia Bookstore and Papyrus.

Staskiewicz gave a history of their dealings with Broadview Press and explained why their account was defunct. This is one of 5000 companies that they deal with and order from infrequently. He admits that last year they misplaced an invoice and therefore did not pay the bill. For that reason, they did not receive another shipment. Although he admitted that the Bookforum is at fault, he thinks the situation grew into a bigger issue than it should have. He added that the Bookforum is committed to serving the students and professors of Barnard College.

There are plans for the future in the hope of better understanding between the Bookforum and its many patrons. The Barnard Bookforum has plans to improve their business. In April, a computer system will be installed. The program to be used was developed by the same company that wrote the program for Barnes & Noble Superstores. It will make the store more efficient by keeping inventory, serving as a ledger for all transactions, and listing when orders to book distributors have been placed and paid. In addition, it will cross reference information on how to obtain additional materials. Staskiewicz hopes that this will make business more efficient and clear up any misunderstandings or mistakes.

Julie Ann Boas is a Barnard first-year.

Sexual Assault

continued from page 7

of the most important suggestions was the establishment of an alternative to the Dean's Discipline procedure. The task force recommended that a University-wide hearing panel be instituted in order to involve students in pleading their case to an impartial party.

These preliminary recommendations ran into some opposition by the Committee and certain deans of the university. The discussion was further augmented by arguments that the preliminary recommendations would alter the bylaws of the university. Therefore, a postponement of the final policy was created. In order to avoid the change in the bylaws, which could delay the final draft until this summer, the task force must form a policy under the umbrella of Dean's Discipline. These negotiations with Dean's Discipline promised not to change the recommendations too drastically. However, the change in panel procedure will include the Dean calling the panel of one student, one faculty member, and one member of the administration together.

There are still many other changes to be made from the preliminary recommendations. There continue to be differing opinions within the task force in the choice of legal representation within the panel procedures. The use of a lawyer is debatable, given that legal representation is beneficial to the panel, however the main concern lies in whether the lawyer would advise or speak on behalf of the student.

The task force however, hopes to have a final set of recommendations to present to the Senate by the end of March. Cynthia Helton is a Barnard first-year.

Write for News.
Call Gela at
x42119

Welfare Reform Attacked

by Ritu Goswami

Over 400 students, welfare recipients, social service providers and educators gathered at Columbia University Law School on Thursday night, February 16, for a "Teach In on Reform." The event was sponsored by Columbia University's Community Impact, Hunger Action Network of New York State (HANNYS), Homeless Awareness Committee, Columbia Women in International & Public Affairs (WPIA), Columbia Social Work Chapter of Bertha Capen Reynolds Organization and Enfranchise America.

The teach-in was the Columbia community's response to the proposed cuts to welfare, as spelled out by the Republican's "Contract with America." The Personal Responsibility Act (PRA), the part of the "contract" that deals with welfare intends to reduce the amount and types of benefits for the destitute, deny benefits to poor children, and limit the amount of time a family can be on welfare.

Samuel Cotten, a student at the Columbia School of Social Work gave an opening address that prepared the audience for the prominent speakers. He insisted that the organizations present needed to band together and fight. This teach-in is about resistance, he added, "about what we are against, what we can do and how we can resist."

The first panel was intended to provide a background on general reform issues. Mimi Abramovitz from the Hunter School of Social Work described how PRA is basically balancing the budget on the backs of the poor. She spoke about how reform would end welfare, but do nothing for poverty. Her focus was on the effect on women and how the accusation that welfare mothers are lazy is unfounded. Abramovitz clarified that fact that welfare has nothing to do with women's decisions to have children. She continued by relating women on welfare to middle class women. The majority of

women on welfare are just like you and me, only poorer. It was her plea to the audience. She explained how after services for the poor are cut programs for the middle class will be next on the chopping block.

Bianca Vela, a single mother and welfare recipient spoke of her personal experiences. Her speech was a powerful argument against all the stereotypes of welfare mothers. As a full time student Vela expressed her struggle with balancing the bureaucracy of welfare with her studies. She described the difficulty in receiving the simple benefits of token money to get to school, obtain lunch money, and receive daycare. She revealed to the audience her desire to be considered what society deems as normal because being on welfare was dehumanizing her. "It shouldn't be like that," was her refrain.

Speaking about workforce as the option for women on welfare was Francis Fox Piven of the CUNY Graduate School. She challenged the proposal that women on welfare should go to work with statistics on how unemployment is rising and wages are falling. She stated that if women are cut off from the welfare rolls there will be an absence of jobs for them. She answered the accusation that women are "dependent" on welfare by explaining that 71% of women on welfare stay on for less than two years. In those two years the women vacillate from welfare which indicates the instability of the job market. Piven called on the women in the audience to view the proposed reform as a "symbolic campaign which hoists up all women in a political shooting gallery."

The second panel focused on activism and how the audience could get involved in resisting the attack on welfare. The first speaker was Janyce Murphy from the Hunger Action Network of New York State. She was impressed with the feeling of hope and anger that emanated from both the speakers and the audience. She exclaimed that personal experiences need to be implemented in changing public policy. She urged the social

service providers and students to speak with their clients because personal experience counts. She expressed the need for more teach-ins, writing of letters and legislative visits. She encouraged the different organizations present to make links together because there is a "cause for despair, but a cause for hope."

Linda Albert, a welfare mother also provided a personal account of her experiences of being on welfare. She reaffirmed that welfare dehumanizes people and can strip a person of their dignity. She continued by saying that it can render "you helpless if you are not strong."

Voter registration was emphasized by Richard Cloward, the next speaker from Columbia School of Social Work. His main focus on voter registration was in its implementation into the existing social service agencies. He remembered the 60's and how students were able to obtain civil rights through protests and emphasized the need for protests again. "The few should not be allowed to prosper at the expense of the many," was his creed.

The final speaker of the night was Dina Carreras, the Campaign Coordinator of Enfranchise New York City. She further described how the separate agencies could get involved with voter registration and described the Action Coalition for Social Justice, a part of which is voter registration. She concurred with Cloward in stating that a vote empowers clients.

Each panel was followed by an open microphone session in which members of the audience were able to express their views as well as ask any questions of the panelists. Several enthusiastic attendees of the teach-in encompassed everyone's view that action needs to be taken. The welfare mothers who spoke received much support and praise for their determination. The atmosphere at the teach-in was enormously empowering. It provided the basis for further action and resistance.

Ritu Goswami is a Barnard junior.

Mosby's First Success: A Review of *Private Altars*

by Margarida Jorge

Katherine Mosby's first novel *Private Altars* is without question a triumph. Mosby, a poet who teaches writing at Columbia and New York University, treats language kindly as only a poet can. Her prose is bold and expressive yet delicately subtle; her imagery is vivid but not overpowering. After an abundance of callous modern language of gritty realism and post-modern mumbo jumbo, thus, reader appreciates an author who displays a careful choice of words and a quiet respect for her story.

The tale itself is enchanting. *Private Altars* is a southern novel of substance. From the initial scene, it is the young characters in the novel who spark the reader's interest. Addison Aimes is the annoying kid next door whose curiosity about his neighbor is surpassed only by his desire to acquaint himself with her two children. The dialogue between the children, especially Willa and her brother Elliot, is convincing in its charming childishness. Their wit and humorous exchanges will spur the reader to laughter. Their isolation and vulnerability, however, is sobering. Without a father without friends and with a mother who is absorbed in an all-consuming life-long literary venture, Willa and Elliot fend for themselves often with much success, but ultimately with loss as well.

Their mother, Vienna Daniels, is not so convincing, or perhaps appealing a character, though she too has her endearments. Vienna's migration to the small West Virginian town from blue blood Boston engenders a revolution of sorts among her neighbors and within herself. As a symbolic representation of the ominous other, Vienna neither attains nor

wants acceptance from the small town folk whom she would never deign to call her peers. To them she is the crazy woman, clad perpetually in gray, who lives sequestered from society, writing her epic poem and tending her trees without regard for any convention or propriety. Her character is frustratingly inconsistent. Although reputedly keen of sense and sharp of tongue, she allows her husband's sister to trample all over her in his absence. Sister, as she is not so affectionately called by the family, insinuates herself into Vienna's life, causing havoc and hostility all the while antagonizing the children, driving away the servants, and giving the reader what she often craves most: a character which she can consciously hate.

Private Altars is complete in its depiction. The story's power lies in its ability to evoke tears both in tragic and in joyful scenes. Both abound throughout the novel.

Vienna's retreat from her children from her responsibilities and from life in general is difficult to reconcile with her supposed force and intellect. In some ways she fulfills the clichéd role of the genius, brilliant but lacking in common sense or at least sufficiently lacking to marry a man about whose life she knew less than the pork she chose for her table. She fails to see what is most obviously before her because she is so blinded by her personal vision, which stands in stark opposition to so many's. As eleven-year-old Addison Aimes

informs his school chums with amazing and ironic insight, her way of doing things to the boisteration of this town is more proof that she is waging her own war, not between the states but within them, right here in protest because she is a Confederate. In the end, her personal battle defeats her.

Private Altars is complete in its depiction. The story's power lies in its ability to evoke tears both in tragic and in joyful scenes. Both abound throughout the novel. Surprisingly, Mosby's classical allusions are not conspicuously out of place in the American South but rather serve to illuminate her characters all the better and to endow her work with a greater beauty. The most striking feature of the novel, however, may lie in its metaphoric precision. Mosby's skill with simile is truly astounding; each usage transcends the bounds of mere appropriateness into the realm of sublime comparison. Her descriptions of Vienna are especially impressive. Like a shell-shocked soldier she had retreated into a private damnation from which the concern of her neighbors was diminished to a frequency she could not register, urgent and earnest as the communication of crickets or bees, the language of the tiny complex tribes of insects that had fascinated her son, it was remote and inaudible as vacuous as static.

For anyone who seeks a refreshing taste of modern literature, *Private Altars* is a perfect choice. Mosby's work will delight and gratify you and leave you eagerly anticipating her next accomplishment.

Margarida Jorge is a *Barnard Center* and a *Bulletin* Editor in Chief.

TRAVELLING DISTANCE

by Susan Clarke

I sat under the breadfruit tree, crouched forward with my skirt lapped between my legs, using my big toe to bore a sizable hole in the dirt. I pondered, if I dug a hole deep enough, would the earth miraculously engulf me? Mama scurried back and forth in the kitchen, clanging dutch pots, kneading dough, and occasionally sprinkling a little seasoning here and there. She was preparing my favorite meal, our last meal, ackee and saltfish with banana, dumplings, plantain and roast breadfruit. Normally I, too, would have been stationed in the kitchen, right at Mama's side, doing whatever needed to be done; but that evening was different. I was excited.

The warm Jamaican breeze whispered in my ear. I leaned against the tree and listened. Seldomly while I was in a state of such reclination would a breadfruit drop from one of the high branches, what I now refer to as a rude awakening. Once, while I was dozing, one fell leaving me with an extremely large bump (Mama referred to it as a coco) that made itself avidly visible on my forehead for more than a month. This tree had been a faithful friend and good listener to all of the perplexities that life often posed for me as a child.

That evening the radio was playing one of Jimmy Cliff's songs, "I Have Many Rivers To Cross." "Joanne, dinner is ready," Mama had a soothingly rich Jamaican accent. I savored every undulation of her voice and often I tried to imitate her resonant tone, but only managed to sound like I was suffering from a serious case of laryngitis. Her voice woke me out of my trance. Time always drifted by when I sat under that tree.

"Yes Mama, I'm coming," I responded. I jumped up, brushed off my skirt and ran into the kitchen.

I stood at the door of the kitchen in awe. Mama set the table for two with our best dishware, the ones she stored under the bed in the cardboard box for so many years and swore never to use. In the center of the table was a drinking cup filled with lignumvitae flowers. Miss Punctie, who lived at Halfway Tree, grew them all year long. She must have given them to Mama as a farewell gift. I suddenly resented

the flowers. I embraced Mama and began to sob.

"Please, Mama, let me come with you to foreign," I pleaded, burying my face in the hollow of my mother's chest. She would be gone tomorrow. I had contained the hurt for so long, but at twelve it had been difficult to comprehend life absent of your mother without some form of sullenness. I tried to look at the matter with maturity, as Mama expected of me, but I was still her little girl that loved to be tickled and hugged frequently.

"In a few months. Just bear with me," Mama tried to reassure me. She gently wiped the tears from my eyes and kissed me on my forehead. I forced a smile but deep within I was still crying.

Tomorrow she would board the plane headed to America (what we Jamaicans called "foreign"). Her sister had found her a job in New York working in a clothing factory. It was not exactly what she wanted, but it was a job that would give her more stability than she had now. I was only twelve at the time, but already I had been subjected to much change. My mother and father divorced when I was seven years old. Daddy played with me a lot when I was little. He would sit on the veranda with me, bobbing back and forth on his knee, and the blazing hot sun burning our faces. He would sing "Popsi popsico pin-da-shell. Popsi popsico pin-da-shell. Mosquito one, mosquito two, Mosquito drop ina hot calaloo. Baby a walk, baby a talk, baby a eat with a knife and fork." I always tried to sing too but would only get lost and start mumbling, and he would call me a "follow fashion monkey moonshine darling."

Mama and Daddy argued often. I never knew what they were fussin' over. They both tried to keep it secretive, for my sake. I remember once when they were arguing Daddy threw a medicine bottle at Mama. Gradually our family fell apart. After a while my father moved to America. I have not heard from him since then. Mama and I moved a lot — anywhere Mama could get "a day's work." But she made sure that wherever we went I was comfortable — and with her. She often said that we were like "rolling stones that gathered no moss." At that age I never understood what it meant but I was certain that it did not sound pleasant.

Mama and I sat at the table amidst all the

luggage and boxes. We bowed our heads to bless the food. Grace had always been too long for me whenever we sat at the dinner table with the aroma of the food tickling my nostrils. That evening it did not matter. Grace could have taken all night and I would not have been the least bit hungrier.

"Lord sanctify this meal for the nourishment of our bodies. Amen." It was Mama's tendency to use big words whenever she prayed. Sanctification. Nourishment. Sustenance. Replenishment. It marveled me and I often wondered if God understood what she was saying.

"Amen," I replied.

We commenced eating with only a few exchange of words. I could see the hurt on Mama's face. Her normally full cheeks drooped. I knew it hurt her to leave me, although it was only for six months. Knowing this still had not offered me any consolation. I was also silenced by the situation. I ate sparingly, peering into the plate with intense fixation. We spoke once during the entire meal. Mama informed me that Mr. Bygrave, a neighbor that lived down the road and Sister Wilhemina, her dearest church friend would stop by the house later on that night. The news made me no happier but just speaking had managed to slightly ease the tension between us. It was not that Mama and I did not want to speak to each other, but there were so many mixed emotions between the two of us that it was hard to find the right words to say. We finished dinner in silence.

The gate creaked. It only rested on two rusted hinges and is served as our forewarning of visitors. Through it came Sister Wilhemina. She always walked with her tambourine and large, print King James Bible clutched under her right arm. She always smelled like eucalyptus oil and unfortunately she also had a very talkative spirit. I knew that Mama had no intention of going to bed any time soon. I laid on the bed in the dark room, staring into space. When Sister Wilhemina arrived, Mama came in the room to tell me to come out and say "Praise the Lord" to her but I pretended to be sleeping. That night I had wanted to be left alone so I could meditate. I heard Mama talking with Sister Wilhemina about what she intended to do once she reached New York. Mama told her that her first goal was to get me a green card so that I could come up in enough time to start school in September. I knew that Mama would send for me but it was between

the time she left and the time she sent for me, the period of limbo that had me scared. While they were talking I heard the gate creak followed by the scratchy voice of Mr. Bygrave. I knew that he had brought me at least a handful of ginger candies, he always did whenever he came to visit. Tonight I did not want them. Mama, Sister Wilhemina and Mr. Bygrave talked and occasionally laughed at what might be considered adult jokes but I could sense the difference in Mama's voice. Her voice sounded hollow and devoid of its usual perkiness. Nonetheless she entertained her visitors with warm hospitality that was her nature. I laid in bed, wrestling to grab a hold of sleep. But I couldn't help but wonder if Mama would really send for me soon. If job plans did not work out well, where would she get the money to send for me? Or would she be so happy in foreign that she would forget about me? I tried to erase these thoughts from my mind. I stuffed my pillow and rested it in the nape of my neck, hoping that once I found a comfortable position I would think soothing thoughts that would lull me to sleep.

In the next room I heard Sister Wilhemina rustling through the Bible leaves. She knew a scripture for everything imaginable.

As I lay in bed the worry returned once again and I got angry. Angry at the idea that Mama would leave me, her only child, and go to another country. I knew that the only way we would hear from each other was if we wrote, because calling was too expensive. Would she have the time to write? These thoughts forced me into a deep yet uneasy sleep.

Mama woke me with a tender nudge. Her flight was leaving at two o'clock in the afternoon and she wanted to have sufficient time to get to the airport.

"Go wash up, nappy head," Mama said as she poked me in my side.

I sat on the edge of the bed, hardly able to believe that today had finally come. Mama was dressed and occupying herself with organizing the boxes scattered about the room. I grabbed my towel and washrag and headed to the outhouse for a fresh morning shower. The cool water cascaded over my body and I tilted my head back, allowing the drops of moisture to beat on my face. I lost myself within the tranquility of the feeling and had to jolt myself back to reality. On my way back to the house I stopped at the breadfruit tree to bid my final farewell. I sat on a stump, leaned my face

FICTION FEATURE

against the tree as if listening for a pulsating heart beat and began to briskly rub the outer bark. I felt as if, through the rubs, I was conveying all my emotions to the breadfruit tree and it understood. The breadfruit tree was a true friend and even though I sometimes did not say a word it always understood me.

Then Mama called me.

She said that I needed to get dressed. I would be staying at my Aunt Verna's house for the following six months. Mama kept close relations with her ever since she was a teenager. She was the only relative Mama had on this side of Jamaica and she was more than willing to take me into her home. Aunt Verna was a short, medium framed woman with long black hair. She was very humorous and took pleasure in making things with her hands. She had a son and daughter, Derrick and Maxine who were both in their late twenties. She was one of the few people I knew in Jamaica who did not have a zinc roof, although, that was still not enough reason for me to want to stay there. She had a three and a half room house. Derrick moved out a year ago and visited frequently so I would "live" in the half. There was nothing special about her house. It was small and cozy but I would have much more preferred to be with live with Mama in a shack than live with anyone else.

I would be the youngest person in Aunt Verna's household and she considered me nothing less than a wonderful addition to her family.

Inside Mama was waiting to do my hair. She gave me two plaits at the side and two in the back. Whenever Mama made them in my hair I always thought I resembled a ram. Then to complement it, she put a plaid ribbon at the end of each plait. She said that she wanted me to look my best when I went to Aunt Verna's house. I put on the dress to match the ribbons in my hair, took my suitcase in hand and sat on the bed. Mama gathered together all her luggage and we went outside and caught a taxi. I sat in the back with the boxes and Mama sat in the front so that she could make arrangements with the taxi driver to take me to Aunt Verna's house after I left the airport. We drove by Tunbigge Close where children were playing Dandy Shandy. A boy in cut off pants threw the ball and the other children scurried and hid so as not to get hit. They all looked so happy and I envied them. A rastafarian motorcycle vendor drove up to

our taxi selling bun and cheese but I turned my face in the opposite direction, pretending not to see him.

Mama occasionally turned back and smiled with me as if she had sensed when the my hurt was at its highest peak, knowing that her smile would help chisel it away.

We reached the airport a lot sooner than I had hoped. The taxi driver hung one of his arms out of the window and chewed on a toothpick. Mama reminded him that I would be back soon and he shook his head in approval. I helped Mama unload her luggage. Mama checked her watch, she had ten more minutes before it was time to board her flight.

"Aunt Verna is excited for you to come," Mama said smiling at me. "She said that she fixed up the room and bought you some nice things-but she wanted it to be a surprise so don't tell her that I told you." Mama never told secrets, the only reason she did it now was to bring a smile to my face but she had not managed to do so. I still did not say anything since I left the house, fearing that once I opened my mouth I would start crying.

"Joanne, make sure that when you go to Aunt Verna's you behave yourself," Mama used her forefinger and brushed under my chin.

"Yes, Mama I will," I replied reassuringly, forcing a smile. Mama's boarding flight was announce over the intercom and suddenly, my head began to throb and my palms got sweaty.

"Oh, and there is something I almost forgot to give you," Mama said with a gleam in her eyes and digging her hand into her purse. She pulled out a velvet black pouch and gave it to me. Inside was a hand engraved bronze chain and a locket.

"I had it specially made for you," Mama said with tears in her eyes as she watched me marvel at the beauty of the locket. Inside the locket was Mama's picture, a replica of the only picture taken of Mama in the last ten years. She said that I should always wear it and when I missed her I should hold the locket in the palm of my hand, close my eyes, and I would feel her presence. She embraced me and kissed me on the nose. I watched Mama walk towards her departure door until I could no longer see her. With tears rolling down my cheeks, I held the locket in the palm of my hand and closed my eyes.

Susan Clarke is a Barnard junior

HOW THE OTHER HALF LIVES...

Barnard's Scientific Dimension

The Global Environment - Is There Hope?

by Rana Bonnice

Elizabeth Dowdesdell, Executive Director of the United Nations Environment Programme (UNEP) spoke on February 20th to a mixed audience of environmental policy and science students. Her appearance was arranged by the Environmental Policy Practicum a lecture series sponsored by Barnard's Environmental Science Department, Columbia's Geology Department, Business School and the School of International and Public Affairs (SIPA) environmental policy department. The Practicum provides students the opportunity to hear leaders in environmental science and policy discuss their views on key issues and aims to bring together scientists, economists and policy makers to examine the earth's environmental condition and foster inter-disciplinary collaboration to discern remedies for its future.

Dowdesdell particularly noted for completely reorganizing UNEP delivered an optimistic speech entitled "Reconnecting with the Environment: An Alliance for Survival." As a global environmental political leader she said that when she took the position as Executive Director she intended to cause constructive damage to the status quo. To that extent her organization, one of many environmentally concerned groups of the United Nations (UN) was actually one of the first to reorganize in compliance with the newly designed and accepted Agenda 21 agreed upon at the environmental earth summit in 1992.

Her method of reshaping UNEP's environmental goals Dowdesdell explained was to

combine three fronts at once: using the best and most sound science understanding the social consequences and enlisting effective public policy. But she stressed that the maximum potential for reaching solutions to environmental problems involves physical scientists working together with social scientists and economists.

Associating the title of her lecture with the women's movement, Dowdesdell insisted, "the message needs to be heard we need to start reclaiming the environment, to recognize a pattern of our behavior, to gain the wisdom we need to define and redefine our course of action."

Associating the title of her lecture with the women's movement Dowdesdell insisted the message needs to be heard we need to start reclaiming the environment, to recognize a pattern of our behavior, to gain the wisdom we need to define and redefine our course of action. The upcoming 50th anniversary of the United Nations Dowdesdell commented gives ample cause for reflection. Built to avoid repeating past mistakes the UN Dowdesdell held aims to maintain and uphold peace and communication between the nations of the world but has not specifically concentrated on peace reaching the people not to mention the environment. Quoting from an

African saying she remarked when two elephants fight the grass suffers. The legacy of this struggle is evident in the poor quality of life of two thirds of the world's populace she noted.

Although the environment is the foundation of all life she held that human beings have been on a collision course with the natural world. In light of not only severe environmental damage such as in earthquakes, the depleting ozone layer and global warming but also the rapid loss of biodiversity, natural habitats and tropical forests it is clear that a secure life on this planet depends on the environment. Any way we degrade the environment the environment is our downfall. Dowdesdell was surprisingly optimistic in humans changing their course. She insisted that we are capable of diverting any looming environmental crisis. It's a time to be honest she said but I don't see this happening yet.

The age old problem of economics over the environment is always in the foreground presently in the form of the global market. It is a quantitative agenda set by the economy that states anything uneconomical is obsolete forcing us to put monetary values on the environment or forsake it. To change this view Dowdesdell offered that a change of scope was needed to reverse the tide of environmental destruction. We need to confront forces of our own making not avoid them she stated.

Although the presence of a global environmental authority is currently only a faint glimmer in the future Dowdesdell commented that the world needs an authoritative

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Green Corps at Columbia Trying to Revitalize Campus Environmental Activism

By Sheila David

On Monday February 20 1995 the Barnard Student Government Association passed a resolution that the College will no longer purchase any products from the Mitsubishi corporation or its subsidiaries and that recruiters from Mitsubishi are no longer be allowed to come to this campus. Mitsubishi is the largest corporate

destroyer of rainforests in the world according to the Rainforest Action Network. This issue was brought to the attention of the Barnard community by a representative of Green Corps. Green Corps is an organization devoted to training young people to become experienced skillful organizers. Each year a group of young people are chosen and sent out to cities across the country to work on a campaign in area colleges and also to a lesser degree high schools. Many major environmental and conservation groups submit requests to Green Corps to gain the assistance of the Corps organizers in one of their campaigns. This year they are working with the Rainforest Action Network.

Here in New York City the Green Corps are represented by Alma Rocha a 1994 graduate of Yale who comes from Mexico. She spent the first part of this year



Alma Rocha Green Corps organizer

working at NYU but is now here at Columbia working closely with the campus based Earth Coalition. She has recruited a number of students on campus to assist in mobilizing the campus. Their first action has been a petition drive to gain support for the passage of the Mitsubishi ban by both Barnard and Columbia's student councils. Now that they have been successful at Barnard the group is focusing its efforts on Columbia College and the School of Engineering and Applied Science. Already their petition drive has resulted in over 1200 signatures. In researching the University's purchasing habits it was noted by Green Corps organizers that while Barnard does not obtain any of its products from Mitsubishi the Columbia Photography department does purchase Nikon cameras. Nikon is a subsidiary of the Mitsubishi corporation. Rocha has also gotten some of the area high schools involved. The West Hun-

gry is the biggest retailer of Mitsubishi products in the New York City area. Recently a group of Columbia University students and local high schools students have begun a campaign of passing out information about Mitsubishi and its practices outside of an Upper West Side West store.

Since 1960 Japan has been the largest tropical timber importer receiving approximately 30% of world output. Mitsubishi is the second largest timber importer in Japan alone purchasing 5.6% of all tropical timber imports. The Mitsubishi family is involved with a wide range of industries many of which contribute to rainforest destruction in one way or another besides the actual logging. Examples include Mitsubishi Bank which finances logging deals, Mitsubishi Oil which has drilling operations in rainforests and Bush Melt which is mining

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Green Corps (continued)

operations in rainforests. The huge logging operations across the world in such countries as Brazil, Venezuela, Bolivia, Malaysia, Indonesia, the Philippines, and Papua New Guinea. Much has been written in the popular press in the last five years about the value of rainforests for maintaining biodiversity as a possible source of medicines, as a carbon sink in the global carbon cycle. The magnitude of the problem and the potential for positive change to be affected by activism efforts led the Green Corps to choose rainforest destruction as their main issue this year. Sue Park (BC '98), a Green Corps intern, stated, "As a consumer, we have a lot more power than we think we do. It is precisely this power that the Green Corps is trying to tap into."

The next project of the Green Corps is the Free the Planet Emergency Student Environmental Conference being held this past weekend in Philadelphia. The conference participants (numbering over 1,000) will be discussing ways to free Earth Day from corporate sponsors. 1995 is the twenty-fifth anniversary of Earth Day (April 22).

Average citizens have become out-fundled and out-organized by this powerful opposition. The environment and environmentalism have enemies. We need to name them and organize against them,

according to a Free the Planet spokesperson. Their goal is to obtain one million signatures on a petition concerning "25 Simple Things Congress Can Do To Save the Planet" which includes an Environmental Bill of Rights. This conference has a number of major sponsors, including the Sierra Student Coalition, Public Interest Research Groups, as well as the Green Corps. They want to mobilize and reinvigorate the environmental movement, which they feel has been co-opted by corporations looking for easy ways to clean up their public images. Training the next generation of environmental leaders is a key part of this goal. According to Rocha, "This is an extremely important event here at Columbia University. The conference will help us organize on campus and will be a great opportunity to meet student environmentalists from all over the country. A contingent of over 15 students from Columbia University was at this conference."

Lead Note: Anyone wishing to know more about the Green Corps or its organizing efforts on campus can contact Sue Park at x32705.

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



Sue Park, Green Corps intern

The Global Environment (continued)

voice on the environment. Her goal for UNEP is to use its power to compose environmental policy, especially to improve quality of life and shifting UNFP from being task-oriented to being results-oriented and bring problems closer to resolution. She held that to make an impact on public policy, the attitudes of individuals needed to change via education. Not limiting environmental protection to the government alone, Dowdesdell emphasized the importance of non-governmental organizations (NGOs) to inform the populace on a regional level. But most important is the UN's ability to bring governments around the same table in order to develop policies to abate environmental impacts in a facilitative rather than punitive way.

Still, the root of environmental destruction lies in exploitation of the environment for profit. While the prospect appears dim, Dowdesdell maintained that the environment should subsume trade, not that the environment be subsumed by trade. Dowdesdell also insisted on a clarification of sustainable development to change the way humans demand possessions to define the quality of their lives. We need to practice restraint, not excess; humility, not arrogance. We need to reclaim the values, ethics, and vision of the early environmentalists. Hope lies in our ability to reconnect with the environment, she remarked in closing.

The Environmental Policy Practicum is designed to be a forum for exposing students both to a wide range of perspectives on environmental issues and to the wide variety of colleagues that they have in environmental studies at Columbia. Check the Environmental Science Bulletin Board on e-mail for the Practicum's schedule.

Rana Bonnice is a Barnard senior and a Bulletin Staff Writer.

The Other Side of the Right to Procreate

By Sheila David

The complex field of reproductive issues was the subject of a talk given by Adrienne Asch on Monday, February 20, 1995, sponsored by the Barnard Center for Research on Women. Asch currently holds the Henry R. Luce Professorship of Biology Ethics and the Politics of Human Reproduction at Wellesley College. She is a former faculty member at Barnard. During the 1980s she was an adjunct assistant professor in the Health and Society Program. Many people who write extensively on reproductive issues fall into one of two camps. There is the view that the right to procreate without interference extends to the right to procreate using any means possible. Author Leon Kass, quoted by Asch, epitomizes the view of the other side, "Infertility is not a disability, even if it is a medical problem. medicine is not here to serve our social needs." Asch did not favor one side over the other, nor did she claim to have any answers. Rather, she delineated the sorts of questions that we as a society must begin to address about reproductive issues.

Asch began by giving a brief background into the different forms of assisted reproduction. The first was In Vitro Fertilization (IVF) which normally involves taking the gametes of two people who intend to be the social parents of the child created and uniting them outside of

normal intercourse. The embryo is then implanted into the woman who intends to be the child's mother. Alternative (formerly called artificial) insemination (AI) is by far the simplest procedure. Many women inseminate themselves without any medical intervention at

used by many women without a male partner, i.e. single women, lesbian couples, etc. Sperm donors, whom Asch pointed out might be more accurately denoted as sperm vendors, usually receive \$50 per episode of sperm donation. Stories abound about men putting themselves through school by sperm donation. This cavalier attitude towards parenthood, even if it is anonymous parenthood, concerns Asch. The analogous method, egg donation by women, is also widespread today. Recently the Wellesley campus paper ran an advertisement that described in detail the sort of candidate that was being sought to donate her eggs. It was picked up by USA Today, and quite an issue was made of it. "One of the things that was puzzling to me, frankly, about the USA Today article was the fact that there was no mention of the fact that males have been providing their sperm and getting paid for it for decades. Why was it indeed worth noting that women were now being asked to provide their eggs? Was it that women were getting paid?" asked Asch. This seeming double standard for women is but one of the areas of concern Asch touched upon in her lecture.

Surrogate motherhood is the implantation of an embryo into a woman who is not planning to be the social mother of the child. It is the most controversial of the methods of assisted reproduction Asch discussed. Should people be paid for offering

"Should people be paid for offering their genetic material or their gestational services? Should we, if we're going to have assisted reproduction, treat surrogacy and artificial insemination... differently?"

all. It was first used with married couples where the male partner had an infertility problem of some kind. The practice has been undertaken formally for at least the last 50-60 years, and is legal in every state. Today, alternative insemination is

(continued on p. 19)

ARTS EVENTS CALENDAR

Theatre

Downtime, 2.1 West 30th St between 7th and 8th

Open Mike at the Cafe No Good an absurdist one act about conformity and coffee written and directed by Barnard senior Angel Butts will show at 9 PM March 4&10 Admission is free

The Minor Latham Playhouse, Milbank Hall (212)854 5638

My Sister in This House a true and shocking story of two pairs of women living under one roof in 1930's France stars Barnard senior Roseanne Benjamin, is directed by Kam Lau and is showing the weekend of March 2-4 Call the theatre for show times Admission is free

One Night in Boston a musical review about one woman's barstide epiphany in that lovely city stars Barnard senior Kate Mayfield It will show March 2-4 Call the theatre for show times Admission is free

Horace Mann Theatre at Teacher's College 120th St between B way and Amsterdam (212)854 6920

Columbia's Center for Theatre Studies presents an evening of new work by its playwrights featuring **Garden at Night, Adrift** and **The Swiss Family Robinson**, March 2-4 at 8 PM Admission is \$3 with CUID

Exhibitions and Permanent Collections

The Whitney Museum, 945 Madison Ave (212)570 3633

Franz Kline Black and White 1950-1961 an exhibit showcasing major Abstract Expressionist works from the last decade of Kline's life will close on March 12 Gallery talks are held Saturdays and Sundays at 3:30

Gertrude Vanderbilt Whitney Printmaker's Patron, an exhibit of prints acquired during the Whitney's early years will also close March 12 Gallery talks are on Saturdays and Sundays at 2:00 Museum admission is \$5 with student ID \$7 without

Buller Library Kemper Exhibition Room Rare Book and Manuscript Library

In Pursuit of Meaning Classic Texts from Columbia's Core celebrates the 75th anniversary of the controversial core and will be on display from March 7 June 9 Mon Fri from 9-4:45 If you're in the mood to look at actual books as ancient as the dead white men who wrote them head on over Admission is free

Dance

Japan Society 333 East 47th St (212)75 3015

Crash Orchestra a performance by dancers and musicians is said by *The New York Times* to have an infectious physicality is showing March 30 and 31 at 8 PM and April 1 at 2 and 8 PM Tickets are \$15 but call to see about better student rates

Music and Poetry

Postscript Coffeehouse in the basement of St Paul's 854 1953

On Friday March 3 starting at 9:00 Postscript will be having a Poetry Night, featuring the work of C.U. Writing Program students followed by an open reading

Quay & O'Connor who apparently sing about Catholic school and lost love **Karen Pernick** and **The Wicomicos** who have a unique urban folksy kind of sound will all play at Postscript on Sat. March 4 at 9

Discussions

The Art History Club will host a Graduate School Panel on Thursday March 2nd from 6-8 PM in the Ella Wood Room (2nd Floor) in Milbank Hall For further information call Vanessa at 3x1266

To have an event listed in the Arts Events Calendar call Ann at 854 7119 or stop by the Bullenn Office



Two students in *My Sister in This House*



Adrienne Asch discusses reproductive issues in a talk sponsored by the Barnard Center for Research on Women

Right to Procreate (continued)

their genetic material or their gestational services as in surrogate motherhood? Should we if we're going to have assisted reproduction treat surrogacy and artificial insemination or donor insemination or alternative insemination differently? In the case of Baby M the New Jersey Supreme Court said yes. The Baby M case involved Mary Beth Whitehead who was the biological parent of Baby M along with William Stern. Whitehead had agreed to give up the child she was carrying to Stern and his wife but in the end changed her mind. The court granted custody of the child to the Sterns but gave Whitehead visitation rights. The court questioned taking a child away from its biological mother. What made it different? Was it the pregnancy that made surrogacy different from donor insemination? Was it the nine

months rather than the five minutes it took to ejaculate and provide sperm? I would submit that we need ethically and legally and socially to figure out whether we want to treat these forms of assisted reproduction differently, said Asch.

The three main areas that Asch sees as needing the most clarification are the issues of commercialism, access and biological connectedness. Commercialism is a major dividing line over issues of assisted reproduction. Many feel that we are putting a price on life. But that claim is made more against surrogate motherhood than alternative insemination. Why, asked Asch, yet again, is money more of an issue when women are the ones profiting? It is argued that pregnancy automatically creates a relationship of psychological importance and this bond cannot be willfully broken. However, no

evidence is offered for this theory. Asch pointed out that people sell other intimate things such as their intellectual labor and that the difference between the two may not be as great as some would like to think. Access, the second area, brings up the division between classes that permeates all of society. No insurance companies will pay for surrogate motherhood and many will not cover IVF. Do we want to have fertility as yet one more thing that separates rich and poor? questioned Asch. Already there exists in American society a strain of feeling that disapproves of childbearing amongst the lower economic classes. When fertility problems arise it can become an issue of who can buy their way out of infertility. The third set of concerns Asch spoke on could best be described by as the threat of asymmetry within familial relationships. Asch wondered why when one partner is unable to contribute genetically to the creation of a child it becomes so important for the other partner to do so. Will the relationship between the two parents, and between the parent with the genetic connection to the child versus that of the non-biological parent be adversely affected? In relation to this, Asch spoke of the cultural ideal of parenthood where there exists a long term ongoing relationship between parent and child. The concept of assisted reproduction may threaten that ideal because it facilitates the act of parenthood with having to consider the long term consequences or responsibilities.

Ed Note: In November of 1994 the author requested that the Barnard Bulletin no longer accept advertisements from people seeking egg donors. The Editorial Board passed this proposal and it has been in effect since that time.

Sheila Davut is a Barnard senior and the Bulletin Science Editor.

Higher Learning: "Unlearning" or Perpetuating Prejudice?

by Amy Boutell

"What I've shown to Black Americans is that a university that is predominantly white- its problems come in a way in which race as well as sex and class distinction are really institutionalized... America discriminates racially, sexually, and economically."

John Singleton, *Ebony Magazine*

A college campus is the quintessential microcosm of American life the ideal meeting point of multiculturalism in a divergent and often divided society. John Singleton's campus melodrama, *Higher Learning*, had the potential, for at least two brief hours, of utilizing the campus metaphor to eradicate stereotypes break down the polarization of racial groups, and show the possibility of unity amongst people of different racial as well as socioeconomic backgrounds. However although the movie's drama is captivating and the plethora of controversial issues it raises are thought provoking the message of the film which urges the audience to

Question the Knowledge (as the film's poster reads) contradicts many aspects of *Higher Learning* itself. Its cardboard cut out Hollywood esque characters as well as its exaggeration and exonerations of the self segregation of students on the college campus do *not* challenge preexisting stereotypes and prejudices which is the film's chief problem. Throughout the film Singleton keeps reminding us of our differences rather than trying to unite us in our commonalities.

Singleton's other main flaw quite simply is that he attempts to address too many social issues in the course of one film. Moreover if *Higher Learning* is didactic I question its message because it perpetuates the stereotypes which it claims to be challenging.

Race, gender, and sexuality are certainly defining issues of the 1990s, which *Higher Learning* courageously addresses in the fictitious Columbus University. The film follows the parallel lives of three lost college freshmen through an intense, caustic semester. Malik (Omar Epps) is an African American student on a partial athletic scholarship who begins to question his position in the predominately white university. Kristin (Kelly Swanson) is a naive blonde from Orange County whose date rape turns her into first a victim then a social activist, and causes her to doubt her sexuality. Remo (Michael Rapaport) is the lonely boy from the Midwest who is seduced by Nazi supremacists. Singleton uses these stereotypical characters to paint a cynical simplified picture of the divisive forces which lead to the exaggerated polarization of the students of Columbus University, as well as to introduce several unnecessary subplots which take away from the movie as a whole.

Malik is portrayed as the stereotypical black male ambitious intelligent though unprepared for the rigorous academics of college and exploited for his athletic talents. Singleton uses the character to address an important theme in the film compliance versus rebellion to white society. Malik's track career is as Singleton tells *Ebony* magazine in the February 1995

issue a metaphor for a black male in America. You know you gotta keep going to stay alive'. Malik is torn between the advice of his West Indian political science professor played by *Boyz in the Hood*'s Laurence Fishburne and I'dge the intellectual guru of the black students played by rapper Ice Cube. His professor rejects Malik's role of the victim and tells him that in order to succeed he must play the White man's game, thus keep running. His advice to Malik appeared to be the reversal of Audre Lorde's famous quote 'The master's tools will never dismantle the master's house'. Realistically Malik's mentor informs him the only way to dismantle the master's house is with the master's tool - the tool being, of course, a higher education. Fudge, in contrast to the professor in essence wants Malik that if he does not take a stance against the racial inequalities of the university he will continue to be a puppet if not a slave of higher learning running around in circles just to stay in the game. Run nigger run he says to Malik offering a poignant resonating allusion to Ralph Ellison's *Invisible Man*. However my question is that if Singleton was blaming the educational system for its exploitation of Black athletes why does he glorify Malik's participation in the very system which is oppressing him by using pulsating music and steamy sex scenes to complement the visually pleasing track scenes? Such an incongruity shows the failure of Singleton to break out of the confines of traditional film making and perhaps illustrates his own ambivalence over African American students' participation in
(continued on next page)

Brady Bunch Movie: Positively Groovy

by Ian Rubinstein

Boy was I ready. I watched an entire week's worth of Nick at Nite Buncha Brady specials. I listened to my Brady Bunch CD over and over and I read over my Brady Bunch books until I had Brady trivia running through my head in my sleep. I sat down in the theater thinking, "This will be the best movie I ever see."

While it was not quite that in any Brady fan's mind, this movie is near perfection. The plot is so full of Brady references, and the set so like the set on the television show that the movie seems to be a ninety-minute episode of the show, with one small twist. The Bradys are now not in the 1970s, but in the 1990s, in the middle of L.A. They attend a new version of Westdale High, now filled with grunge look nineties teens. Their Astroturf backyard is in the middle of a neighborhood of arguing couples and modern convertibles. Their seventies clothes clash beautifully with the muted tones of the ripped jeans of Westdale High.



The Brady kids compete in a talent contest in *The Brady Bunch Movie*.

Letting us see even more just how special the Bradys are.

The plot of the movie, involving a planned conversion of the Brady's street into an amusement park, is completely secondary to the Brady-ness of the film. The writers take every chance they get to plug in actual lines and subplots from Brady Bunch episodes—in effect, condensing the plot lines from five years into a single week. Brady fans such as myself will love saving the actual lines along with the names of the movies.

Some of the

classics like *Something Wicked Came Up Here* and *How to Succeed in Business Without Really Trying* are randomly chosen for inclusion in the script.

include, and have left out others of equal significance. Not even one of reference to the tiki doll in Hawaii!

Another treat for Brady fans were the cameos from actual Brady Bunch cast members throughout the film. As for the Brady wannabes who starred in the film, the best was without a doubt, Christine Taylor as Marcia. In the middle of the film I found myself thinking that Taylor was actually Maureen McCormick, who played Marcia on the television series. Taylor perfectly captured McCormick's mannerisms and voice, and looks just like her, as well. Sherry Long gives an accurate (if not particularly inspiring) performance as Carol Brady—just imagine Diane Chambers in seventies garb. And as Mike Brady, Gary Cole is hysterical, finding a family he can't fit any creature.

So if you've ever been an episode of *The Brady Bunch* or don't stress out to see *Brady Bunch Movie*, you should see *Brady Bunch Movie*. It's a quick Brady fix. *The Brady Bunch Movie* is just like a

Brady Bunch Movie is just like a *Brady Bunch Movie*.



The Brady family in the *Brady Bunch Movie*.

college athletics.

With Kristin's character Singleton goes wrong by introducing the issues of rape and homosexuality—not only because they seem out of place in the film but because are they used as a form of entertainment rather than as a discourse on two serious issues. Kristin is portrayed as a victim after being date raped at a fraternity party running past emergency blue light phones to her dorm room and refusing to report the incident to authorities. She goes to a feminist support group not to gain the courage to press charges against the rapist, which would be a positive response to such an atrocity, but to discover her budding lesbianism when she is attracted to a woman in the group. Later in the film Kristin finds herself fantasizing about the woman before she is about to make love to her new sensitive long-haired boyfriend. The audience laughed and booed out of derision and disgust at that light-hearted out-of-place scene where the two women kiss. Not only do these superfluous sub-plots of rape and homosexuality take an unnecessary detour from the central issue of the film, they also take away from the seriousness of the issues by mocking them, and in addition perpetuate the myths that all women are victims and that all feminists are lesbians. One can only wonder what exactly Singleton's intention was for whether or not it was his intention, these subplots undermine the film's message of questioning the knowledge.

Singleton not only goes overboard in his cardboard cut-out characters with Remy but he undermines the realism of the film with such unrealistic melodrama. The film is much more effective when it addresses the subtle racism which plagues college campuses, as well as society at large, in which emphasizes the Army National Guard whose presence on the college campus is questionable and certainly not as pervasive. I was angered more by the tendency of the campus police to automatically

with white students and to constantly check the African American students' IDs. These subtle racist actions are more intriguing simply because of their familiarity and pervasiveness. The white girls' reference to black men

Its cardboard cut-out, Hollywoodesque characters, as well as its exaggeration and exoneration of the self-segregation of students on the college campus, do not challenge preexisting stereotypes and prejudices, which is the film's chief problem. Throughout the film, Singleton keeps reminding us of our differences, rather than trying to unite us in our commonalities.

approaching the party as always causing trouble and the student commenting that her Mexican American roommate *must* be on a scholarship moved me more than the swastikas etched on the Nazi's t-shirts. It is this kind of racism which students typically deal with on a daily basis. Certainly the bloody frenzied climax of the film in which Remy fires shots at a peace rally is mesmerizing as well as symbolic of the ubiquitous hatred in our society. But such excessive violence and lack of realism make the film seem like it belongs to an action genre which betrays Singleton's purpose.

Throughout *Higher Learning* the racial self-segregation of students which indeed is prevalent on the college campus is over-simplified and exaggerated. Students at Columbus University stick to the "own kind." On one side the extreme polarization of student of different races, they congregate in separate areas with little interaction between groups. The separate parties of Black and White students are ritually just used

to show the divergence between the two groups. Black students dance to Rage Against the Machine, aloud core rap group and drink their 40s, as if out of disdain from Yo MTV Raps, while their white counterparts play drinking games to Toni Amos' rendition of REM's "Losing My Religion" at the homogeneous fraternity. The only interracial friendship in the film is between Kristin and her African American roommate although when they first meet there is awkwardness. Kristin's roommate asks if her hometown in Orange County is near Compton. No Disneyland she innocently replies. Such over-dramatized differences turn into clichés. Rather than Singleton pointing out our similarities as individuals he builds barriers of communication between members of different races. True racial and ethnic tensions invariably exist on campus as well as throughout society, but by showing a lack of interaction between races, a mentality of separatism inevitably evolves, which if the film does not encourage it legitimizes.

Though *Higher Learning* was captivating and entertaining as well as emotionally and mentally stirring, Singleton has left me with many unanswered questions about the film's often contradictory portrayals and messages. But perhaps Singleton is simply directing his own ambivalence about gender, race and sexuality in a pluralistic society onto an equally ambivalent audience. An audience which is looking for a glimmer of hope while at the same time clings to stereotypes and expects entertainment by superfluous means of sex and violence. However regardless of its flaws, *Higher Learning* stayed in my thoughts a long time for the credits stopped rolling.

Amy Bittel is a Barnard College student and a Bulletin Staff Writer.

...Theatre Notes...

Barnard
Theatre Moves
Downtown

by
Cath Martirelli

Angel Butts who is a double major in English and Theatre with a concentration in Writing will present her senior thesis a play called *Open Mike Night at the Cafe No Good* this weekend. Recently I had the opportunity to chat with Butts about the senior play writing project.

She wrote the play last semester but says that the ideas for the show started in the Spring Semester of 1994. She also said that the play is a result of a study of Ionesco that she did with Pat Dennison. By studying his theories and his plays Butts attempted to see how his theories worked in practice.

I wanted to see if I could apply it (Ionesco's theories) to my own ideas or a play I wanted to write. The play is satire of the Open Night Mike Poetry scene and how literature has been bastardized by the idea of coolness. If you go to any of these readings now you see that it's not important who's good and who's not but for the most part it's who knows who and who shows up at the most readings are the best for some reason and often times it's totally not true. She described the play as a bit satiric and at times it can be pretty funny. Despite the fact that the play is very critical of the poetry scene she feels justified in her criticism because she has been part of it. I told her one time I was in the middle poetry reading class but I think it's kind of ironic to be really not being in it totally making fun of it. It's a lot of the characters that are in it who have actually been in the



Angel Butts directing students in *Open Mike Night at the Cafe No Good*

They're brought to ridiculous levels in the play.

Butts feels very comfortable with the material and is planning a stellar production. She is currently working with a composer who is creating some original music for the play. And she is also planning to work with a professional lighting designer. Butts is trying really hard to create the perfect atmosphere for her production.

Unlike most senior projects which are performed on campus, Butts' play is being presented downtown. I had planned on doing it (the play) in 729 Milbank, but the nature of the play is that it's set in a coffeehouse where the audience and the cast are the entire audience of this coffeehouse. It's a real breakdown of reality. I want the audience to have a total sense of time breaking down where time and what's not real. One of the ways I'm doing that is a climber in a total coffeehouse. And in my way I'm doing that I'm using my cast members to be the rest of the audience members. As the owner of the coffeehouse they may work for the Bat Cave. We're even using our real time in the play that it's one way to be with a clown

there and knows him will be just taken back.

Butts had no trouble acquiring the space for her project because she has been friends with the owner of the Bat Cave for a while.

I have been doing the club scene after the poetry scene. I got into the gothic industrial scene. And I had a really good time with it and I got to know tons and tons of people. Neville Wells is the originator and promoter of the

Bat Cave Tyranny and Communion at Lintelight on Tuesdays and the Metal Church at Lintelight on Sundays. He was a good contact and a good person to know. One night I was at the Bat Cave just goofing off and having a good time and I said, 'So I hear you want to do theatre here at the Bat Cave. I was just bullshitting and then he said, 'what kind of theatre?' I said, 'well I have this little show on March 4th and I know you want to do it here. And within fifteen minutes of the conversation I had a space for March 4th and March 10th at nine o'clock. I had rehearsal space and reviews etc. I also had him cast and all the publicity. I could want downtown. I'm not looking at it (the play) as a thesis project but as a professional performance at this point. I tend to push things and when I do something I make it as big as I possibly make it.

If the play had been performed in 729 Milbank the project would have a totally different feel and atmosphere. Butts said that she would have felt frustrated and unhappy if the play had been performed in a conventional setting. I would have wondered if I could have taken it (the

continued on page

play) further. Finding out that I could was just incredibly exciting for me.

She went on to say that the Barnard Theatre Department was very supportive of her decision to stage the play off campus. But not everyone was happy with her unconventional setting because many feel that a Barnard thesis should take place on the Barnard campus. "The thesis project is supposed to benefit the other students here as well and some are afraid that the other students would not come all the way downtown. But I have no control over that. I don't want to do a half-assed project on campus so people here can see my half-assed project. I want to do it as best I can so that the people who do come and see it are blown away. And I think they will be," Butts said.

Butts had considered producing the play in the Quad Cafe or at Postscript but she had some special technical needs and the Bat Cave space fulfilled all the requirements. She feels that she is learning about the NY theatre scene by working downtown. When one works in the real world, "there isn't an office to go to when you have a lot of questions. You are the office. You have to do everything by yourself." She said that she views the play as a 'positive project being off campus because you get to see that there is money involved in theatre. Butts is producing the project with some of her own money, grants from the Theatre Department and The Committee on Honors. She knows that the project will probably go over budget but she does not mind using her money because her aspiration is to be a playwright; this is her dream and her career.

Even though the rehearsal space downtown is expensive, she said that the space is working out well and she will not have to pay rent for evenings of the two performances. Butts also said that the rehearsals are going beautifully and that the cast which is composed of Ross Bechler CC '98, Maggie Cino BC '96, Adrian Erdos BC '98, Courtney Greene BC '98, Ronnie Koenig BC '96, Laura Margolis BC '98, and Nick Svatik CC '97 is just great.

Cathy Mattarella is a Barnard senior and a Bulletin Arts Editor.

CU Arts Newsbriefs

On March 1, 1995, Columbia University's School of the Arts will open the doors of Dodge Hall to the general public for a day long program of installations and performance. INTERACTION will begin at 9:00 A.M. with on-going events. From 5 to 7 P.M. a scheduled series of performances will take place throughout the building. Admission is free.

INTERACTION is a first-time, student initiated project to promote active artistic exchange throughout the five disciplines of the School of the Arts - film, music, theatre, arts, visual arts and writing. Funding from the School of the Arts Student Initiative Fund and the President and Provost's Student Initiative

Fund has been awarded to produce a performance series that by definition will present collaborative work involving people from two or more divisions within the school.

The kick off event on March 1 will radically transform Dodge Hall, the official home of the School of the Arts. Telephone kiosks, bathrooms, and stairwells will become art installations. There will also be ample opportunity to participate. Entering the lobby passers by will be encouraged to contribute to a word mural and paint by numbers creation of a stained glass window. The day will

culminate in an orchestrated series of performances scheduled at fifteen minute intervals from 5 to 7 P.M. Audience members will travel throughout the building from event to event experiencing live elevator music, a dada stairwell, a sound chamber, and hallway entertainment. The finale will occur

in the lobby where the audience and performers will be provided with makeshift instruments and join in a music jam.

INTERACTION was born from the desire to forge a sense of community. "Dodge Hall is full of artists who never see each other. We already know the arts are marginalized within society. How are we going to survive if we are isolated

from one another?" Sarah Cusick, co-coordinator and a first year theatre director. Our intention is not only to create activity amongst ourselves, but to open up the School of the Arts to the entire University. Diane Paulus, co-coordinator and also a first year theatre director.

You can pick up a schedule of the day's events in advance at the Dean's Office, 305 Dodge Hall (9 A.M. to 5 P.M.) or in the lobby of Dodge Hall on March 1. Dodge Hall is the building to the left of the main campus gates at 116th St. & Broadway. The lobby is situated on the third floor.

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KATE MAYFIELD

by Ann McCartin

One Night in Boston a moving and entertaining mix of music and monologue will be showing at the Miner Athol Playhouse this weekend. The one woman show is Barnard student Kate Mayfield's senior project and she is excellent as a woman who goes through different emotions as she goes through glasses of scotch. Her monologue is interrupted every few minutes with songs which Mayfield selected from different artists and eras. These are sung beautifully and do an excellent job of expressing the character's different, sometimes conflicting, emotions. Near the beginning she is singing happy silly love songs with lines like

Wonderful world wonderful me that's him
In the middle she aggressively delivers "I Hate Men" which includes the useful advice

Don't forget it's him who'll have the fun and leave the baby. The show ends with the self-affirming "I'm All I've Got" and another more serious love song.

I had the chance to ask Kate Mayfield a few questions after watching the performance.

What made you choose this piece?

It's really challenging as an acting piece because there are lots of emotional changes.

What's it like doing a one woman show as opposed to a play with other actors?

It's really scary. I'd always wanted to play off by myself. It's a challenge.

How do you feel that a one woman show is different from just a monologue?

[Her director offered] She kind of creates a world around her.

How do you feel that comedy



Kate Mayfield in her one woman show *One Night in Boston*

functions in the piece? Do you think it stands on its own or is more a vehicle for deeper emotions?

I think as it is, it's a fun, sympathetic, there's a lot of humor in it. It's just silly, it wouldn't mean anything.

How does the set or the absence thereof function in the piece? Why did you decide against having a set?

I think it's a good idea to have a set. I think it's a good idea to have a set. I think it's a good idea to have a set.

Do you plan on doing musicals as a career or focusing on acting?

Musicals are a lot of fun. I think it's a good idea to have a set.

anything. I like musicals and it would be a privilege to be part of them.

There's one more thing I wanted to ask just out of curiosity. You've clearly had a really positive experience with the Barnard Theater department. But a lot of people I know who are interested in theater are intimidated by the elite groups of theater people who dominate the department. Did you have that problem when you were first getting into it?

I think it's a good idea to have a set. I think it's a good idea to have a set.

I think it's a good idea to have a set. I think it's a good idea to have a set.

WHISE

pajama party

by Diana Adams-Ciardullo

Eating disorders do exist on the Barnard campus. This is the message that WHISE (Women's Health Images and Self Esteem) wants to bring to the student body. WHISE is a peer education group devoted to educating women on how to accept their bodies and heighten their self-esteem. College campuses specifically women's colleges are breeding grounds for eating disorders; this fact makes WHISE's mission that much more significant here at Barnard.

As part of Well Woman Month and in effort to bring awareness to their group, WHISE sponsored a pajama party in Health Services on Thursday, February 23. The pajama party featured videos, both feature films and documentaries, about eating disorders and food. The first video was a powerful documentary called *The Famine Within*. Produced by Katherine Gilday, this video is a frightening look at the cultural stimulus for eating disorders and the consequences of society's pressure to be thin.

Gilday provides haunting statistics that emphasize the seriousness of the crisis. Evidence of society's pressure for slenderness is everywhere. What isn't as clear to many is the actual effect that it has on the lives of women, even girls as young as ten and eleven. Gilday cites a California study which reported that 40% of fourth grade girls and 80% of ten to eleven year old girls had already been on their first diet. Children are perceptive to the messages broadcast around them and they learn to mimic adult dieting behavior. Hence, eating disorders are per-

petuated to another generation.

Later in the video Gilday points out the widening gap between the ideal image characterized by fashion models and the average American woman. Today the average model is 23% below the weight of the average woman. In 1954 the average Miss America contestant was 5'8" tall and weighed 132 pounds. In 1980 the average contestant's weight had dropped to 117 pounds. On the average, women's bodies are becoming rounder while models are becoming thinner and thinner.

Young women are especially susceptible to society's demands. In a study cited in the film, three quarters of young women thought they were overweight; in fact 45% of the young women were actually underweight. WHISE is hoping to educate Barnard women about healthy self-esteem and body image so that they don't have to live with the pressure of trying to meet society's standards.

This semester WHISE is making a video on eating disorders. The video will feature Timothy Walsh, a Columbia professor of clinical psychiatry giving information about the symptoms and diagnosis of an eating disorder. Barnard Health Services staff talking about resources available to students at Barnard and women sharing their personal stories about eating disorders.

WHISE wants Barnard women to feel comfortable with their bodies, said Johanna Woolch, one of WHISE's peer educators, especially if you are large. We want women to know it's okay to be large. Women's bodies come in all shapes and sizes and the first step

in countering society's pressure is to learn to appreciate the many forms that the female figure comes in. WHISE sponsored a top shirt sale with a slogan representing this theme: Don't weigh your self-esteem and on the back, WHISE women at Barnard.

College brings with it tremendous pressure, add to all that the pressure society puts on women to fit an unrealistic mold and the end result is eating disorders. For some one already in a stressful environment, statistics show us that eating disorders destroy the lives of the afflicted; women the mortality rate for anorexia nervosa is 15% but eating disorders also put tremendous pressure on friends and family.

Having a friend or a with an eating disorder puts tremendous pressure on someone, said Woolch. They are such a touchy subject that it's hard to know what to do. It's important that you talk to your friend but emphasize that you are concerned and that you are genuinely worried about her.

Health Services offers counseling and referrals for women who have eating disorders and issues involving eating disorders. WHISE members emphasize that they are also available as information resources. WHISE encourages women to take the step to get help if they have an eating disorder or to help a friend. Additionally, they encourage all Barnard women to accept and celebrate their bodies and the variety of forms that the female body comes in.

Diana Adams-Ciardullo is a Barnard First Year and Bulletin Women's Issues Editor.

The Rape Crisis Center Celebrates History

by Catherine Anne Pajak

In honor of its third anniversary, the Rape Crisis Center (RCC) sponsored a brunch on February 19 to celebrate its volunteers and remind the community of the services the RCC provides.

The Center is a safe place, even for people who aren't ready to use it. It's nice to know that there is a place to go. It's also an important place for the people who work there, explained Kimberly Benson, a CC senior who is a work study student and a volunteer at the Center.

According to the program coordinator Alison Cannon, the Center currently has 44 volunteers, including 20 peer counselors. Counselor status is kept confidential; volunteers can identify themselves as general volunteers for the center, stated Cannon.

In addition to the current volunteers, former volunteers were also invited to the lunch to help celebrate and recall the Center's history.

The brunch is relaxed. It's a chance for current members to meet past volunteers. And it's our chance to record our history, Cannon continued.

Cannon explained the on-going process that began at the brunch to remember the Center's history. For each semester since its founding in Spring '92, a panel was created recalling the Center's events. The panels were then connected with bookbinding tape. The panels started the continuum that will be added to at the end of each semester to keep alive the Center's history.

Also to celebrate the Center's history, the RCC is co-sponsoring with Women's History month the bringing of Jocelyn Elders to campus on Tuesday, March 21. Currently, the RCC is looking for fund-



Students at the Rape Crisis Center brunch.

ing to host a small dinner where Elders will address a small student group. Also, the Center is planning an outreach program to coincide with Take Back The Night on Saturday, April 1.

Leah Hayes, a CC senior who is a work study student and a volunteer, reflected on the importance of appreciating the Center's history and volunteers. I think the brunch is wonderful. The brunch is very necessary to recognize the people who do this.

RCC founding member Tamara Cohen '83 recalled the feeling of pioneers as the Center came into being. When we were being trained, we did not know if there would be a Center. It was still under negotiation. When the Center opened, we had never had a special work in before.

Cohen explained that the Center began as almost an offshoot of the political group Take Back The Night. The founding members of the Center, about 16 women, tried to politicize consciousness.

There was a locally funded petition to get the Center

started. There was a really big question over how to make ourselves most accessible. We tried to separate ourselves from our political [ideas] to reach women who did not consider themselves feminists, remembered Cohen.

RCC history has reflected and played an important role in the nation's handling of sexual assault issues. The Center was founded during a time when rape was a big media issue. With the publishing of Kate Roiphe's book that argued against the rape awareness movement, the Center's work became scrutinized.

New York Magazine, for their article "Crying Rape," profiled the RCC. Cohen recalled that the members felt under attack for what we were doing. It made us really aware of what we were doing and the importance of what we were doing. (The media movement) was defining a basic reality.

Catherine A. Pajak, Barnard College '94, is a staff member of Bullseye Community.

Well Woman Questions & Answers Empowerment + Knowledge = Choice

What are urinary infections? Is it true that you get them from having sex?

Urethritis and Cystitis are two common Urinary Tract Infections which occur in women. Urethritis is an infection and/or inflammation of the urethra, the tube that carries urine from the bladder to the outside of the body. Cystitis is an infection in the bladder. These two conditions have many symptoms in common: many women experience a feeling of pressure or pain in the lower abdomen, frequent urination or urinating in small amounts, a burning sensation when urinating and/or urine which has an unusual odor or is cloudy or bloody. Unfortunately, however, some women do not experience any noticeable symptoms. Both of these infections can accompany sexually transmitted diseases such as gonorrhea, chlamydia and herpes; they are also associated with other vaginal infections such as yeast infections. Indeed, sexual activity is often a main cause for UTI's as the friction which may occur during sex allows bacteria present in or around the genitalia to enter the urethra.

Is there anything I can do to minimize the risk of infection?

There are many precautions one can take in order to minimize the likelihood of infection. First, minimizing exposure to sexually transmitted disease is important, as they pose additional health risks as well. In addition, if one is sexually active, make sure to use plenty of water-soluble lubricant, and try to change positions frequently. This may decrease friction on the urethral opening. Also, it is important to urinate within 15 to 30 minutes of having sex, flushing the urethra of any bacteria which may have entered it. In general, a good habit is to drink plenty of healthy fluids like water and juice, and urinate as frequently as need be. Similarly, showering often and wearing clean, comfortable clothes minimizes the risk of UTI's, as well as other health conditions.

How are urinary tract infections diagnosed and treated?

UTI's can usually be detected through microscopic analysis of a urine sample. Although having a UTI can be unpleasant, they are not usually a serious health threat, and they can be treated easily with antibiotics. However, if the infection is left untreated and spreads upward from the bladder and involves the kidneys, consequences can be severe.

To submit questions to the Well Woman column, leave questions in the slot of the Bulletin office door in lower level McNish or e-mail us at Bulletin through Barnard e-mail.

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From Good Homes: A Night At Irving Plaza

by Naomi de Silva

From Good Homes Their name is unique as well as catchy. From their name I was I sure what kind of music to expect as I ventured down to Irving Plaza on February 17 to catch the band's performance.

I've never seen a band keep their audience so enthralled. Recently signed to RCA Records, the band rocked Irving Plaza last Friday night. They made quite an impression on me, which mind you is a difficult thing to do. The room was literally packed. If you have ever been to Irving Plaza, you would know that the room is big. To fill the space is an impressive

butler impression on me than their album. They rarely said that about any band. The set was packed with energy and their music was vivacious. Each song was characterized by a distinctive beat, and not one song sounded similar to another. From Good Homes opened up with an obvious crowd pleaser

Sunshine and pounded away on many other tracks featured on their upcoming release *Open Up The Sky*. The band sports a unique blend of music, managing to sound rock with an element of bluesy country. Its effect is mesmerizing and poses an interesting, and refreshing blend when compared to the usual grunge going on in the club scene. The four piece en-

A LARGE PORTION OF THE AUDIENCE KNEW THE LYRICS TO THE SONGS AND WERE EITHER HOWLING OR DANCING TO THE BEAT.

semble features a saxophone and the singer demonstrated strong vocal ability. From Good Homes' debut album *Open Up The Sky* features melodic tunes such as *Let Go* and *Walk On By*, to more aggressive tunes such as *I Only Want* and *Rain Dance*. Their music will definitely appeal to the every day college kid. Without a doubt, this band is going to be big. Don't miss them!

A large portion of the audience knew the lyrics to the songs and were either howling or dancing to the beat. There existed that college fraternity party type atmosphere. Even though I only stayed for a few songs, the band's live set made a

Naomi de Silva is a Barnard soph more and a Bulletin Arts Editor.

Naomi de Silva is a Barnard soph more and a Bulletin Arts Editor.

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Fields of Gold

by Paula Vayas

I loathe greatest hits albums

There is nothing as foul to me as a definitive collection of the most mindless bubblegum hits an artist has to offer. Considered an artist's greatest hits because they climbed the highest on the charts of any of his songs, these are usually the most tame and mainstream bits of music he can possibly produce—this is the stuff that appeals to the masses. Greatest hits albums were also created to assay the musical consciences of sometime listeners so that they can say that, yes they do own an album by Billy Joel or the Eagles.

However, I have changed my opinion to allow for one greatest hits album to break the mold: *Fields of Gold: The Best of Sting 1984-1994* (A&M). This collection of Sting's true hits is actually an album I would gladly add to my record collection. With many of the solid songs you would expect ("If You Love Someone Set Them Free," "All This Time," "Englishman in New York") plus a few quiet bits of genius ("Why Should I Cry For You?,"

"Fragile," "They Dance Alone" [Cucca Spio]), *Fields of Gold* proves once again that Sting is a master of his craft. From his prowess in lyricism to his beautiful arrangements, Sting has, with this collection of songs, chosen perfect examples from his catalogue to illustrate his skills.

However, in trying to create the ideal record of his best work, Sting made the unfortunate error of remaking some of his songs. While the best version

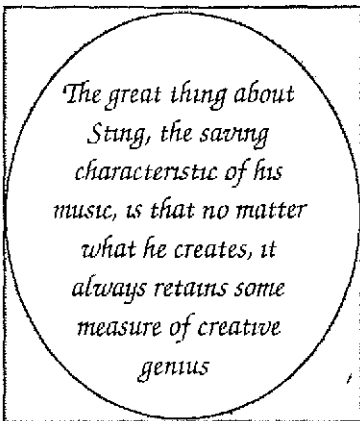
of *The Soul Cages*, "Why Should I Cry For You?" was clearly on the video of *Sting Unplugged* (of which an album was sadly never made), the original version did have a certain quality that the new *Fields of Gold* version does not possess. However, *Fortress Around Your Heart* from 1984's *The Dream of the Blue Turtles* did retain much of the original's brilliance and power. Sting also has included the original version of "We'll Be Together" from 1987's *Nothing Like the Sun*, complete with

Eric Clapton's beautiful guitar running through it.

The great thing about Sting, the saving characteristic of his music is that no matter what he creates, it always retains some measure of creative genius. This is no overstatement but rather the reason why, after almost twenty years in the music industry, Sting has continued to remain at the pinnacle of his success. His prolific writing, his involvement with human rights and environmental organizations and his Jack of All Trades ability to excel in any field, has brought Sting the respect and acclaim he so

rightly deserves. He has played with all the best from Pavarotti to Mark Knopfler of Dire Straits, Branford Marsalis, Rod Stewart and Eric Clapton, and all this time, Sting has continued to live up to the standard of excellence he laid for himself years ago.

Paula Vayas is a Barnard first-year student at Bulletin's Music Editor.



The Best of Sting 1984-1994

Marylin Manson

A More Positive Influence Than Your Parents

by Geoff Saavedra

**'I want to grow up
I wanna be a big rock and roll star'
Lunchbox**

Like an explosion Marilyn Manson have appeared on the music scene with Portrait of an American Family in 1994 they opened for Nine Inch Nails. Many including myself purposely missed the opening act thinking they couldn't compare to NIN's aggressiveness. Those that were fortunate enough to catch them were blown away by five guys who assaulted the audience with aggressive vocals backed by a thumping bass and pounding drums occasionally accompanied with an organ. We just wanted to get some exposure to some really big amounts of people. A lot of people didn't know who we were and then went out and bought the record. I think that tour was the best thing for us. Marilyn Manson professed in a pre show interview.

For those of you not in the know Marilyn Manson is not a female! They're five guys with female icon first names (Marilyn Twiggy Madonna Sara Lee Daisy) and respective male murderer last names (Manson Berkowitz Ramirez Lucas Wayne Gacy). The two names Marilyn and Manson were the right metaphors to use in America because those two names are very powerful in America. The balance they created really described where I was at lyrically. Putting these two opposite things together positive and negative male and female and creating a gray area that's more powerful than the other two that just doesn't have any boundaries that's what we stand for.

Marilyn Manson are one of Nothing's first bands. Nothing is Trent Reznor's personal label which produced the Natural Born Killers soundtrack. He [Reznor] and I were friends for the past five years and he had always heard our demos and he always liked us. When he started his label he asked us to be on it and it worked out perfect for us. It turned out that he had time to work on the record. Obviously respected his abil-

ity so he and I collaborated together and produced it.

Two of the songs on the album feature guest vocals from a six year old boy. Upon hearing the album and consequently hearing what the kid said (big dicks next motherfucker's gonna get my metal.) I figured it must have been an altered voice. Six year old Robert Pierce. His parents are fans of the band and they're open minded enough to let their child participate in these kinds of things. I think the kid has probably a better outlook on life than a lot of his classmates would because profanity violence and pornography these things surround you on a daily basis and if you shelter a kid from them rather than educating a kid on them you're just going to weaken the child. That's part of my point parents should try and raise their kids better or the truth or someone like me is going to do it for them. To them that's a scary concept because they think that I'm a danger to their kids but I think I'm a more positive influence than they could be because in America families raise their children in such a masochistic way they raise kids to grow up to feel ashamed for not thinking like their parents do or feel guilty for not growing up to be like their parents. Going back to Robert he doesn't go around saying Motherfucker everywhere he goes at school but he said it on the record. He knows it's a curse word he knows there's a time and a place for that type of thing. I don't think any harm was done.

The band currently has a video for Lunchbox in rotation on MTV. This brought up the question of how Manson felt about the 'wanna be crowd coming to his shows. That's why I do interviews so that I have an opportunity to relate with people reality I'm not trying to tell them the truth or trying to give them an answer. I'm just trying to inspire them to even want an answer. If I can expose them to that and give them a little more open mindedness maybe they can raise their kids so that the next generation will be a little more intelligent and appreciate Me-

Manson intelligence doesn't come from our lovely little institutions.

The most they can teach you in school is reading writing and arithmetic. The rest of it is optional if you want to learn about it. You memorize all those things to take tests but you remember what you need to remember what you want to remember. It's all relative. It's just another game of control it's a place where they can put people so you fit into a program. Nobody wants to make their own rules.

The show was incredible. It made me extremely sorry that I had gone along with the MTV crowd and missed them during the NIN shows (I confess I sometimes slip into that mode but very rarely!). The highlight of the night for me anyway (because apparently no one else noticed it) was a cover of the Eurythmics 'What Dreams Are Made Of'. It fit in perfectly because the dark lyrics evoke many of the same ideas contained in Marilyn Manson songs as in 'Wrapped in Plastic'. Guilt is a snake we beat with a rake to grow in our kitchen in the pie we bake.

A single played on many college stations is 'Get Your Gunn'. A typically Manson violent song. The violence goes both ways at others and at the self. The prolife I will kill! What you won't do I will bash myself to sleep. If everyone got along it'd put everyone out of business. This country thrives on hate and fear and anguish. That's part of what makes it great but it's something that people need to realize and stop kidding themselves. The new Manson family also thrives on hate and fear and anguish so take care or you might end up like their monkey.

**I had a little monkey
I sent him to the country and I fed
him on gingerbread
Along came a choo choo knocked
my monkey too too
And now my monkey's dead
My Monkey**

Geoff Saavedra is a Columbia sophomore in the Bulletin Staff Writer.

FRETBLANKET:

What Could Have Been

by Kate Angus

Man Fretblanket is a group I could have loved. Before I listened to the entirety of their new album *Junkfuel* (PolyGram Records) I was envisioning this review as the place where I would proclaim that Fretblanket were the best rock group around. But that's not gonna happen anymore. Let me start at the beginning (Cause me and Fretblanket, we've got a history). I first heard them a couple of weeks ago when I was desperately searching for something new to play on my radio show. I had about five minutes to go and no clue what to put on. Their newest single "Song in B" was the CD I randomly grabbed from the shelf and I was pleasantly surprised. Truthfully I fell in love with the song—it has catchy lyrics like "Always remember when out of touch we smile too much—we don't seem that happy now—sung against a scratchy guitar line. Basically it made me happier than any other musical event has since Courtney Love got enough attitude to release "Tulla Age Whore."

So when I saw a copy of their CD sitting in the Music file in the Bulletin Office, of course I snagged it. I wasn't expecting disappointment. I thought that this CD would be in my stereo for the rest of the year. But alas it was not meant to be. Like star-crossed lovers, me and Fretblanket just can't seem to connect. They're not a bad group by any means but they don't come anywhere near to living up to the promise of "Song in B." There's an obvious Bad Religion influence on some of the better songs ("Junkfuelled Transmission 1941") but who the hell were they thinking of when they recorded. I'm going to buy a hang glider? "Weird Al" Yankovich? How a group that can come up with such inventive lyrics as "Suppose that I'm an angel suppose that you're a beast" ("Direct Ap-

proach") can sing such drivel as "I'm going to buy a Hang Glider because I want to fly—is beyond me."

So this is another thing I don't get: that this group which so amazed me with one song could then (with about four exceptions) produce an album that's just so... what's the word?

So *blah*. Don't get me wrong, Fretblanket is an okay group. They've got four great punk alternative songs, an interesting album cover, and they're all pretty damn cute (that's got to count for something) but they're not something to write home about either. They've got a great catchy yet not bubblegum pop groove going on but they've got to stop listening to Bad Religion. The way Fretblanket harmonizes on their choruses, the heavy yet not metal guitars are so reminiscent of *Stranger than Fiction*. Don't get me wrong, I like Bad Religion but when I want to listen to them, I'll put on their album and not some punk-assed hule imitator's.

Maybe I'm bitter. Damn, my foolish idealism, but when I first heard "Song in B" I thought Fretblanket was a great rock band. I was wrong—they've got the makings of a great rock band, which is definitely not the same thing. The best way I can describe my current relationship with them is that we're Fretblanket a boy. I'd go out to dinner with him, let him walk me home, even kiss him before I went back inside, but the wedding invitations wouldn't be going out in the mail, if you know what I mean. If you've got an extra twelve or thirteen dollars and are interested in a group that might be the sound of the future, pick up a copy of *Junkfuel*. Otherwise forget about the future and concentrate on now. They're always Bad Religion.

Kate Angus is a Barnet's phone and a Bulletin Staff Writer.

Happy Things...

by Catherine Anne Pajak

Five things to be happy about. I got the daily calendar version of the book *10 000 Things To Be Happy About* for Christmas this year. I got the book for my 15th birthday along with classic *The Hip and Tight Diet Book*. Ah the *10 000 Things* works sometimes but the calendar is better. I always sneak ahead and look at the upcoming days and of course check out my birthday and those other significant dates.

It's a sign when the date that my ex boyfriend and I went out for the first time says fresh batter fried mushrooms and gravy. I hate mushrooms. It's time to get over him. But if it had said lemon jellybeans that would necessitate a long distance phone call.

I look for relevancy in the supposed happiness I am supposed to find in the random things listed on particular days. Well my twentieth birthday lists some relevancy: the morning waitress and a cup of white roses. And morning waitress I have been. I think it's the best meal to serve. The ups may not be very high but turnover is extremely fast. The work is highly rewarding: an efficient waitress can do well; patrons tend to respect early rising waitresses and work is finished so much earlier in the day. I made a weighty bundle at MJ's down at LBI (Long Beach Island for those not from New Jersey) till I couldn't handle my boss who turned out to be a real pervert.

Regardless morning waitress thoughts generally bring a smile to my face. Especially when I think about the excitement of that first summer I waitressed: the thrill of earning much undeclared money giving lifeguards discounts, the beach after work, and that certain tanned, bandanna-wearing guy waiting for me with suntan lotion. But then I think about the fat free cookie scandal with my roommates. Then I recall the elephant's living above me who consistently partied hard until 4AM when I had to rise at six. Or when I recall my disaster morning the next summer at the Green diner. After my tears were shed I was exiled to the night shift. Or my short-lived frustration with The Grand Slam Breakfast incompetence which I hastily left for the before mentioned diner.

Eh so I can't say morning waitressing just brings me happy thoughts. But of no good are roses.

The cup of white roses they were left at my door the morning after an atypical date. Let's just say my boyfriend never found out about the roses. But my boyfriend knew about the date and was extremely irate and it led to long term fights and incidents I wish I could forget. To put that aside I did tell my friend about my white roses when she called the next evening to tell me about her date that day: her trip to the Philadelphia Art Museum with my rose guy who coincidentally brought her a red rose when he picked her up. This guy wasn't a friend; he was a mere acquaintance that neither of us knew. We knew of each other's plans; on the day I returned from a ski trip out of the blue called and asked me to dinner. She had randomly called him when I had been away. We both rather harshly disposed of our

Evaluating experience by assigning a "valued" characteristic... just does not work. There's always a flip side.

A Flipside to Memories

roses (flush!), even though she went on to having a rather intense, flippant relationship with him. She and I don't accept roses nor suggest them as romantic symbols (They are cheap, overused, meaningless). But she's also still tight with rose guy.

But she's also engaged now (no, not to rose guy). I still cannot handle that one. She's also the friend who gave me the *The Hip and Thigh Diet Book*. She's lost about 25 pounds since she fell in love. I also hear that the rose guy went down to stay at the apartment of my friend and her fiance. I always thought she'd be unattached awhile, forever calling unknown, intriguing men to go to a museum. I was wrong. Supposedly, rose guy never gave roses after us and my friend he developed a sustained and beneficial relationship despite our questioning of his sincerity.

Well, besides the roses and waitresses, the three other things to be happy about on my birthday this year are: being taken to the zoo, a summer activities-and-events calendar, and hearing "your song". Well, I was taken to the zoo by my parents and later by an ex, the jelly bean guy. Pretty happy memories, except for those awful pictures of my sister with the Wonder Woman shirt on, making goofy looks and me pouting. I guess I really wasn't that happy.

And the thought of summer activities, not a happy thought - what am I going to do come May?!? Also, it kind of reminds me of the time I taught Vacation Bible School. Then I had to stop teaching when I broke my foot in a car accident. June 23. My best friend, unrelentingly bleeding, was taken out of the car on a stretcher, and I had no idea that she'd be able to walk home later that night. The worst night of my life. But then again, no one was seriously hurt, and me and Jul definitely have an unbreakable bond now, no matter how distance or lifestyles separate us. And I was reacquainted with my hot neighbor firefighter who helped me out of the car that night. And I did end up dating one of my Vacation Bible School student's older brothers almost a year later, after I met him for the I-thought-first-time at an inter-school event. He inadvertently illustrated his "research" on me when being so understanding and dropping a "yeah, weren't in a really bad car accident?" line, when I warned him about my driving paranoia when he picked me up on our first date.

And hearing "my song" - always will be Gloria Gaynor's "I Will Survive", the 7:56 minute version - will always make me happy. But then again, maybe a little too happy, a bit out of control if Beast Light has been involved and there are swimmers around. And I can't say I have always been ecstatic when I heard that song, particularly when a "friend" has put the CD on repeat and you aren't quite capable of changing it and you just wished you had just "changed that stupid lock" and then you remember you are not in your room and, in fact, you have been locked out of that room before...

And now when I look back on all these mis-matching statements, I hold my head up high, and spin some Gaynor, and try to convince myself "I Will Survive." A book or calendar is not going to make me happy. In fact, it'll probably just make me more unhappy and make me think I little too much. Too often, what I see as good - the morning waitress, my song - can stir just as many negative emotions. And the bad memories - they make me think and often have me realize all was not bad. It's amazing how one phrase leads to such ambivalence. Evaluating experiences by assigning a "valued" characteristic - good, bad, happy, unhappy - just does not work. Nothing is wholly good or wholly bad. There's always a flip side.

Catherine Anne Gemma Paik is a Barnard sophomore and the Bulletin commentary editor.

HEOP IN JEOPARDY

by Stacey Manahan

Some of you out there may be wondering to yourselves what all this fuss about HEOP is and some may even be wondering what exactly the program does. HEOP stands for the Higher Education Opportunity Program and is a New York state funded program that provides money, tutoring and counseling for deserving students who have limited resources. Without this program these students would not be able to attend the schools that they do not have the opportunities they do. Right in our own Barnard community there are over one hundred students under support from HEOP.

Okay, so now you know what the program is and what it does but now you may be thinking, "but why all of a sudden is there so much attention being paid to this program?" Quite simply, the attention is being paid because New York State Governor Pataki wants to completely cut this program out of the budget.

He doesn't want to just make cuts, he wants to cut and out and throw it away. So what does this mean to you? It means you could be losing some of your friends at this school because without this program they could not afford to be here. It means the loss of a portion of the Barnard community, a loss of part of the diversity that our community possesses. And I for one, would be losing a neighbor. It also means that, once again, the education system is the one being hurt by the budget cuts. And not only is it a part of the education program, it is also something that could, and probably will, devastate so many students and so many people who deserve much more but just can't afford it. They are stuck as victims of circumstance.

So now what? Well, do something! Sign one of the petitions being circulated throughout the campus, write to your congressman (only if you are a state resident) write to one of the senators. By doing so you are helping out some of your fellow colleagues here and hundreds of other students throughout the state. It would take two minutes of your time. So take the time and take some action, even if you really don't think that one person is going to change anything. If everyone had that attitude then nothing would get done. Prove you care and let them know that you are not going to stand by and passively watch as they cut something so important out of the budget. Listed below are some addresses to whom you can address your concerns.

The following people:

Hon. Joseph Bruno, Majority Leader

Hon. Kenneth P. LaValle, Chair, Higher Education Committee

Hon. Franz S. Leichter, Member, Higher Education Committee

can be found at this address:

New York State Senate
Albany, NY 12247

And the following people:

Hon. Sheldon Silver, Speaker

Hon. Edward Sullivan, Chair, Higher Education Committee

can be found at this address:

New York State Assembly
Albany, NY 12247

Go out and show the world you care!

Stacey Manahan is a Barnard first year.

The Heart of the Matter

by Amy Leavay

It's TV Time!!

I may have mentioned this before or then again I may not have, but I'm a little bit of a *Vaholic*. I'm not one of those couch potato spaced out. I'll resort to 'Body By Jake' if nothing better is on types. But I do have a fair amount of knowledge about the ins and outs, ups and downs, rights and lefts, off's and on's of television programming. It is with this self assurance and invaluable intelligence that I present my very first (drum role please) Television Guide. Now it would have been close to impossible (and not to mention extremely annoying) for me to actually list every television program and give my opinion. Instead, I've chosen my favorite show for each night of the week with a brief explanation about why I feel its worthy of mention. Without further ado, let's begin.

Monday nights means *Blossom*. Now I know that my fellow Barnabarians are probably not the biggest *Blossom* fans. You all may feel the show is a vapid attempt to portray a teenage girl's roller coaster life by exploiting myths about dating, girls, father-daughter relationships and teenage friendships. Also someone may add that the show has become less *Blossom* and more *Jocelyn*. This is all true, but I think the show's really funny. And I like seeing what *Blossom* and *Six* will be wearing. Each outfit is more hideous than the next. I know some of you will be upset that I did not pick *Melrose*, but I get annoyed with that show after 10 minutes. How many of the *Melrose* babes has Jake slept with now?

Tuesdays is difficult because I don't think it's that strong of viewing night. However, after much deliberations, I've decided to give my support to *Frasier*. I was a *Cheers* fan, so naturally I was slightly ambivalent about a spin-off. Could it really live up to its predecessor? Is the show just going to be a recasting and reworking of the Boston bar theme? However, the program surprised me. I like it, its really funny. At times there is nothing more depressing than watching me sit alone in my room watching *Frasier* and laughing aloud at the jokes. If I laugh aloud when I'm alone, it's definitely funny.

No question about Wednesdays. *The old standby Beverly Hills 90210*. I am one of those 90210 watchers from before the show was popular. When it first premiered only my friend Allyson and I watched it. The rest of our high school English class thought we were insane to get so involved in a show about some Minneapolis twins (that baseball humor always cracks me up) who move to posh Beverly Hills. But in a few months there was a whole crowd of us discussing the Brenda/Dylan thing, the Brandon thing, the Donna/David thing. You get the point. I was slightly excited that Brenda was leaving the show (I was getting sick of her anyway) but could Kelly from *Saved by the Bell* fill her shoes. To paraphrase the Bud Light guy "Yes she can!"

Thursday nights is hard because there are really two great shows, *Mad About You* and *ER*. Since I'm sure all or most of you have or do watch both of these programs I won't dwell on them. Just rest assured that both are very innovative and original. *Mad About You* can be really romantic and sweet. *ER* can be really exciting and heart warming. (And George Clooney is not so bad to look at.)

Friday nights gain my hometown loyalties: the Baltimore bred *Homicide*. Its set and filmed in *Charm City*, what more can I say? On occasion I have recognized places, street names, and television personalities. That's must what it feels like for an Alaskan to watch *Northern Exposure* or a Chicagoan to watch *Oprah* or anyone from New York to watch anything. Also the show is really great. The stories, dialogue, and cinematography are all excellent. I also like the music. It's got a good beat. I can dance to it. I give it an 8.

Saturdays I enjoy *Sisters*. It's a modern day *Little Women*. Frankie marrying Teddy's ex husband is like Amy marrying Laurie. And Georgie being the all purpose good natured sister is like Meg. Of course they all lived so no one is Beth, but you understand. Anyone who has sisters, as I do, can relate to sister stories. *Sisters*, while at times far fetched is a celebration of sisterhood. Boy is that a repetitive sentence.

Sunday night I rarely watch anything regularly, but when I do, it's the old news journal stand by, *60 Minutes*. Tick tick tick. I associate the show with Mac and Cheese, because that's what we always had for dinner in our house on Sunday nights. Sitting in the kitchen, watching Mike Wallace interrogate some unscrupulous politician, now that's a journalist.

As a child born on *Sesame Street* and *Mrster Rogers*, raised on *Facts of Life* and *Family Ties*, nurtured with *Cheers* and *Who's the Boss?* I am a product of a TV generation. I know that this habit can't be all together healthy, but hey, at least I don't watch *Sister, Sister*.

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

Fine and Fierce

a column devoted, but not limited, to seniors

by Sae Yun Kim

Just Old Enough to Feel Nostalgic

While rushing around my room, cursing, and muttering, "If I were a pair of glasses, where would I be?" U2's "Where the Streets Have No Name," came on the radio, and I stopped. I stood there and just accepted the wash of memories that bombarded me with the opening atmospheric notes. When U2's *Joshua Tree* album came out, I would have been an eighth or ninth grader, a time when I was desperately trying to drip savvy: I wore black tights with knee-high boots and short, kinky skirts. My hair was long, shoulder-length, with short bitten-off bangs. I think U2 must have opened with the song when they visited the Civic Center in Minneapolis. It was the first bona fide concert I had ever gone to and my friend and I made sure to live it up. Within minutes after the concert started we sprung up to the armrests of our chairs and danced there precariously, all the while straining to see Adam Clayton throw one of his very own combat boots into the audience. It was dark, sweaty, loud: nothing less than a bonding experience with a million other people -- our campfire, the jangly guitar riffs that issued from The Edge.

Memories of that painful, poignant year collapsed into the one song as I recalled the three friends that I hung out with regularly that year. Crisp, crystalline, fall mornings when we trudged onto the bus to first-hour gym, or when school was canceled because the Twins were on their way to the World Series (I can't think of a better example to clarify District 621's priorities). At the hoopla taker-tape parade held downtown, we fab four tried to glimpse over the heads of lowering adultscorning, some of the players coming down the streets in convertibles, covered in minks with their wives beaming charmingly by their sides. I wouldn't pay two cents to see the same sight today, but things were different then. Nothing seemed more important than seeing Kirby Puckett in a mink, so the four of us sized each other up to see who would get hoisted up by the other three. Naturally, I had to go, being outsized by the others by a good couple of inches. "Okay," I grumbled and I set my feet into the unprompted steps they created by lacing their fingers together. Young, adolescent girls are not the most reliable supports, though, and after a few wobbly moments and seeing nothing but a flood of heads in baseball caps and the whipping whites of "Homer Hankies," their tiny palms gave out and I tumbled roughly to the ground. They kind of laughed with me, but mostly at me, in true teenage fashion. So we tried it again with even less success and I came flying down on my ramp once more. I refused a third try.

Of the three friends, Chris was my main compatriot. We shared a passion for Ked's CVOs, rather than their face-ups. We drew various band symbols on the canvas shoes, our favorite being the Suburbs: five male stick-figures, the type you find on street signs, enclosed by a circle. We drew the symbol everywhere, religiously, our teenage fallsman to ward off the pervert elementary school teacher that lived on Chris's street, to sign our poetry-notes filled with crosswords and magazine cut-outs, but mostly to defy the narrow-minded provincialism that plagued New Brighton, Minnesota.

Chris lost her nerve though as she got older. She got confirmed (half-heartedly), joined the tennis team, and barely said a word in our high school Honor's Lit class. I cropped my long hair, dyed it burgundy, and joined forensics and mock trial. I also argued that the boys in our Honor's Lit class blurted their responses out without waiting to be called on, and that very few girls were vocal in our school. I also argued against an innate maternal instinct. Some cheerleader gave me flack for that.

By this time, the song had ended and I was late for class. Chris, as far as I know, still attends University of Wisconsin at Madison and dates a lot, something she never did in high school. But some things don't change that much. I collected my books and went to class.

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