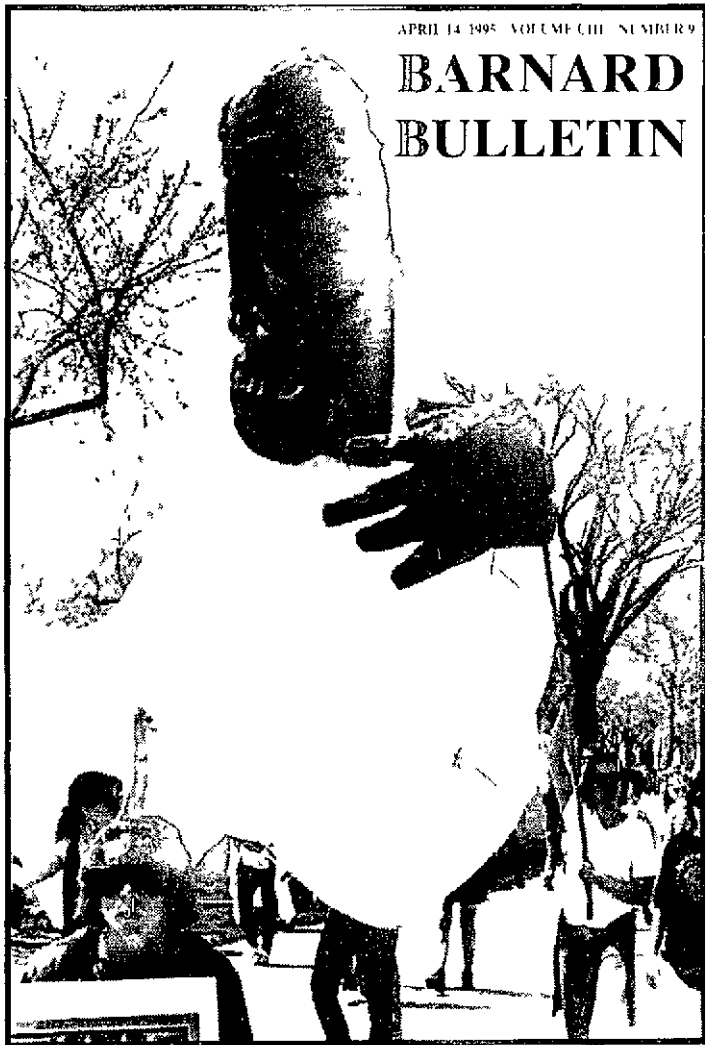


APRIL 14 1995 VOLUME CIII NUMBER 9

BARNARD BULLETIN



BEAR ESSENTIALS

PROGRAM FILING DEADLINE

FIRST YEAR STUDENTS AND FIRST-SEMESTER SOPHOMORES The deadline for filing programs with their advisors is Thursday April 27. First year students who still need to take either First Year English or First Year Seminar must see Dean Webster (105 Milbank) before they file their programs. **SECOND SEMESTER SOPHOMORS AND JUNIORS** should plan their fall 1995 programs now even though their final programs are not due until the beginning of next term. It is particularly important to secure spaces in limited enrollment classes now.

LIMITED ENROLLMENT COURSES

BIOLOGICAL SCIENCES Students must pre register this semester for all Barnard Biology lecture and laboratory courses they intend to take for the fall 1995 term. Pre registration for BC1001x lecture and lab BC2002x lecture BC2003x lab will be posted on the 9th floor Altschul Hall until the end of the semester. Pre registration for courses except BIO BC1001x lecture and lab BC2002x lecture and 2003x lab will take place as follows: Tuesday April 25 8:45 a.m. 11:45 a.m. seniors A-K 12:45 p.m. 3:45 p.m. seniors L-Z Wednesday April 26 12:45 p.m. 3:45 p.m. non seniors A-K 8:45 a.m. 11:45 a.m. non seniors L-Z Pre registration will take place in 1203 Altschul.

Spaces are available on a first come first served basis. You must pre register in person. If you are unable to come at these times you may pre register on the days following. When you pre register bring with you a program signed by your advisor. You may not pre register

for more than two labs. Lab fees are now automatically billed by the Bursar during the fall registration period. However it is imperative that you tell the instructor if you decide not to take a lab for which you have pre registered. Juniors must pre register for all 95-96 Senior Seminars (fall and spring).

LIMITED ENROLLMENT COURSE CORRECTION

Students please be advised that the course THR BC2000x World Theatre has no enrollment limit and is not limited to 12 students as previously stated in the Limited Enrollment Course List.

COURSE ENROLLMENT PRE REGISTRATION

ENVIRONMENTAL SCIENCE

Pre registration will take place April 6 20 9 a.m. 3 p.m. 328B Milbank for ENV BC1001x. Results will be posted outside 331 Milbank by 9 a.m. Friday April 21.

PSYCHOLOGY

Pre registration will take place April 17 19 10 a.m. 4 p.m. 415 Milbank for the following courses: BC1101x Statistics secs 1 & 2 BC1105x Psychology of Learning BC1108x Perception BC1127x Developmental Psychology BC1138x Social Psychology.

SOPHOMORES WILL BE EXPECTED TO DECLARE MAJORS

and file choices with the Registrar by Friday April 14. If you have not yet completed your audit forms now is the time to get them done.

DEADLINE TO WITHDRAW FROM A COURSE

Remember to notify the Registrar officially if you are planning to withdraw from a course. The deadline to withdraw from a course

is Thursday April 27. A W will appear on your record. No extensions on this deadline will be permitted and your decision is irreversible. Bear in mind the eligibility requirements for financial aid and satisfactory progress toward the degree. Also note that you must complete 12 graded points each term (with a year long GPA of 3.4) to be eligible for the Dean's List.

INCOMPLETE

If you have been unable to complete required written work in any of your courses you should speak with the instructor(s) immediately. The College allows students with compelling reasons an extension to the opening of the following fall term. However the instructor may set an earlier deadline. A student must file the appropriate form with the Registrar after having it signed by the instructor. Applications for incompletes must be filed **NO LATER THAN MONDAY MAY 1**.

SENIOR CLIPBOARD

Be sure to check your mailboxes for a letter containing important information about Commencement. If you did not receive the letter please see Dean Schneider or Lillian Appel 105 Milbank. All seniors whose degree requirements will not be completed by May graduation must seek Dean Schneider's permission to participate in the ceremony.

STUDENTS WHO PLAN TO GO ON STUDY LEAVE for the fall semester 1995 or for the 1995-96 academic year must file a Notice of Study Leave form with Dean Rundsdorf (105 Milbank) by Monday April 24 1995. If you have any questions you may contact Dean Rundsdorf at x42074.

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The Bulletin is now on line! Send comments and/or Letters to the Editor through e-mail. Please clearly state whether your Letter to the Editor is intended for publication and be sure to comply with our policy (as delineated on p. 4). Our e-mail address is BarnardBulletin@Barnard.Columbia.edu

**BARNARD
BULLETIN**

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Margarida Jorge

News Editor
Gela Goldstein

Science Editor
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Women's Issues Editors
Diana Adams-Ciardullo
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Milette Mary

Business Manager
Tomoko Yamahara

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

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Oh, Taryn Roeder, Lani Rubenstein, Geoff Saavedra, Tom Sanford,
Suzanne Scanton, Amee Simms, Sarina Singh, Asah Solomon, Carol
White, Ruth Wikler

Over-extended Regulation?

The Barnard College Office of Student Activities' latest rules, which limit the amount of work that student leaders can take on, is unfair and condescending to the very students who they are intended to help. Although some students may have a propensity to overextend themselves, we should give them credit for realizing when they are in too deep by assuming that they will recognize that point and behave accordingly. This policy seems to anticipate failure from student leaders, rather than expect the success of which they have often proven themselves capable.

The argument that limiting the number of activities in which one student may participate opens up more spots for others is not necessarily valid. Students engage in extra-curricular activities on their own initiative, and for their own reasons. Assuming that because one student drops an activity, another will automatically pick it up is faulty reasoning. There is no automatic formula here. If there is a concentration of certain students in the extracurricular realm (and there certainly is), it is because those are the students who want to be there and because they are the students known to the administrators and groups that appoint or elect them.

The problem of apathy, which some would argue is rampant on this campus, cannot be ameliorated by these policies. Rather than limit those students who are deeply involved, hence curtailing their interest, more efforts to recruit and keep new students should be initiated. It is with posters, sign-ups, and phone mail messages (persistence, in short) that we prompt others to get involved, not by setting random limits on some in the hopes that others will pick up the slack.

Concerns about not fulfilling responsibilities are understandable, but the students who are generally inclined to take on responsibility are also organized and diligent enough to follow through on their commitments. Sure, there's occasional floundering here and there, but a few individual failures do not constitute a good reason to make blanket policies restricting student activity in general, and limiting those individuals who are capable of taking on more than others.

This policy seems more a convenience for administrators than a help to students. Students can only accomplish great things if we expect great things of them. If the activity is worth the effort and students really care about it, they will come through in the end. Having numerous commitments, or heavy ones, teaches students to organize their time better, to use hours more efficiently, and enables them to experience and learn a wide variety of things. In any case, they should be allowed a choice in what those are.

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.

The Bulletin Welcomes Letters to the Editor!

Correction:

In last week's issue of the Bulletin, Candace Reich's slogan was mistakenly appended to Sania Qadir's platform on p. 8, causing some confusion to our readers. We regret the error and congratulate Qadir on her victory.

SGA in the Future

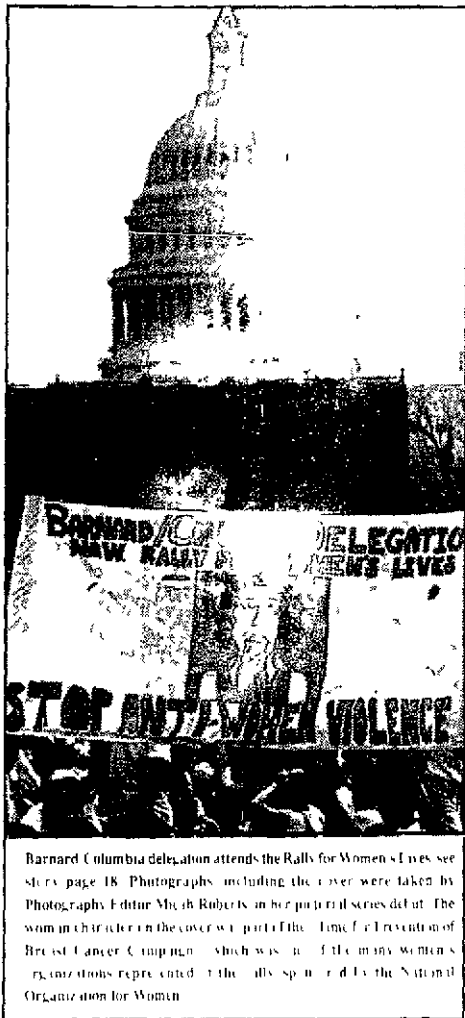
by Julie Boas

Barnard 1995-96 student government election took place last week. Nearly 800 students turned out to elect their representatives. A larger number than last year's election, but still not a very high figure.

The newly formed council will take office in September when the next academic year begins. The new SGA president is **Furdice Kelley** and the vice president is **Johanna Voulch**. Along with these two students the executive board will consist of **Elizabeth Berkowitz** as vice president of student activities, **Cherith Bailey** as treasurer and senator **Barbi Appelquist** as officer of the board. **Carrie Franklin** as junior representative to the board of trustees, **Karen Meier** as academic affairs representative, **Janice Lansita** as representative to community affairs and **Ronni Astroff** as representative to programming. Class presidents **Sonia Qadir '96**, **Elizabeth Lawrence '97** and **Karen Kuhn '98** will also serve on the executive board. **Hana Choe** and **Adile Istarki** were elected as the vice president and treasurer of the senior class respectively. Class of '97 officers will also include **Emily Wall** as secretary and **Ali Abbasi** as vice president. The other sophomore representatives will be **Rena Barnett** as vice president, **Amy Bromberg** as treasurer, and **Diana Nikkah** as secretary.

Congratulations to all winners of the election and to all candidates.

1100 Bldg. 1100
1100 Bldg. 1100



Barnard Columbia delegation attends the Rally for Women's Lives (see story page 18). Photographs, including the cover, were taken by Photography Editor Mich Roberts in her portrait series debut. The woman in character on the cover was part of the United Federation of Breast Cancer Campaign, which was one of the many women's organizations represented at the rally sponsored by the National Organization for Women.

Future of American Education Looking Bleak

by Ann McCarthy

While cuts in education on the state level have been of some concern on campus recently proposed federal cuts have been less publicized. Cuts on both of these levels have serious implications on the future of education in this country. After attending a leadership summit with U.S. Secretary of Education Richard Riley, Secretary of Education's Regional Representative Maria Santiago Mercado and Assistant Secretary of the Office for Intergovernmental and Interagency Affairs Mario Moreno held a small roundtable discussion to address issues in educational funding with editors of several Columbia publications. Their desire to make students aware of the grave issues facing not only us college students but the people in the communities beyond our gates was best summed up by Mercado when she said, "As of this moment, we find that there is an education agenda in this country that needs to be addressed and an urgency in what could happen in education if certain moves and recommendations that are being considered happen."

In essence, the Republican agenda involves destroying the programs for improving education that the Clinton administration has been working on for the last two years. One example is the Safe and Drug-Free Schools and Communities Program which provides drug and alcohol awareness and violence prevention programming to school-aged youth. In its first two years, the program has resulted in increases in school-community collaboration on drug prevention issues, increases in parent involvement in drug education issues, and several other highly desirable results. Despite

these encouraging facts, the House has proposed to cut funding from \$487 million to \$10 million, a recession that comes pretty close to eliminating the program.

Somewhat more pertinent to us are the cuts in postsecondary education which include debilitating cuts in the direct loan program funded by the Department of Education as more efficient, less costly, and more customer friendly.

"We think that education is now at a critical point in the history of this country."

-Maria Santiago Mercado, U.S. Department of Education

than the old guarantee loan system. Another program affecting college students is the Americorps program. Clinton's national service plan in which young people are given money with which to continue their education in exchange for community service, Moreno stated,

"If Congress passes these decisions that have been passed by the House, it's probably going to be the death knell of Americorps. Of the program he said, "I think it's win-win situation because if we have an educated population, a skilled population, then we're going to be more competitive in the world market. A majority of 57 of

Americans agree with him about Americorps compared to 36% who want the program eliminated according to a *Wall Street Journal* NBC poll.

A study Moreno quoted claimed that 89% of the new jobs created in the last decade require a post-secondary education making college key to employment. So why are programs that make college accessible to a larger percentage of the population, programs that have proven their potential in the short time since their establishment being cut? The answer is not surprising to provide tax cuts. What might be surprising is that according to Moreno, these tax cuts will be concentrated on the very wealthy. He cited that while the Clinton administration envisioned a 1% tax cut for people earning more than \$200,000 a year, the Republican plan entails a 28% tax cut for people in that bracket. What Congress is doing right now, and I'm not saying just Republicans, there are Democrats out there that are doing the same thing, they're just slashing without really looking at what they're slashing, it's very short sighted.

The Department of Education believes that the cuts that seriously limit educational opportunity now will have profound and negative effects on the country's future. Of one role that the Department plays in improving education, Mercado says, "That's where we would like to make a difference in creating a forum where we're bringing different elements of the community together to talk about what we can do about better education."

By Ann McCarthy is a Barnard First Year and a Bulletin Arts Editor.

AIDS Quilt Comes to Columbia

by Cynthia Helton

After almost a decade the NAMES Project AIDS Memorial Quilt is returning to New York. On April 22nd the Quilt will be displayed on Columbia University's campus. A ceremony consisting of various speakers, choirs, and readings of names of those commemorated on the panels will take place. Professor David Dinkins, former Mayor of New York, Gay Men's Chorus, and spokespersons from Broadway Cares/Equity Fights are just a few of the important speakers that will attend the AIDS Quilt ceremony.

The display was organized by student committees who have been hard at work since last semester. In addition to Saturday's public display, schools throughout the New York area will come to Columbia to be shown portions of the exhibit on Friday, April 21st. Committees anticipate that tens of thousands of people will visit the display on these two days.

In conjunction with the quilt display, there will be a Dance A

Thon on Thursday night, April 20th. The Universe Benefit will be an all-night dance party to benefit God's Love We Deliver. God's Love We Deliver is a local charity that donates meals to homebound AIDS patients. The dance party will feature many DJs and include performances from musical groups such as Mama Joy Electric Company and the Boogie Morsters. Lady Keir of Dee Lite will be the Mistress of Ceremonies. The dance party is open only to college students from Columbia College, Barnard College, New York University, and Fordham University.

Hundreds of volunteers are needed for this momentous weekend. It is still possible to volunteer for different events. Please call 854 4965 or email AIDSQuilt@columbia.edu for more information. This historic event is not to be missed and friends and family are invited to share in this meaningful commemoration to those who lost their lives to AIDS. Cynthia Helton is a Barnard First Year.

Student Works It

by Heidi Nasr

This is the first year that Barnard has presented the Student Employee of the Year award and Chun Yee Yip, BC '97, is its first recipient. The award, sponsored by the North Eastern Association of Student Employee Administrators (NEASEA), of which Barnard is a member, recognizes a student's excellence as an employee for a campus employer. The process of nomination is quite simple: student employees are nominated by their employers. The nomination forms are then considered by a panel of four Board members, who decide to whom the award should go. The winner of the award at Barnard goes on to compete in the New York City contest; if she succeeds at that level, she goes on to the New York State contest and possibly eventually goes on to the National contest.

So what makes a good worker? Chun, according to her colleagues and employers at the Dean of Studies office, has been an dedicated worker and a credit to her employers, who rave about her motivation and her willingness to help even on her days off. They also appreciate

(continued on p. 3)

Bear Essentials

continued from p. 2

STUDYING ABROAD NEXT YEAR? You are invited to a pre-departure orientation meeting on Thursday, April 20, 7 p.m., 302 Barnard Hall. Come and speak with Barnard students who have studied abroad, meet fellow students who may be in your program, obtain information about housing, financial aid, academic matters, etc. Refreshments will be served. For further information, call Dean Rundsorf, x42024.

PREMED STUDENTS

Several copies of a new AAMC publication about the writing sample portion of the MCAT are now available in the Dean of Studies Office. If you would like to borrow one of the copies, please see Jayma Abdo, 105 Milbank.

PRELAW STUDENTS

The New York Law School and the Foundation for Minority Interests in Media are co-sponsoring a day-long seminar for students interested in media law. The event will take place on Friday, June 16, at New York Law School and will be free. If you are interested in attending or receiving additional information, please contact Jayma Abdo, x17599.

A panel of Barnard alumnnae who are practicing attorneys will be holding a discussion session on Wednesday, April 12, 6 p.m. - 8 p.m. in Brooks Living Room.

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 7.

Student Works It

Continued from p. 7

Chun's initiative, her calm and pleasant manner in the middle of a hectic office, and her penchant for bringing new outlooks and suggestions to each project on which she works, regardless of how much more work it might mean to her. Chun is modest regarding what she does and protests that, although she likes being recognized for her contributions, she was only doing her job to the best of her ability; she also jokes that most of her accomplishments have been due mostly to her inability to sit still for long periods of time.

The Office of Career services hopes to expand the contest for Student Employee of the Year so most of the employers on campus participate. For Barnard's student employees, the program will serve to award them in recognition for the considerable effort they invest in their work, which may seem to be overlooked in the frenzy of their places of employment.

Heidi Nasr is a Barnard First-Year and a Bulletin Women's Issues.

**Please Join the
amazing staff of the
Barnard Bulletin...
we are seeking for
the 95-96 school year
news editor, commentary editor,
layout editor, features editor and
science editor. Business Manager
(paid position) and Computer
Consultant (paid position).**

*You are cordially invited to the
presentation of Sheila Ann David's
Centennial Scholars Project*

*The American West:
Subsidizing the Myth
Water Policy at Glen Canyon Dam*

*The presentation will be held on Thursday,
April 20, at 6:30 pm
in Sulzberger Tower
on the Barnard Campus
(W116th Street and Broadway)*

*Please RSVP to Monica McIntyre
(212) 854-6164*

You are warmly invited to hear and discuss selections from Asali Solomon's Centennial Scholars Project:

The Morena Song
essays about gender, color, caste
and popular culture
in the U.S. and the Dominican
Republic

Thursday, April 13, 1995, 7PM
The Ella Weed Room
223 Milbank Hall, Barnard College
3009 Broadway (119th Street)

RSVP to Monica McIntyre (212) 854-6146

Women Poets at Barnard: Joyce Sutphen Reads with Lucille Clifton

by Margarida Jorge

This past week the Barnard English Department held its tenth annual Women Poets at Barnard poetry reading to commemorate the publication of Joyce Sutphen's first work *Straight Out of View*. Sutphen is this year's winner of the 1994 Barnard New Women Poets Prize. Her volume of poetry is the ninth title in the Barnard New Women Poets Series published by Beacon Press. Sutphen whose manuscript was chosen from among forty-five semifinalists read with Lucille Clifton the famed African American woman poet and former Poet Laureate of Maryland whose book titles include *Next* and *Poems for the Earth*.

Judith Johnson who reviewed hundreds of entries and selected the winner called Sutphen's poetry a dazzling discovery. In her introduction she discussed that we are in the midst of a renaissance of women's poetry in which women have redefined verse as a poetics of generosity.

Sutphen is certainly a part of that movement. A child of the sixties from the broad and bounteous midwest, Sutphen may have been wrong when she wrote in her poem "Tornado" that "That is not the country for poetry. There are no hedges bordering the roads. It is indeed as she said in preface to her reading a long way from the farm to Upper Manhattan, but Sutphen's words bridge the distance resonating deeply in both places. Her lyric is simple, her images often homegrown and familiar giving poems like "Feeding the Calf" a certain heartland feel. Yet even while it comforts such a poem evokes strong feelings with its solid and strangely juxtaposed elements of metal and velvet and cement. The farm animals, singing

a desperate duet suggest the wider significance of this poem and many of Sutphen's others: her ability to capture the duality of her subject.

With great skill she inverts meanings singularly even while presenting events and themes which

From Out the Cave

When you have been
at war with yourself
for so many years that
you have forgotten why
when you have been driving
for hours and only
gradually begin to realize
that you have lost the way
when you have cut
hastily into the fabric,
when you have signed
papers in distraction
when it has been centuries
since you watched the sun set
or the rain fall and the clouds
drifting over head past as fast
as anything on a postcard
when in the midst of these
everyday nightmares you
understand that you could
wake up
you could turn
and go back
to the last thing you
remember doing
with your whole heart
that passionate kiss
the brilliant drop of love
rolling along the tongue of a green
leaf
then you wake
you stumble from your cave
blinking in the sun
naming every shadow
as it slips

Joyce Sutphen

initially deceive us into security. It is for this reason that we are left at the end of a poem like "Lunar

Landing June 20, 1969" not with a sense of exaltation at man's accomplishment but a feeling of wonder at humankind's overconfidence as we lumbered across the new universe clumsy and careless in the thrall of discovery, notoriously disturbing a treasure whose true value we never recognized.

It would be easy to listen comfortably if Sutphen's treatment of words were not so eloquent or her images not so disconcerting. But a terrible titanic angel like the one in

Grand Canyon must necessarily provoke thought even if the landscape is a familiar one. The poet's great skill is in her surprises. Calm titles give way to dangerously pensive images and grave metaphors as we see in "From Out the Cave" in which she questions what would happen if you could wake up and go back to the last thing you did with your whole heart. Yet in another reversal the weightiest topic of all death loses importance as Sutphen treats it comically in her poem

"RSVP to RIP" in which the announcement of the big event comes with the regular mail. Indeed there is much humor in some of the poems Sutphen read those in which she pokes fun at body image, death, virtue and age. Her humor is however tempered always with purpose with acceptance with reflection. When Sutphen finished reading Judith Johnson proclaimed that we've made some history here a statement which the applause seemed to approve. Johnson went on to introduce Lucille Clifton, one of America's greatest resources who like Sutphen employs common people and experience to express extraordinary insights.

Clifton is well noted for her

n ed pa

Women Poets

cont'd from last page

poetic abilities. She has won numerous awards and honors including an Emmy Award and two nominations for the Pulitzer Prize but the greatest proof of her poetic power is the words she writes. According to Johnson Clifton's titles suggest the transforming power of the poet's vision.

Much of Clifton's appeal derives from her humorous approach to her subjects who are often as she calls them Bible folks. Although she does not consider herself particularly religious she muses over her readers and critics who attribute faith to her presumably because of her propensity to allude to religious figures like Moses Job and even Christ to make her point. In the humorous spirit of her poetry she confided her views about Church saying "If it comes to me I'll go." She went on to read an irreverent poem about Ruth from the perspective of Naomi her mother-in-law a point of view not often explored by tellers of the story. Clifton however did explore it pre-facing her reading with the question "What makes Ruth think Naomi wants her to go?" and putting herself in Naomi's place as

the poetic speaker asserting that having a devoted daughter in law follow her around for life quite simply would annoy her.

Clifton also tackles issues in classical Greek mythology with the same verve. She read one poem

Divine Visitation about Zeus' visitation to Leda in the form of a swan sympathizing with Leda whose situation must be kind of tiring.

Clifton's comedy is valuable in itself for a good laugh but it also serves a specific purpose to provoke thought among her readers.

She challenges the most steadfast of our cultural symbols by making us laugh at them and in so doing provokes a questioning of our values our history our icons.

Clifton is truly a women's poet. Her poems link generations of women in her own family her grandmother her mother herself her daughters. In one poem she evokes the memory of her great grandmother whom she never knew.

Lucille daughter of Thelma daughter of Georgia daughter of dazzling you.

She writes from her experience from her actual past from her ancestral past from her spiritual past. She finds comfort there and leads the reader or listener to do the same.

Clifton never wastes words. Her verse for that reason may often

the hall

in this hall
dark women
scrubbed the aisles
between the pews
on their knees
they could not rise
to worship
in this hall
dark women
my sisters and mothers

though I speak with the
tongues
of men and of angels and
have not charity

in this hall
dark women,
my sisters and mothers,
I stand
and let the church say
let the church say
let the church say
AMEN

-by Lucille Clifton

sparse but its economy does not detract from her effect. On the contrary her words are better chosen for being fewer in number.

Margaret Tucker is a Barnard Senior and the Bulletin Editor in Chief.



Joyce Kilmer



Lucille Clifton - photo by Meade R. Beer

IRISH-AMERICANS RALLY FOR POLITICAL AMNESTY

"How long must we sing this song? Until the government admits that they were wrong..." —Chris Byrne

by Paula Vasas

There is nothing extraordinary about Irish political prisoners. Living the bleak, oppressed existence's brought down upon them by both the British and American governments, they fought for what they believed in: self-determination and freedom—and were condemned to a life in prison for it. After serving their harsh sentences, often unjustly accused, they were freed.

Or so they thought.

Hounded by the nation to which they emigrated for a new life, the mother of exiles—who offered worldwide welcome to centuries of immigrants who fled to her welcoming shores—these brave men and women were met with unremitting harassment by the FBI, INS and Justice Department. The activists who fought to help these exiles were also the innocent targets of government antagonism. After decades of U.S. residency, many men and women who came to this country in search of a second chance and who established new families, jobs and friends are being threatened with deportation due to their ties with the Irish struggle. Witness the case of Gabriel Megahey, whose court case began on April 5, 1995. A United States resident for twenty years, Megahey is married to an American citizen and has a young daughter. Due to his involvement in weapons shipments of the IRA in the early 1980's, Megahey was imprisoned in a United States jail and served his sentence. Since that time, he re-established for himself a new life with his family. Deportation proceedings are now being held to determine whether or not Megahey, who has a family here, is a threat



crimes he committed and paid for years ago. His deportation would suit in a necessary hardship for his family and the loss of the life he has spent twenty years cultivating in the United States. It would stand as a stark symbol of intolerance and injustice for the entire Irish community, as well as an unpleasant reminder of what exactly U.S. sympathies lie.

And this case is only one among many.

On Sunday, April 5, at the first of many rallies, an estimated 1,000 people gathered in San Francisco to show their support of Megahey and to protest the harassment by the American government. The rally featured a performance by the Irish folk band, The Chieftains. The



FEATURES

commitment to the cause of Irish freedom are incarcerated and constantly threatened with deportation extradition and imprisonment. As McCueough so aptly wrote "without rapid and positive development in the prisoner situation the [Irish] peace process is unlikely to make much substantial progress. A scenario whereby a few opportunists plan to make profit while hundreds of political prisoners rot in jail and tens of thousands of their relatives and supporters anguish over their lot is both intolerable and unacceptable."

While the Clinton administration pledged to support the Irish peace process and while the IRA has maintained its promises of the cease fire agreement, numerous men and women continue to be unjustly persecuted for their political convictions. These twenty cases are but symbols of despotism and of government policy gone awry. Can we so easily forget the inhuman cruelty of the Guildford Four and Birmingham Six cases where innocent men and women were singled out due to their ethnicity, religion and social status and condemned to almost two decades of prison abuse? The over zealous government organizations and officials are looking for scapegoats for national problems; this process has only led to the mistreatment, torture and death of numerous Irish political prisoners and activists.

Across the country similar rallies were held to call for the end of government harassment of these men and women. Featured speakers at the April NYC rally included Bernadette Devlin McAliskey, New York Police Officer Stephen McDonald and Father Des Wilson.

For information regarding future rallies contact the Irish Political Prisoners Amnesty Coalition at (718) 436-4770.

Printed by the Bureau of First Year and a Bulletin of the Irish

Speech given by Bernadette Devlin McAliskey

Saturday, April 8, 1995

Irish Political Prisoners Amnesty Coalition Rally

"Time is of the essence"

we are not dependent upon the good will of Mr Clinton to secure freedom for Ireland. What he can do today and tomorrow is he can release every Irish political prisoner in his own country. [applause] The number of Irish political prisoners who are in this country are a negligible number of the prison population of this country. There is no Irish political prisoner convicted and serving sentence here who in any way has violated or endangered the security of the American state. There is no purpose to be served in continuing to persecute Irish Republicans and their families by deportation hearings, immigration hearings and extradition. Time is of the essence. Our people put their position clearly over six months ago. In order to move the process forward, the IRA laid down their arms. It is a long time to be standing here ten months into the treaty demanding the freedom for our prisoners. Mr Clinton pay up or get out of the deal! We want our prisoners out!"

Transcribed from a live audio recording



General Meehan at the end of a fifteen year sentence involved in the 1971-72 IRA hunger strike. He is a political prisoner.

HOW THE OTHER HALF LIVES...

Barnard's Scientific Diner

Meselson Speaks On Biological Weapons

by Anne E. Washburn

The first Annual Eric Holtzman Memorial Lecture on Thursday hosted Professor Matthew Meselson. Meselson holds honorary degrees from Princeton, Yale and Columbia and won the Scientists Freedom and Responsibility Award in 1990, as well as other awards in the fields of both science and the ethics of politics. Meselson, who holds a seat on the United States Council on Foreign Relations, spoke to a large audience from the Columbia community about the problems and solutions created by the capability of biological weapons.

Meselson, who has made significant contributions to the biological science community, was an opportunistic choice as lecturer because of his political involvement. Through his contribution to US/Soviet agreements, Meselson brings true meaning to the title. Professor of Biology, active in both earth science and political action. After notable discoveries in the field of DNA, such as being the discoverer of original recombinant DNA and being one of the early discoverers of DNA repair enzymes, he now studies a eucaryote that successfully lives in hostile environments but has no sex.

According to Meselson, at the root of this question of biological weapons and this problem is a group of individual people and their decisions. This dilemma of ethics and the threat of utilizing the weapons for their intended purpose has catalyzed the development of the Biological Weapons Agreement which was implemented in the early 1970s.

In the summer of 1992,



Professor Matthew Meselson
photo by Micah Roberts

Meselson began his research and involvement in the field of biological weapons through a grant from the United States government. At that time he learned that the US had a large and active program of biological weapons. His research uncovered stock piles of four standardized agents certified for use by the military services. The four were *Yersinia Anthrax* (lethal agents), *Q fever* and equine encephalitis (anti-personality incapacitating agents).

Although the US has the capability to use these weapons, Meselson explained why the tactics of actively utilizing such biological weapons have not been developed. The main reason was because of the cost of such development and the direct threat that biological weapons pose to the United States. The danger to the US is to be the recipient of such weapons from the Soviet Union.

of large urban concentrations in the US and because defensive preventative measures would be nearly impossible in a society like ours.

To needlessly pioneer a devastating cheap technologically simple weapon makes no sense at all and the program risks stimulating BW programs elsewhere. The biological weapon capability in the US was well known throughout the nation and the world community. This evident possession of such active weapons rendered policy makers unable to criminalize the possession of chemical weapons by other countries; this led to the abolition of such weapons and the promotion of an international agreement of abolition.

In 1969, President Richard Nixon reviewed the entire BW program. He came to abolish the offensive program and to renounce the option so that we could advocate the acceptance of a treaty proposed by the British at the Biological Weapons Convention.

Nixon changed the course of United States policy and formed the basis of US policy today. The treaty was signed in 1972. Today 115 nations today have signed the treaty. Unlike treaties concerning bombs and other weapons which have weight and force clauses, the biological weapons treaty bans an entire class of weapons. The general purpose criterion for the ban is imposed on microorganisms and toxins unless intended for peaceful purposes.

An *Washington Fund For*
Year 1 Bulletin is available

Fear of Feminism

by Amy Boutell

I admit I am a feminist. No I am not a lesbian. Nor do I hate men. I even shave my legs and wear lipstick and I must admit occasionally brouse through my roommate's latest issue of *Cosmopolitan*. Perhaps it should not be surprising that I consider myself to be a feminist since I attend a women's college which is and has always been at the forefront of women's issues. But much to my disappointment, it is not only most men and the occasional uninformed woman who shun at the word that has become a perjorative—even many Barnard women shudder at the

word and conjure up images of belligerent like women who jump at the chance to crucify men at any given opportunity. Of course such feminists do exist—there are radicals in every school of thought, and it is always the most radical of any group to get media attention. But these caricature images of femi nazis as Rush Limbaugh calls them which have been fed to us by the media since the Seneca Falls convention of 1848 clearly achieve their aim of not only widening the gulf between men and women but dividing women themselves. It is time to take another look at feminism and try to understand why both sexes are fearful of the seemingly harmless and uncontroversial theory which Webster's Dictionary defines as the political, economic and social equality of the sexes—a theory which need not be a threat to neither men nor women.

That most men are hesitant if not outright disdainful of feminism is unfortunate, yet somewhat understandable. (Naturally there are exceptions—and my aim is not to make unfair generalizations—but in my experience most men fear feminism.) To have been the dominant sex for nearly all of

civilization and then suddenly feel forced to relinquish their power would clearly be threatening. Our whole culture and history is based upon the subordination of women and the polarity between the separate spheres of the sexes. Once any system begins to unravel, whether it be slavery, communism, or in this case the patriarchy, the dominant power is bound to be on the defensive, not that this exonerates the men who reject feminism, but it does help explain why so many men cringe at the very word. It took the Civil War to force white slaveholders of the South to surrender their role of domination on which their whole society was based. This is not to say that women are analogous to slaves in our society—but historically they have been the subordinate class. Nor am I implying that the sexes must go to war in order to reach equality. Quite the contrary—men and women should fight the battle to achieve the equality of the sexes, together for equality is an issue which concerns all of humanity.

Of course men are also hesitant of feminism because of the backlash which they perceive is against them. Many men are intimidated and feel emasculated, not just by women's stride in the workplace, but by the wave of feminism in popular culture, such as movies like *Thelma and Louise* and feminist musicians like Liz Phair. But one misconception is that pro woman equals anti man. True, sometimes such films do to some extent put down men, but when dumb blonde jokes have been tacitly accepted for years, I see no harm in poking fun at men from time to time. In any oppressive situation those who seek to liberate themselves are bound to censure the oppressor. Take the film *White Men Can't Jump* for instance—clearly it would not have been acceptable had the title been *Black Men Can't Jump*. The

paranoid might claim that this is reverse racism, but since it is the underdog that is doing the teasing, only the extremely defensive can complain. This is not to say that women must denude men in order to assert their own power, but men ought not to let their insecurity cause them to resent women's increasing influence in society, because of a harmless insult or joke.

More disturbing is that so many women refuse to identify themselves as feminists. Clearly part of this fear of feminism has to do with the negative stereotypes of feminists which the media perpetuates. Most women, especially heterosexual women, do not want to be associated with images of unfeminine lesbian man haters. Several of my Barnard friends say that although they are concerned with women's issues, they do not want to be thought of as psycho women who hate men, as one friend told me. Perhaps many women simply have a distaste for labels for activism, especially in this era of individualism. Many people of my generation are simply apathetic, cynical about the politics of the country, unwilling to have faith in any doctrine. But in my opinion many women are afraid of feminism because of the stigma attached to it out of a fear conscious or not that patriarchal society will not accept them if they dare assert themselves by identifying themselves as feminists. Another one of my classmates frankly admitted this fear to me. Why would I want men to think of me as some radical feminist? I know what I believe in. I just don't need to have a name for it, especially one with such negative connotations. To me, this is a cop out, a failure. If this is what most women believe then patriarchy has won. Has succeeded in indoctrinating negative images of feminists which have made women

reject the struggle for equal rights. Aren't women strong enough to admit that we are being fed such misconceptions about feminism so that we will be divided and silenced?

Many women quite simply are either unaware of the impact the women's movement has had on their lives or take the accomplishments of past generations for granted, believing that the battle for equality has been won. According to Barnard Professor Rosalind Rosenberg, more women say that feminism has positively influenced their lives than consider themselves to be feminists. But it seems to me that many people of my generation simply do not realize that it was the women's movement—women as well as men who were not ashamed to call themselves feminists—which has brought us to where we are today. Had it not been for Alice Paul and Carrie Chapman Catt, we may not have become enfranchised in the American political system. Without Margaret Sanger and the male physicians who campaigned with her, we may still be without effective legal birth control. Perhaps the term sexism still would not exist if feminists such as Glora Steinem and Robin Morgan had not engaged in consciousness-raising discussions where the word was discovered in 1968. Such developments did not merely evolve over time nor did they occur without collective action. Part of the ignorance of women's history has to do with a lack of feminist curriculum in our educational system, but clearly being informed is not enough as my educated classmates at Barnard attest.

After the second wave of feminism died down after the late 1960s and 1970s, as Pulitzer Prize-winning columnist Ellen Goodman points out, a type of individual feminism developed in the 1980s, which I believe lingers today. This persistence of the old feminism highlights a generational gap between the pioneers of the women's movement and their daughters, as well as a sort of

complacency that feminism is a tale from the old days when once upon a time women had trouble getting into the schools or jobs they now hold. Like the career women of the 1980s, many women of my generation have become unappreciative of the liberating work of our mothers and grandmothers and seem to think all the work toward achieving the equality of the sexes has been completed. Because there are a few token women in Congress and at the heads of Fortune 500 companies, it is tempting for an idealist to believe that sexism is indeed history. It is easy to take for granted *Roe v. Wade* and forget that such legislation if we do not mobilize to protect it

“...the equality of the sexes is not merely an issue of feminism, but of humanism”

could very well be overturned. Those who reject feminism yet still resent making less than seventy cents to a man's dollar are often under the illusion that by hard work they can become part of the old boy's network. These women are unaware that the glass ceiling still hangs low, idealistic that women will gradually earn daycare rights and that sexual harassment will simply disappear over time. But as Frederick Douglass said, without a struggle there is no progress. That's not to say that women must storm the Pentagon and take our male leader to the guillotine. But without a collective effort for change, which cannot happen without a universal acceptance of

feminism, little will be accomplished in the ongoing battle women fight everyday to achieve the same status as their male counterparts.

Feminism need not be a threatening concept to either sex, nor must it necessarily be a call to action. My primary concern is for women as well as men to simply accept the word and reject its negative connotations. It is a fundamentally simple concept. Naomi Wolf says that feminism is simply the opposite of misogyny. Feminism either supports the equality and advancement of women. Misogyny holds contempt for women. What other reason is there for someone to object to the political, economic and social equality of the sexes, unless he or she simply hates women? Is the concept of equality on which this country was formed really so threatening? Wolf also claims that feminism is the logical extension of democracy—the enfranchisement of fifty-one percent of the population which was excluded in the inalienable rights of life, liberty and the pursuit of happiness at the dawn of this nation. Who but a fascist could protest the spread of democracy? Feminism should not be a specific agenda. As has all too frequently occurred, controversial issues such as abortion should not be the litmus test of feminism. Such narrow-mindedness only ostracizes conservative women and intimidates men. Although there need not be a specific definition of feminism, what must be defined is what feminism is *not*. It is not the superiority of women over men, it is not the belief that women must work nor that they must have a family—it is simply the option to do either or to do both. Most importantly, however, is that the equality of the sexes is *not* merely an issue of feminism, but of humanism. Feminism embraces an ideal that, unless we all unite to achieve it together, will never be fulfilled.

Ann Butcher is a Barnard First Year and a Bulletin Staff Writer.

GROWING UP FEMALE

THE 21ST SCHOLAR AND FEMINIST CONVENTION

by Diana Adams-Cardullo

Power Rangers Kate Moss and sex Three seemingly diverse topics with very little in common yet they do have one commonality all three correspond to issues confronting young girls in our culture as they grow up female Violence body images and sex were three issues among a plethora of others explored in the twenty first annual The Scholar and the Feminist conference *Growing up Female*

This esteemed conference featured distinguished academics journalists and psychologists who gathered to explore the issues and obstacles facing girls as they grow up female

Many facts and studies were presented for example one panelist reported that the last year Vogue magazine featured a pair of breasts on its cover was 1919 Since then the magazine has featured linear pre adolescent and androgenous looking models Kate Moss and her fellow waifs confront young girls at every bus stop and on the cover of every magazine These images confront girls as they struggle with their own changing bodies and an average weight gain of twenty pounds mostly in the form of body fat around the hips thighs and lower abdomen Biology brings on these physiological changes and in a perfect world they would be celebrated for the fact that they symbolize a girl's metamorphosis into a woman with the capacity to bear children Yet our society does not celebrate this transition or even the beauty of the female form instead mass media encourages ideal pre adolescent bodies that Biology does not create

Growing up female entails a sequence of psychological and physiological changes Societal peer group and family expectations can intensify these changes and create turmoil and crisis

Psychologist Jean Brooks Gunn reported that many fortunate young women do adjust quite well to these changes and ultimately accept the challenges of growing up to develop into healthy young women However it should come as no shock that others do not succeed these unfortunate young women are plagued with setbacks like depression low self esteem and eating disorders

Emerging sexuality creates conflicts in regard to moral and religious beliefs and fosters fear and uncertainty Deciphering the mixed messages that come from peer groups culture and parents in regard to behavior and morals and trying to find one's own wants and desires in the midst of incoming signals can be excruciating Sex is defined in children's minds at increasingly earlier ages by pop culture and mass media which offer confusing and vastly unrealistic portraits of sex and relationships

Early maturing young women are often more at risk for psychological problems than girls who mature at more standard ages These girls are often pushed into relationships they are psychologically not ready for on the basis of their physiology In a desperate effort to control their changing bodies and arrest their development these young women are likely to develop eating disorders

Many girls are (even waiting for puberty to try and change their bodies however Girls in grade school and younger are starting to diet Hani Mite Supervising Psychologist St Luke's Roosevelt Hospital offered a startling glimpse into the power of body image when she told of a seven year old girl in the afternoon panel titled Body Image and the Adolescent Girl The seven year old came into her office and asked Mite if he thought the

girl was fat The girl then explained that her mother thought she was a little on the chubby side While this seven year old girl may be an extreme case her preoccupation will likely be seen in a large portion of her generation Unless something drastic happens to change the patterns and trends that have developed among young girls her age group will grow up afflicted by eating disorders more than any previous generation

Study after study provides the same startling results young girls are preoccupied with their bodies and their preoccupation is starting younger and younger Needless to say growing up female often means growing up dissatisfied with one's body and growing up with eating problems and low self esteem In a recent poll of 36 000 adolescents two thirds reported having dieted in the previous year and 12% were chronic dieters meaning that they dieted ten times or more in the previous year Moreover recent research indicates that eating disorders are no longer diseases of the white upper class Attie reported that in some ethnic communities women are taught to exert control over their bodies to make up for the racism they will encounter and won't have control over

Another speaker at the afternoon panel was writer and Pulitzer prize winning reporter Lucinda Franks Franks commented on the trend in our culture to turn children into little adults She added that society emphasizes too much maturation too early Later commenting All you need is a four year old and a TV console and you have a developmental disaster on your hands

Franks talked about her experiences watching her children at play with their peers Observing three year old girls at play she saw them mimic the sexy and seductive

actresses they had seen on TV.

Pediatrician English Willis brought up the issue of ethnicity and body image at her presentation during the afternoon panel. As an African American woman who grew up in the inner city, she emphasized that "butts and thighs" were definitely in with her peer group. According to Willis, among African American and Caribbean women, there is a greater range of accepted body types than their Caucasian counterparts. Willis reported that these groups show a much greater acceptance of their lower bodies, as well. Aretha Franklin and many other African American singers and stars often exemplify curvy and full figured body images that Willis thinks offer African American women positive body images.

The overwhelming evidence of the afternoon panel was that the cultural stimulus for eating disorders exists, but what is not as clear to any degree is how to remove eating disorders from our society. Women have to teach themselves to find self-worth and appreciation for their bodies in the context of a culture that offers them little incentive to celebrate the female form. Psychoanalyst Susan Gutwill, co-author of *Eating Problems: Feminist Psychoanalytic Treatment Model*, provided some insight into the task of salvaging self-esteem and self-worth from the ruin left by depression and specifically eating disorders.

Gutwill discussed the abuse women inflict on themselves when they engage in negative self-talk, specifically in regard to the body. Negative body talk entails putting down an essential part of the self. Gutwill believes that as women we must learn to stand up and take ownership for that part of ourselves.

With any luck, Gutwill and others will be able to help the girls of today resolve their issues so that they can become healthy women of tomorrow. Certainly, there is much work that needs to be done in this area, considering the implications of seven year olds with pathological

vogue beauty



The magazine is a source of information on the latest in fashion, beauty, and lifestyle. Photo by [unreadable]

photo courtesy of vogue

obsession with their bodies. The conference was an effective tool for examining the implications of growing up female, however the major task is still ahead: that of putting the results of studies and the information gathered into practical

use so that we can help make growing up female a more positive experience.

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

Dear Well-Woman,

What woman's erotica is and where can I find it?

Signed

I've read all the Danielle Steel I'm going to read

Dear Sick of Steel

Women's erotica is a genre of fiction that is expressive of sexuality. It is available in many form: books, short stories, and magazines. Another plus about erotica is that it caters to many sexualities. (For example, gay, straight, and bi.) Women's erotica seems to be popular among women because it relies on the readers' imagination—usually there are no pictures in books of erotica.

Bookstores are probably the best places to look for women's erotica. You can try mainstream bookstores like the Barnard Bookforum as well as specialty stores like Eve's Garden. (Located at 119 W. 57th Street, Eve's Garden is a women's only boutique, and erotic books are only part of what is available there. Check it out; you won't regret it!)

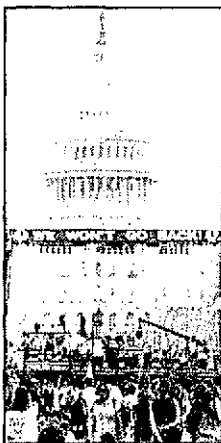
Some popular titles to look for are *The Best American Erotica 1994* edited by Susie Bright, *Pleasures: Women Write Erotica* by Lonnie Bright, *Erotics* by Margaret Reynolds, and *Touching Fire: Four Wranglers* by Women by Thorton et al. eds. For those of you looking to buy some erotic fiction without the word erotica in the title, try *My Secret Garden* by Nancy Friday, *Delta of Venus* by Anais Nin, or *Shared Intimacies* by Lonnie Barbash and Linda Levine.

Women's erotica is a great way to be exposed to sexuality because it allows you to play something out in your mind before it happens in real life. Erotic fiction can help you to know what you want out of your sex life, be it with yourself or a partner.

We came together, 150-
hundred women in a crowd
strong to help and to do
to see each other. A day
for the woman's movement
to be defaced, for the
woman's movement to
move. A wall of bodies we
were and we endured it
time, the spoken words
and each other. We knew
that we were part of his-
tory because our sisters
and our mothers and our
grandmothers are part of
this history. Because we
came to Washington with
an agenda with a need to
be heard by those people



in that they would be the Congress of 1994 and the yet-elected Congress of 1996. We came to you, your support and
find our support. So symbols were hung T-shirts on the streets, depicting the struggles and the lives of the women
who have suffered discrimination and other women, the ways who have been beaten or slain. We came to recognize
the women and respect their positions as mothers and the positive supporters who work to bring a productive
freedom away. We came to see a sense of the birth of spirit and to gain inspiration from the message of the season. We
came to listen to Platts to help and to see the women who maintain the battle for equality. We met Dr. Martin Luther
King Jr. who lived for a time when our lives were not popularly recognized. We held signs, shared songs and searched
the crowd for eyes which life and shared with the past and ours. We found a lot of hope and courage and hope
all have in common. Nothing. There is nothing that all has share in having nothing to do with and everyone would
repeat it is a sign that we are here, that we are here and that we are here. A.B.



**"We stand firm. We will defend a woman's right to choose. We will
escort. We will stand up to the terrorists. We will make women's health
care, centers safe and forever legal,"** pledge for rally led by Communist
Marxist leader Willie Smith

Advice to a Young Wife from an Old Mistress: Relevant or Retrospective?

by Margarida Jorge

Although when Michael Drury's book *Advice to a Young Wife from an Old Mistress* was first published in the 1960s was extolled as a timeless meditation on love and marriage from the perspective of the 1995 reader it has lost some of its spark. Some of the chapters do indeed retain some relevance to modern relationships but one has to question the generational mind set of the author when she writes statements such as 'I am opposed to sex education as such. It so fatuously confuses vocabulary with vocation. We are not minds or bodies or sex urges or case histories any more than we are mechanisms for breathing or digesting: we are persons. What modern sex desperately needs is not education but imagination.'

Unquestionably this is a pre-AIDS assertion. Drury's reflections are profound and valuable in large degree but fail to account for flexibility and change. The sixties are over and what remains of that decade has been appropriated and transformed into something other than what it was originally. The sexual etiquette Drury holds so dear no longer exists in recognizable form. Modern American culture is predicated on aiming detail no matter how sordid today we are led to believe (granted often falsely) that talking about an individual's transgressions sexual or other is the only way to eradicate their dismal aftermath.

In 1995 Drury's antipathy for scientific treatments and mechanistic models is mildly amusing. Her outdated comments simultaneously represent a sliver of common sense in a modern society gone wild with numbers in

statistics. Fundamentally the author is right in asserting that sex acquires its character from us. Esoticism in or out of marriage cannot endow life with meaning and sex retains its richness just so long as we bring meaning to it. We cannot and shouldn't try to reduce everything to a model to a figure or

**If a mistress knows more of romance
and a wife more of practicalities, is
there not some wholeness implied
here worthwhile to explore?**

-Michael Drury

to a number. However the author is delicately in dealing with the topic neglects those who do not see a crucial side to the act or for whom it has no deep meaning. Maybe the meaning of sex has changed these days after all.

Drury seems absolutely opposed to acknowledging the mingling effects of mundane details like loyalty, social norms, gossip and the fact that not everyone is so in touch with the self as she is. Perhaps however this statement is not a fair criticism for the author nowhere (except in the title) presents her advice in the twelve step self help sense that so many books today present. She is not seeking converts but as her tranquil self assured tone suggests laying out her personal philosophy which invites emulation but does not demand it. She constructs her own philosophy her own morality her own strictures. She inverts the common relationship between wife and mistress and substitutes in the place of conventional reactions (hostility, bitterness etc.) an unduly kinship in mutual womanhood.

Her advice is kindly meant. She

by far the advantageous position over wife and her security makes her generous with her suggestions though perhaps less so with her respect. At times she seems to take her critique of marriage too far painting it as an arrangement consistently doomed to fail. The divorce rate supports her contention true but her propensity to ignore the success of some marriages doesn't make her argument stronger rather makes the reader indignant.

The parts of the book that seem most valuable are those in which she is least preachy. Those times for instance when she concentrates self reflectively on her life as mistress and her connection with wives. There is often a gentle appeal in her coupling of contrary elements in juxtapositions which oddly enough make real sense. In time if they are wise enough wives and mistresses can learn from one another as from no one else.

Occasionally she even drops a bit of proverb like wisdom for example 'One does not apologize for self discovery or Adventure as as needful to the real life of the spirit as food is to the body.'

Whether one agrees wholeheartedly with Drury's philosophical insights or condemns them as warped self justifications whether one finds her work timeless or outdated her eloquence and poignancy cannot be denied. She writes simply but sensitively about a topic which has ever plagued womankind and if nothing else provides us with an engaging point of view.

Margarida Jorge is a Barnard Senior and the Bulletin Editor in Chief.

ARTS EVENTS CALENDAR

Film

Zooprax Cinema, Altschul Hall, Barnard Campus
David Lynch's moving 1988 film *The Elephant Man* based on an actual guy's life and starring Anthony Hopkins, John Hurt, Anne Bancroft and John Gielgud will show on Tues., April 18 at 6:45, 9 and 11:15. \$2

Theater

The Minor Latham Playhouse, Barnard Campus
854 5638

The Barnard Dance Department concert is happening April 21-22 and 28-29 at 7:30. Call for more details. **Women's One World Theater, 59 East 4th St.** 460-8067

The Truth About Gypsy Byrne, written by Sharon Jane Smith, directed by Beverly Bronson and starring Lisa Gluck tells the story of a performer who lived from 1905-1993, and is showing April 13-29, Thurs-Fri-Sat., and Sun. nights at 8. Thursday performances are \$6, all the rest are \$8.

Soho Rep, 46 Walker St. 334 0962

The Basic Theater presents performances of Shakespeare's *Titus Andronicus* Tues. and Fri. at 8 and Sat. at 4, and an amazing rendition of *Measure for Measure* Wed., Thurs., and Sun. at 8 and Sat. at 9.

Both are showing until April 16. This showing is the last week to catch these shows \$8 w/ student ID. Exhibitions and **Permanent Collections**

The Studio Museum in Harlem 144 West 125th St. 864-4500

A roundtable of artists, curators and art historians will gather to look into the practice theory and history of cross-cultural linkages between African artists and artists of African descent on Thurs. April 20 at 7. \$6 w/ student ID.

The Museum of Modern Art 11 West 53rd St. 708-9400

MOMA will feature *Compositions*, an exhibition of painting by Russian modernist Vasily Kandinsky through April 25. *Typography and the poster* through May 31, *American Sculptors in the 60's*, a collection of drawings by such prominent sculptors as Donald Flavin and Eva Hesse through June 13 and lots of other exhibits. \$5 w/ student ID.

The Whitney Museum of American Art at Philip Morris 120 Park Ave. 510 3633

The Sculpture Court is featuring new Drape paintings by Sam Gilliam in an exhibition called *Gold Element Inside Gold*, Mon. Sat. 7:30-9:30 Sun. 11-7. Free Dance.

Theater of Riverside Church 120th St. and Riverside Drive. 864-2929

The Mimi Garrard Dance Theater 30th Anniversary Retrospective presents their first program, *On a Time Flux*. *Phosphores*, *Residings*, *Exchange* Fri. April 28 and Sat. April 29 at 8 and Sun. May 7 at 3. \$7 w/ student ID.

Music

Spiral, 244 East Houston St. off Avenue A.

A night of Barnard/Columbia bands featuring *Public Affair*, *Monochrome*, *The Triang*, *Malta*. *Surprise Day* and more will happen on April 13 at 8:18 to enter \$5. **Pastcrypt Coffeehouse, St. Paul's Chapel, Columbia Campus** 854-1953

Pastcrypt presents the annual Fernald Folk Festival, featuring *The Low Road*, *Pete & Mauria*, *Kennedy*, *Richard Meyer*, *Leroi Lange* and many others will be held at Fernald.



E. 19 Cotarella & Jack H. Lightfoot Clarke in Basic Theater's production of *Measure for Measure*.

Hall on 115th and Broadway on April 21 and 22. Call for more details.

Kiss of Death: Amazing Actors, Bad Title, Mediocre Movie

by Ann McCarthy

Kiss of Death takes its title and portions of its story line from a 1947 film noir. This probably explains the cliché-laden plot wherein Jimmy Kilmartin, a criminal turned informer played by David Caruso (*NYPD Blue*), keeps saying that he just wants to protect his wife and daughter, then inexplicably doing just the thing that will put them in the most danger. Another poor aspect of the plot is its twists, which are so many and so unlikely that, by the end, they totally lose their shock value. Finally, this is definitely a man's movie. There are two women, Jimmy's first wife Bev, killed conveniently when she drives into a truck after having an affair with Jimmy's cousin while Kilmartin is in jail (and that's just plot twist number one) and his second, Rosie, whom he marries just after serving his three years. That's a somewhat sketchy representation of the sex, but completely excusable because it's not as if the movie purports itself to be *pe*. What is most disturbing is that the gangsters' meeting place, their office, so to speak, is a topless bar. Maybe the director, who by the way is Barber Shroeder, whose projects include *Barfly*, *Single White Female*, and *Reversal of Fortune*, is saying something about how sleazy these gangsters are, but it seems more likely that this setting, in which quite a bit of the film takes place, is more a little bit of additional entertainment for the males in the audience.

What saves the movie from being a complete waste of time is the characters and the actors who play them. Nicholas Cage's (*Raising Arizona*, *Moonstruck*) performance as Little Junior, the mob boss who becomes Kilmartin's nemesis, is alternately hysterical



David Caruso and Nicholas Cage in *Kiss of Death*

and chilling. He does a great job of portraying Junior's cheesiness and looks appropriately ridiculous in his bad hair cut and white warm-up suits. Junior has several scenes that are absolutely hilarious, as when he insists that Kilmartin choose a positive acronym for himself. But he can also be extremely ominous, as in the scene where he dons a samponcho to keep himself from getting bloody when he beats another character to death. This duality in his character is well realized and really adds to the film.

Little Junior's victim in the topless bar scene is Ronnie, played by Michael Rapaport (*Zelnathead*, *True Romance*, *Higher Learning*).

Ronnie, though he doesn't live that far into the film, is another great character. He is Jimmy's cousin who manipulates him back into the crime world just as Kilmartin's getting out of it. While Jimmy serves his time, refusing to betray his cousin by giving him up to the police, Ronnie saves Bev only \$150 of the \$400 per week that Big Junior, the mob boss, and Uncle Junior's father, insists he deliver. He also gets her drunk and seduces her in a aforementioned topless bar. His character is so funny and sleazy yet so much a cushy pathetic

Squaring the Circle

by Elizabeth Michaelson

I am ashamed to say it, but while sitting in the theater watching the coming attraction about love, sex and betrayal in nineteenth-century Ireland for the umpteenth time, I found myself sniffling. My mother nudged me and said, "Why are you crying?" The movie hasn't even started yet.

Sad but true. I found the preview — the mélange of quick cuts throbbing with fifties rock and some slower melodies plus the requisite emotional scenes intercut with those lovely nuances of furtive glances and girlish giggles — just too moving to bear. I want to see it. I sobbed.

But this story has a happy ending. I saw it. And guess what the preview just about says it all: I didn't cry at the Coronet where I sat for nearly two hours in contentment.

In case you missed the previews the story concerns Benny (Minnie Driver) who's supposed to be a bit of an ugly duckling — I think she's actually very pretty — and her two friends: Eve (Geraldine O'Rawe) an orphan whose father was a gardener for the local Protestant gentry, and Nan (Saltron Burrows) who's aspires to a more glamorous life than the one she's offered. All three are from a small town near Dublin and are preparing to attend University College in 1957. Benny hopes to escape her loving, but overprotective parents and her father's greasy assistant Sean, who intends to one day marry Benny and take over her father's menswear shop. But Benny has her sights set on (who else?) Jack Foley (Chris O'Donnell), the school's golden boy.

Then there are school scenes full of Benny glancing longingly at Jack while they sit in a lecture on

the sexual lives of the Frobiand islanders (that may stir fond memories in the hearts of former Intro to Anthro students everywhere) and cheering for Jack during a rugby match.

Benny, Eve and Nan are invited to a party. There, Eve runs into her

Although it's certainly a story you've heard before, it's told very well, and it's refreshing to see teen sexual excitement from a woman's point of view.

cousin Simon Westward (Colin Firth, looking like he should be riding behind the hounds in his tweeds) who is immediately smitten by the beautiful Nan, and they soon begin their affair. Meanwhile, Benny and Jack grow closer. I feel as if I could tell you anything. He tells her, "No really. Have you heard this before?" She despairs about whether he really likes her the way she likes him. But he does. The kiss. I sighed.

But trouble's brewing. Benny's parents and father-in-law, Dublin, with Eve, that he is seeing her. Jack. An. Sean. I've already tried her patience. The morning after a big blow-up with her parents, Benny's father suddenly dies of a heart attack. This could have been a happy ending, but it's not.

too easy if you know what I mean — but it's handled well.

Then Nan finds herself pregnant. Oops. Simon offers to pay for an abortion, but Nan is outraged because she thought he would marry her and open it, want an abortion. Nan decides that her only option is to marry and quickly, so she seduces a drunk Jack (with rather distasteful ease) and soon after informs him that she's pregnant as a result of their one-night stand.

Jack decides to do the honorable thing and marry her. He tells Benny the situation when she finally returns to school, having been at home with her mother going over the suspicious state of her father's books. (Was creepy Sean stealing money from the till? What do you think?)

Jack's news is devastating for Benny, but she puts on a brave face. But when Jack and Nan show up at a party thrown by Eve at her cottage in Knockelen, even Benny is a little shocked. Eve, on the other hand, is livid and threatens Nan with a knife. Eve realizes that Simon is the real father of Nan's child, and pushes Nan into a pane of glass. Cutting herself, she slips and miscarries.

Well, you can probably guess the rest of the story. In fact, you could have probably guessed the whole thing from those previews. Although it's certainly a story you've heard before, it's told very well, and it's refreshing to see teen sexual excitement from a woman's point of view. Although I would have liked the end of the film to consist mostly of a conclusion in (race) it has been fine and has been in more of the characters. Why did I do it? I'm afraid I see it again next week.

Elizabeth Michaelson is a *Barnard* student. *Bull* is a *Bull* student.

Jamie Walters ("Ray Pruitt") of 90210 Fame Releases Debut Album

by Hilary Reiter

I must confess that for the first time I have viewed many episodes of *Beverly Hills 90210* during this school year—probably more, damn it, than any previous one. It's a justifiable procrastination from studying because, hey, most everyone else is watching too. Recently I made what I consider to be a profound observation regarding the sexual behavior of the characters featured on the program. Blatantly incestuous relationships exist between the members of the gang. Virtually every female with the exception of Donna has been involved with Dylan and Kelly has

held relationships with Brandon Dylan and Steve! Despite these occurrences rarely do we see any conflict between this group of friends. In reality, wouldn't this tremendously strain friendships? The only solution to this problem I believe is to bring in some new characters or kill all the old ones off *Dallas* or *Dynasty* style.

The writers of *Beverly Hills 90210* have gone with the more realistic approach with the addition of teeny bopper heart throb Jamie Walters as Ray Pruitt, the ever so slick musician boyfriend of Donna's. Sure, initially he appeared to be the sweet sensitive yet rugged tone might even venture to say wholesome or what trashman that Donna needed—one who could respect her commitment to virginity and regenerate her trust in men after David Silverman shed it when she caught him cheating on

her last year in the back seat of a limo. Just as viewers such as myself were growing increasingly repulsed by the near perfect nature of their relationship, RAY CHEATED ON DONNA. Not only did he betray her—but he did it with that convincing wench Valerie. Big deal. Does this make Ray Pruitt any different than so many men out there in the real world? One could be so sarcastic as to say that Donna deserved it. No one should be as naive as she seems to be. Hey, maybe his act of betrayal will toughen her up and render her less ignorant about the manner in which romantic relationships really work.

Out of all the characters on



Jamie Walters as Ray Pruitt on *Beverly Hills 90210* and now in

his debut album. Walters is the most. He whispers when he speaks. I find myself having to raise the volume when he talks. Then I realize it's not his effort to increase the sound level, it's just the way he

discovers that Ray never has anything of interest to say. He might as well be recast as the Beverly Hills dumb and mute character. Plus, he's utterly expressionless. Donna could scream that his mother is nothing but a piece of white trash and he'd weakly respond, "Man, I just want my guitar. I need to be alone to play for a while."

As if a role on *Beverly Hills 90210* and a previous one on *The Heights* wasn't enough, the young, versatile Mr. Walters landed himself a recording contract with Atlantic Records on which he now has a debut self-titled album. I expressed a great deal of enthusiasm when the CD landed in my mailbox here at the *Bullenn*. I was eager to hear if Jamie Walters has anything more substantive to offer society with his music than he does with his acting. Sure, I've seen him perform at the Peach Pit, but that's not the same as listening to the performer on disc away from the gang in Beverly Hills.

Much to my expectation, Walters demonstrates no more emotion in his music than he does in his portrayal of Ray Pruitt. Listening to the disc proved to be a boring experience at a time when I long for a splash of excitement in my life. Aside from the fact that stylistic variety is for the most part nonexistent in the music, the vocalist/guitarist sings in the same manner he speaks. My only conclusion is that this whispering is his, and his producer's method of disguising the fact that he probably can't sing very well at

all. *J.R.P.*

all Back up vocals are abundant on the album which help tremendously to save it

Many of the songs sound familiar to me. I think Walter's character has performed several on the show in those brilliant Peach Pit After Dark performances. The album possesses a catchy acoustic sound that really goes nowhere. It has no edge - nothing that makes each song stand out on its own.

If you happen to be seeking meaningful powerful lyrics don't look here. At best the lyrics are cheesy and completely unimaginative as exemplified in the already well-known tune "Hold On."

"Hold on till you feel a little stronger/ Hold on to me. Anything that hurts you hurts me too/ I'm not gonna let your world turn blue/ Will you take my hand/ And feel how close I am/ There ain't nothin' I won't do for you. I love those complicated rhymes! Ray Pruit should only sing those words to Donna, holding a dozen roses when she discovers his infidelity.

The album does feature a couple of redeeming tracks that could be described as highlights in the sense that they don't sound as pathetic as the others. In particular "I Know the Game" isn't that awful. At least it's not as slow and droning sounding as most other tunes are on the disc. The melody of this one makes it somewhat worthwhile. The electric guitar helps to keep the song flowing.

There isn't a whole lot more one could say about this collection of Jamie Walters' musical works as there really isn't much worth listening to. It's the kind of album you'd get sick of after the first or second time hearing it. Besides, we all know that talent isn't the most important characteristic one needs to become a success. Fortunately, Walters has 90210 to fall back on a show that seldom relies on ability.

Hilary Ritter is a Barnard Sophomore and a Bulletin Music Editor.

Flowerhead: The People's Fuzz.

by Tom Sanford

The cover art of Flowerhead's second album *The People's Fuzz* (Zoo Entertainment) featuring a picture of a grumpy looking little man smoking a big fat cigar with flower petals growing from his head is rather eye-catching. I found it amusing. I did not however find the album particularly entertaining.

To label Flowerhead would be to negate them since on *The People's Fuzz* they prove that they can suck in numerous innovative ways. In fact the elusive nature of the group's style may even benefit Flowerhead. Take my story for example. In order to review this sorry disc I have had to listen to it approximately five times and I am not done yet. Normally I can listen to an album through just once and know precisely what I do and don't like about it. I know that I really don't like this release, however I am having trouble establishing exactly why that is so.

Since I had a difficult time determining exactly what about this album causes its repulsive nature, I decided to examine their bio in an attempt to find something out about the clowns who put this music together. Guitarist Eric Faust, who is heavily into distortion offers an explanation for the name of the album. *The People's Fuzz*... A reference to the famous distortion pedal Big Muff. I would expect that a band who so tightly embraces a

heavy guitar sound distortion and what not would at least create some noise! Most of this album sounds slow and boring with no real obscenely loud and pointless explosions of guitar. The riffs are far too generic. On one of the tracks aptly named "Overdrive" there is a hint of good old fashioned power cords but the band takes no risks. As a result no memorable songs can be found on *The People's Fuzz*. The album predominately sounds like trippy seventies garbage. The seventies are over. I don't need to hear any more retro albums.

The lyrics are extremely cheesy and cliché. As I listened to the album over and over again, I realized that the majority of the songs are about drugs, tripping and other related topics. If I am right then here is my criticism. We have heard it all before. I am bored of hearing doped up musicians sing about their extensive experiences with various drugs. If you want to do drugs be my guest but I don't want to hear about it. Use some imagination and come up with a slightly less played out topic to sing about.

Flowerhead's *The People's Fuzz*... is basically not worth my time. Each time I played the album I made sure to keep my stereo at a very low volume because I was actually embarrassed to be listening to this again. That on its own says it all.

Tom Sanford is a Columbia first year and a Bulletin Staff Writer.

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Science, Stuff, and the American Work Ethic

by Sam McKinney

While researching a project for my physics class, I came across some interesting philosophical ideas about science. The ideas that caught my attention most were those of Erwin Schrödinger, one of the great physicists of the early twentieth century. Schrödinger said that science like nearly everything else that humans do is just a game we use to amuse ourselves. Humans, as well as other animals, play games to use up the excess energy that we don't need to survive. "Play, art and science are the spheres of human activity where action and aim are not as a rule determined by the aims imposed by the necessities of life and even in the exceptional instances where this is the case, the creative artist or the investigating scientist soon forget this fact—as indeed they must forget it if their work is to prosper" (Erwin Schrödinger, *Science Theory and Man*, New York, 1957, p. 28). According to Schrödinger, science is not a great moral quest to better the human species; it is just a game to occupy the mind of the scientist. And this is the way it should be. Science has produced many benefits for humankind, but this is not its main goal. When we begin to see these benefits, which often come about quite accidentally, as the only goal of science, we lose its aspect of pure amusement, and we cease to enjoy it.

Schrödinger's writings have led me to wonder: If everything we do in college and work and life is just a source of amusement, why do we all take it so damn seriously, especially when so many people are struggling to survive? Why are so many people going crazy from the stress of doing things they don't want to do, of studying subjects and pursuing careers which they are not interested in, but which they think they have to do in order to survive

in the world? The vast majority of these careers will never do anybody any good, and will only succeed in torturing those who pursue them for the sake of money or status, or god knows what other crazy reasons. We live in a society where people are trapped in useless pursuits while others are starving on the street but might love to do something useful if they had a chance.

The work ethic is stupid. It made sense three hundred years ago, when everybody lived on a farm and had to grow their own food to survive. But the world of today is so different from the world of three hundred years ago, that the old values no longer make sense. In today's society, nobody has to work if they don't want to. Using modern technology, we can produce an incredible amount of stuff with a pretty minimal effort. If only we could get the distribution problem nailed, we would have enough stuff to support everybody. It is not a question of working harder. It doesn't matter how hard we work if our work is meaningless, which most work is. If only we could all do something we enjoy, I'm sure the job would get done somehow. Modern technology gives us time to do other things besides survive. But instead of using this time to play, we have constructed an artificial society which forces us to do useless work before we can receive the benefits of our technology.

I say that nobody has to work, not because I think the world can function without work, but because I believe that most people like work if they have the right job. People have to do something to keep themselves occupied. In order for everybody to survive, somebody has to work. But it doesn't matter who does what and how much, as long as everybody's doing something they like. If you just leave people alone, most of them will work to amuse themselves. Some will do

useful work, some will do useless work, and probably some will do nothing at all. But who cares, as long as the work gets done and people are amused? What's the point of forcing people to work when their work doesn't benefit anybody and they don't like it?

The only reason all the unemployed people who can't support themselves need to get jobs is because somebody else's morals say they can't have any stuff until they do. It's not as if there isn't enough stuff, rotting in some warehouse, that we could give these people. It's not as if making them stand behind a counter at Burger King for a while before we let them have any stuff is going to help anybody or anything. (On the contrary, Burger King does a hell of a lot more harm to the world than good.) It doesn't really matter to society whether anybody's a scientist or a Burger King cashier or does nothing at all. If people want to do nothing, let them. But don't make them starve because of your stupid morals. If people want to be scientists, let them. But don't make them be scientists just so they can produce stuff. Let them do it because they like it. If you leave them alone, there will always be enough people who like producing stuff, that it will just appear, almost as a waste product. Don't drown the people who produce it in their own stuff just because your stupid morals say that nobody else deserves any of it. Stuff is just not important enough for the world to revolve around. And as much as I happen to love it, neither is science. Life is a game. The least we can do is enjoy it.

Sam McKinney is a Barnard Sophomore, a Bulletin Staff Writer, and is not a Republican or a Democrat or a Socialist or a Communist or a Libertarian or an Anarchist.

SELL-OUT

by Aimee Simms

There is no support group for us. But our problems are real. I am addressing those within the minority community who at one point or another have had to deal with being labeled a sell out. As an African African female I've noticed a pattern that seems to be quite destructive to our community. It involves the idea of equating studying hard, refusing to use slang and possessing high goals with the phrase acting white and equating all of the opposite behavior with being black. This phenomenon is not new and it can be applied to many races who discriminate among their own. What I can share with you is my experience as a black person.

In elementary school I was in a program called TAG (talented and gifted). Within my class there were three of us who strove for top honors in every subject. I was one of those three. As a result of my result efforts to maintain good grades I was accused of acting white. Because of my personal decision not to use slang I was accused of talking white. All of these factors added up to a person who had sold out or forsaken their identity to imitate another. Perhaps in direct response to this characterization I participated in a program that allowed me to enter the very prestigious predominantly white all female Brearley School on full scholarship. Upon discovering that I was accepted and planned to attend my elementary school friends breathed a sigh of disgust, assured that I was now going to fulfill my dream of becoming white.

I attended the Brearley School for two years and made many good friends who let me stay in their country houses but mysteriously had other plans when I invited

them to my birthday in East Harlem. I got good grades in every subject except for math. My weakness in math was exacerbated by my teacher who continuously singled me (the only black girl in the class) out and chastised me in front of the whole class for what he perceived as my lack of sufficient studying. When I decided to attend public school two years later I faced a lot of tension from the authorities at the school for forsaking my scholarship. The sentiment seemed to be that I was not as appreciative as I should have been for being plucked out of the ghetto and allowed to experience this whole new world. This sentiment crystallized my decision to move on.

I attended Fiorello H. La Guardia High School of Music and the Performing Arts to complete my high school education. There I was no longer the only black face in the crowd. Undeterred however I worked my way into the top classes and was eventually accepted to every college I applied to, namely City College, Princeton University and Barnard College.

Along with these successes however I once again had to deal with the notion of being a sell out. I recall a conversation that took place between my best friend (who was white) and another girl in my band class. My best friend had been asked by the other girl about the colleges that we had been accepted to. My best friend who had not been accepted at Barnard (which was one of her first choices) promptly responded, *She got into Princeton.* The other girl said, *Wow, she must be smart.* My friend answered, *She's not smart, she's black.* My four years of academic effort had been reduced to the color of my skin.

I was hurt and shocked to hear this, especially coming from her. In the back of my mind, once I learn notions of selling out revived themselves, did it seem to my friend

that I had sold myself to Princeton based on the color of my skin? Did Princeton accept me in an effort to facilitate my quest to become white? I should hope that my grades, extracurricular activities, SAT scores, etc. played a significant role in their decision to accept me, contrary to my friend's beliefs.

My decision to attend Barnard was relatively easy. One might wonder the decision was so easy in light of past experiences. I think I would have to say in response that the girl who applied to Brearley is much different from the young woman who applied to Barnard. A stronger sense of self and a stronger sense of identity enabled me to be certain that I would be comfortable here. Having visited the school and noted the open minded, friendly women that this school attracts made the decision easy.

Now to make a small disclaimer, I do not harbor any grudges against the schools I attended before Barnard. They all helped me in many more ways than they hurt me, and I certainly don't claim to be suffering from any maladjustment syndromes. Suffice it to say that I am simply writing this article to offer my support to those of us who at any point in our lives have had to deal with being called a sellout. Whether it be a recent immigrant whose family accuses her of Americanizing or any other minority group that causes divisions among its own by perpetuating the assumption that making it means forgetting where you came from. Let's prove them wrong shall we? If you respect yourself, figuring out what to do with all of the knowledge you are getting now will come naturally. Peace.

Aimee Simms is a Barnard First Year and a Bulletin Staff Writer.

Fine and Fierce

by Sae Yun Kim

Busted Spines

The blonde pretended as if she had forgotten my name and called me, "what's her face". The guy keeps putting his hand on my back and on my arm, and each time he does, I lose a little blood to the fat leeches that are his fingers. They talk about me in the third person when I am right there. I wonder if I am fading at the edges, as if someone has taken an eraser and rubbed my outline vigorously, so vigorously that I don't even notice things about myself, as if I were punctured and do not move to staunch the flow of blood. They aim their barbs at my spine obliquely.

I wonder if they think it's alright to stick me because I am small (that I am), because my voice doesn't carry, or because I am female. I tend to think it's some combination of the three. So while I charge into the grocery store absorbing the sung of their needles, I tighten the muscles around my eyes into a glare and walk as if I had a sack between my legs, and punch the air with, "EXCUSE ME!" and "THANK YOU!" to various customers, as if they had just told me my mother was dying of cancer. I shove and push my way to the bread section with the intent of an FBI agent who can run around and shoot down bystanders with impunity. I startle one woman: she probably feels my spine throbbing.

If only I could pinch people and get away with it. I love the feel of taut flesh between my thumb and index finger and squeezing really hard, so hard I know I will create red finger marks and then a purple bloom. I would go around and plant a whole garden of beautiful, hard violets on so many fleshy forearms. Ones to match mine. But I can't very well go around pinching people, so I throw things. Sometimes I feel for my poor suite mate who must feel the aftershock of the books I hurl at the wall. *Ulysses*, Bacon's *Essays*, and the thick *Norton Anthology of Poetry*, have all had their spines tested against the velocity of my right arm and the hardness of my bedroom wall. *Ulysses* didn't make it; it's only hanging together by its jacket. But the satisfaction from the hits keeps me from crying. That's when I understand the beauty of violence.

When I am finally alone with someone nice and attentive who apologizes to me because she is twenty minutes late and I have to go in half an hour and I am just about to cry, or pee, or spit, I face her and tell her she is twenty minutes late. I tell her I am angry. I tell her about the accumulation of stupid things, of stupid faces, of stupid slips that should be punished with a hanging. I slap the wooden side of my chair, hard, for emphasis, and I pound the flesh of my fist over my chest. And then I ask, "Why am I telling you? You're not the one who needs to hear this. Three different people do, not you." But then, how often do people direct their anger to the right person?

I wonder what makes it so difficult to turn around and say to the offender, "I don't appreciate . . .", why I fight the impulse to stick up for myself with every bone in my body. The stock answer would be that women in our society are not encouraged to express anger. The stock answer is the right answer this time. In general, not in every case, I've noticed that guys do have an easier time piping up and saying, "I don't agree with that," or just arguing about logistical kinds of things without worrying so much about the consequences of their behavior. Some women are not as comfortable with anger, or even disagreement. When I display anger as vehemently as I want to, I'm more apt to get questioning looks from other women than I am to get support. It makes me feel as if I'm not right in the head, as if I'm crazy for even feeling the degree of anger I'm capable of. I don't recommend being angry all of the time, but anger can do a hell of a lot for you. I remember a professor of mine, whom I highly respect, telling me that the way she jacks up the power of her arguments is to imagine she is trying to convince somebody who stubbornly refuses her, somebody who has the potential to make her angry. Anger used productively is great. The anger I suffer from now is like the kind of sleep you get between after hitting the snooze button a couple of times. You stew, letting your own nerves needle you. So instead, I count my pricks and barbs, remembering the tone of voice, the direction of a gaze. The words? I do not remember so much what they were as the speed and the thrust of them. I count the stuff because I need to know what I will be rebutting the next time I see the blonde, the presumptuous hands, the dominant matriarch, I do not want to split the spines of books anymore. I like them too much — I want to bust the right spines.

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

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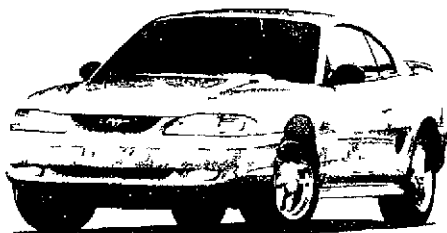
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