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Number 2

# Barnard Bulletin



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**on the cover:**  
This weeks cover photograph was taken by Micah Roberts and shows a Barnard security guard on duty

# Place Value on Student Leadership

The application to become a Resident Assistant is somewhat cumbersome. The application requires the student to write three essays, obtain two letters of recommendation, complete a form, and include a resume. In addition to the application, the candidate goes through both group and individual interviews. The application packet clearly outlines the duties of an RA including, among others, on duty requirements, administrative responsibilities, and training.

On a final page of the application, two significant job criteria are outlined: other commitments and remuneration. These RA requirements illustrate the restrictions that Barnard puts on its leaders. Unknowingly, Barnard has limited its leadership positions to those who can afford a particular position. Further, Barnard administrators have decided what other outside commitments their leaders are allowed to have. Barnard has hindered students' abilities to freely decide the strength of their campus involvement.

RAs are one of the few leadership positions at Barnard that receive remuneration. Among others, Student Government Association leaders, *Montarboard* yearbook editors, and McAc officers are not paid.

RAs receive a free single room in exchange for their work. This remuneration is sensible and fair. RAs work to maintain a secure and responsible environment, is essential to the well being of all resident students.

But who are Barnard RAs?

Unfortunately, who holds which leadership positions at Barnard boils down to an economic concern. Students who receive a significant amount of financial aid are not benefited by accepting a "job" that "pays" for free housing. Students who have little or none of their housing costs covered by financial aid benefit most from being an RA. Economics determine not just who strives to be an RA, but also who holds non-paying leadership positions. For students who need to work numerous hours to pay for their education, holding a non-paying, time-demanding leadership position is not possible.

We live in a society where everything comes down to money. Barnard boasts of its need-blind policy for admission, but the financial need of its students cannot be ignored when considering campus leadership positions.

Who can afford to devote endless hours to a school actively? By singling out only some leadership positions to remunerate, Barnard makes economics an issue for campus involvement.

**Unknowingly, Barnard has limited its leadership positions to those who can afford a particular position. Barnard has hindered students' abilities to freely decide the strength of their campus involvement.**

Further, Barnard limits who may hold its paid service positions based on outside, non-paid commitments. The RA

applications states: "It is understood that other campus positions such as senior leadership positions in clubs and organizations, including but not limited to SGA, or positions in the New Student Orientation Program conflict with the RA commitment." (The application continues that outside jobs must be approved by the Associate Director.) Do students value and seek non-paid leadership positions?

Is it a mere coincidence that the Student Government Association (SGA) President Eurydica Kelly ran unopposed for her position last year while there are more candidates than spots for RA positions? SGA Executive Board positions require a large time commitment. The job of SGA President and RA are not comparable on most levels, but they can be compared as an unpaid leadership service position versus a paid one.

But is it right to pay students to get involved in school? Shouldn't students get involved for a more worthy value than money? Shouldn't students make a commitment based on altruistic, idealistic, selfless reasoning? Unfortunately, some Barnard students can not afford to do so. And some Barnard students just won't.

Undoubtedly, some students will continue to make economic sacrifices and endure sleep deprivation to commit to a service position. But for many students, it is just not possible. Barnard must recognize the financial demands of its students and further literally value all that students give to the school.

## 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 and must include a phone number. All letters are printed under the discretion of the Editors; opinions expressed in the Bulletin are those of the authors, not necessarily Barnard College or the Barnard Bulletin. The editorial board reserved the right to edit all submitted material.*

**The Bulletin Welcomes Letters to the Editor**

# BEAR ESSENTIALS

## "LATE HOURS"

The Dean of Studies office will stay open late the first and third Tuesdays of every month from 5:00 pm to 7:00 pm

## ATTENTION TRANSFER AND FIRST YEAR STUDENTS

There will be an adjustment group for new students who would like to talk about settling in at Barnard this semester. Leaders Melanie Suchet and an academic dean (TBA) will meet in The Beau Perlor in Brooks Hall on Fridays from 12 noon to 1pm beginning September 22. Students should bring their IDs to get into Brooks. All Transfers and First Years are welcome.

## COMMUTERS

If you want a locker please pay a refundable \$3.00 deposit at the Bursar's Window. Take your receipt to Facilities in 105 Barnard Hall where you will be issued a locker and lock. Your deposit will be returned to you when you return your lock.

## PRE-LAW STUDENTS

The Barnard-Columbia Law School Fair will take place on Thursday September 21 from 3-6 pm in the James Room, Barnard Hall. Representatives from approximately 30 law schools will attend. Prior to the fair from 1-2 pm there will be a panel presentation by several representatives from the law schools addressing topics such as financial aid for law students, career opportunities, different approaches to legal education, and minority admissions. The panel will also be in the James Room.

## AN INFORMATIONAL MEETING FOR STUDENTS INTERESTED IN STUDYING ABROAD

will be held Thursday September 28, 12 noon - 1 pm in 202 Barnard Hall. Please sign up for the meeting in the Dean of Studies

Office, 105 Milbank. For further information, contact Dean Tsell, x42024.

## REID HALL PROGRAM IN PARIS

Applications are due October 1 in 412 Lewisohn. Interested students should schedule an appointment with Dean Tsell in the Dean of Studies office, x42024.

## 3-2 JOINT DEGREE PROGRAM WITH SEAS

Students interested in this program with Columbia's School of Engineering and Applied Science are encouraged to attend an information session with SEAS Assistant Dean Jane Garfield on Thursday, October 5 in the Deanery.

## TUTORING

is available through the Dean of Studies Office, 105 Milbank. Students who anticipate they will need a tutor should apply in the beginning of the semester (especially for help in the sciences). Because the application process may take up to two or more weeks, students should submit a tutor request early.

## STUDY SKILLS MINI-COURSE

sponsored by First-Year Focus will be given by Dean Webster in October. The four-week course will focus on note-taking, time management, and study strategies. If interested, contact Dean Webster, x42024 (or through email).

## EDUCATION DEPARTMENT OPEN HOUSE

If you are interested in and would like information about Barnard Education Program and how to apply to it, come to an open house on Wednesday, September 20 in 335 Milbank Hall from 3-5 pm. Meet with faculty members and current student teachers. All Barnard, Columbia, and GS students welcome! Applications for the Barnard Education Program are due

by October 2. For information and an application stop by the Education office in 336 Milbank.

## ADULT CHILDREN OF ALCOHOLICS

Group meetings on Thursdays from 5:15 pm to 6 pm and additional times to be announced. Call Andrea Spungen at x42126 to put your name on the list.

## NEW AT HEALTH SERVICES

More Same Day and Noon Hour. Appointments available to shorten your wait. Call before you come to schedule an appointment. CLOSED Tuesdays 10:30 am - 11:30 am for weekly staff development meetings beginning September 19. Walk-ins still available until 4pm Monday-Friday for routine needs. Care for urgent situations still available until 5pm Monday-Friday.

## CAREERS IN PUBLIC SERVICE

Juniors interested may enter the annual competition of the scholarship program sponsored by the Harry S. Truman Foundation. Nominees must be U.S. citizens. The scholarship provides \$3,000 for the senior year of undergraduate education and up to \$27,000 to cover graduate or professional school expenses. Based on merit, these awards are given to students who are college juniors in September 1995 and who have outstanding potential for leadership in public service at the federal, state, or municipal level. Qualified juniors with a GPA over 3.4 who are planning a career in government service should contact Dean Schneider at x42024 by Monday, October 2.

## SENIOR CLIPBOARD

SENIORS: Diploma Name Cards for February '96 graduates should be turned in to the Registrar's Office by

## letter to the editor

Commuters are indeed different from other Barnard students as Ms Nasr correctly pointed out in last week's Bulletin. Non resident students are submitted to daily doses of rush hour stress among the crowds, odor, litter and complete turmoil of public transportation (excluding those who daringly decide to drive). However, these commuter stresses are not at all ameliorated once we arrive at Barnard since we must also face the daily trials that every resident student experiences.

The segregation that commuters experience begins the very moment we step onto 116 Street and Broadway the first day of orientation. How many commuters sat and waited on the move in line not aware of the fact that instead they would be ostracized to the fifth floor lounge of Elliot, a dorm that no longer houses first years (not to mention the spotlessly clean and sanitary carpet we were forced to put our sleeping bags on)? As if our first days at Barnard could not be anymore welcoming, we were forced to leave our comfortable quarters after only two days of orientation. For those of us who refused to take the subway home alone after a late-night orientation event that meant the end of the so-called week long program only to see Barnard again on the first day of class.

Finally we became integral parts of the entire Barnard community. Or did we? In the lower level of McIntosh we

found our home away from home—a dim, lifeless, uncomfortable room called THE COMMUTER LOUNGE. Aside from housing us commuters during the academic day it apparently also serves well as storage space for boxes of envelopes, telephone books, and more recently, gigantic crate like cases which displaced our now missing furniture. The dilemma of our vanishing couches has now become an inconvenience for administrative offices who refuse to admit responsibility, passing it from one office to the other in conditions like these, our only light of hope is the microwave in the lounge, which is now missing its rotating dish. Is it not surprising that we as commuters do not feel at all part of the Barnard community?

In conclusion, we would like to make one small correction to Ms Nasr's article. Commuters are not solely from New York, as she implies when she writes, "Students who live in New York can cut costs by choosing to commute." Some of us commute from a completely different state, New Jersey and still fall susceptible to the Administration's set commuting radius. So the next time you residents complain about not getting enough sleep, just remember us commuters who go to sleep at the same time you do, but must get up at six o'clock to make it to that early morning class on time.  
Yuliana Gomez BC '98, Marilyn Polo BC '98

## BEAR ESSENTIALS CONTINUED

**Wednesday October 4** Seniors please be reminded that if any of your general requirements remain unfulfilled, your program must contain courses that will ensure their completion so you can graduate on time. Be sure that you do not exceed the 18 point allowance for studio performing arts and professional school (including film) courses. To do so might result in you ending the year with fewer than the requisite 20 points! If you have questions, consult with Dean Schneider or Dean Blank. 135 Blank. Important information will be given at the Senior Meetings on Thursday, September 28 at 12:00 pm and Monday, October 2 at 3:30 pm in 304 Barnard Hall. Come to one of these meetings to learn about the

activities for seniors provided by the Office of the Dean of Studies, the Office of Career Development, the Alumnae Affairs Office, and your class officers. The deadline for filing Marshall Scholarship applications is Friday, September 22. Fulbright and Rhodes applicants are reminded that the deadline for submitting applications is Friday, September 29. Senior Scholar applicants should see Dean Schneider before the Monday, October 9 deadline. If you are applying to a graduate program in the Humanities (including History) and have a GPA greater than 3.5, you might qualify for a Mellon Fellowship; see Dean Schneider for details.

**SENIOR EMPLOYMENT PROGRAM INFO SESSIONS** Come to one of the

five sessions to learn the ways the OCC can help connect you with employers through on and off campus recruiting as well as through connections with alumnae. The sessions will include information about all industries and career fields. The last session is September 20 at 5 pm.

Don't forget to attend the Networking Reception with Barnard Graduates from the Classes of '94 & '95 in Sulzberger Parlor on Thursday, September 21 at 7 pm for an informal opportunity to network with recent Barnard alumnae from a variety of career fields including publishing, public relations, consulting, and finance.  
**GRADUATE SCHOOL FAIR** Tuesday, October 24, 11 am - 3 pm in Upper level McIntosh.

## B.E.A.R. Retreat

The Student Government Association (SGA) and the College Activities Office (CAO) are sponsoring a leadership retreat at Greenkill in Huguenot, NY from September 29 through October 1.

The retreat called B.E.A.R. (which stands for Barnard Encourages Achievement Retreat) is being planned by the SGA Vice President of Student Activities (VP SA) Elizabeth Berkowitz. Participants will leave campus at about 2pm on Friday and return around 2pm on Sunday.

"The retreat is designed to build leadership skills and includes workshops on the nuts and bolts of planning an event, managing a budget, and maintaining a successful organization," said Berkowitz.

The workshops will be run by student government members and by CAO representatives. The schedule also includes free time and social events.

Berkowitz said, "There will be square dancing, hiking, and canoeing."

Some of the workshops and all of the social events will be planned jointly with the Columbia leadership retreat which is also being held at Greenkill.

Berkowitz explained that the retreat is open to all Barnard students, not just those in leadership positions. The weekend, including transportation, cabin lodging, and meals, is free. The B.E.A.R. sign-up sheet is posted on the SGA office door in Lower Level McIntosh.

## WELCOME BACK SGA

by Jewel James

The Student Government Association (SGA) held their first meeting on Monday September 11 in the Sulzberger Parlor at 8 pm. The agenda followed the basic SGA meeting format with oral reports given by the Executive Board, the Representative Council, and Special Committees.

The Executive Board members, who are the President, Vice President of Student Government (VP SG), Vice President of Student Activities (VP SA), Treasurer, and the Officer of the Board (OTB) all gave reports concerning their present and future activities and projects. The Treasurer reported that club activity had decreased and that of the clubs that are active, not all have turned in their budgets for Fall '95.

The Representative Council gave reports of the same effect. The Representative Council members are the University Senators, the representatives to the Board of Trustees, the Columbia College Student Council (CCSC) liaison, the Engineering Student Council (ESC) liaison, Representatives at large, and Class Presidents. The Class Presidents were required to report on the projects which they are working on. These projects are geared toward bringing out spirit in the respective classes and/or bringing the classes together. Finally, oral reports were given by the Special Committees.

New business this week involved the Jewish Theater Ensemble. Last semester this club went to Earl Hall to receive funding. Earl Hall is where all political and religious groups are centered. However, the problem lies in the fact that the Jewish Theater Ensemble is not a religious group and the decision to move them off Barnard's campus was not made by SGA.

Because Barnard's SGA does not provide funding for strictly political or religious clubs, the Ensemble cannot receive funding from SGA. However, they would receive funding from the Student Governing Board (SGB) of Earl Hall (SGA contributes money to the SGB of Earl Hall). Last semester the Ensemble had difficulties in receiving their funds, so this semester they would like to return to the Barnard campus and be funded directly by SGA.

It is now up to the SGA to decide if the club is a religious organization. The Ensemble says that their club simply follows special rules (because of religious restrictions) so that Jewish students can participate. The club is open to anyone.

Announcements were brief and the meeting was adjourned. At the next meeting on September 18, SGA intends to look over the facts concerning the Jewish Theater Ensemble and hopefully come to a decision.

*Jewel James is a Barnard Junior and the Bulletin Correspondent to the Student Government.*

**Bulletin Correction:** In last week's issue the new Activities Coordinator was named incorrectly. The new coordinator is Stacey Bailey Robinson. The Bulletin regrets the error.

## Does Security Alert the Campus?

by Heidi Nasr

Despite the recent rash of security incidents in Morningside Heights area, not all Barnard students are equally informed about security conditions.

The Barnard Security office posts security alert flyers around campus. However, as of September 15, the placement of these flyers is not consistent.

In the Brooks, Hawill, Reid, Elliot and 616 Street dorms, the flyers are visible upon entrance to the dorms or their elevators. However, the flyers are not easily visible in the 600 West 116 Street dorm. Additionally, the glass encased Security bulletin board in Sulzberger contains only flyers from last semester.

There are no security alert flyers anywhere in the Lower Level of McInlosh Center, including the mailroom and the Commuter Lounge. The Security office will not distribute the alert flyers or any pamphlets on security procedures to students without authorization from Betty Weems, the Associate Director of Security.

Besides the Security alert posters, the Security office posts flyers for seminars on security tips. Flyers for the recent seminar "Traveling Safely on Transportation" were posted obviously in Brooks and Elliot, but not in other dorms.

Jennifer Hsia BC '98 said, "It's important but I don't feel it affects me personally. I'm pretty responsible when I take the trains."

"Now I've become immune to the fact that I'm surrounded by danger," said Nicole Melhof BC '97.

The feeling of immunity is dangerous. On September 6, 1995 at 1:10am, two Barnard students were robbed at gun point on 120 Street and Amsterdam Avenue. Although police later found that the gun was plastic, that may not be enough to allay the fears of Barnard students.

Jennifer Morrill BC '97 commented on the incident: "Well, yeah they (the students) were still robbed. Whether the gun was real or not, they thought it was."

Dorothy Bloniarz BC '98 said, "Living there (in Plimpton) I feel safe walking there. I feel unsafe. I wouldn't walk there after 11pm."

The Security office's efforts to increase campus security include the 4 SAFE hotline, an escort service. Barnard students can call if they are off campus between 11pm and 3pm and have no safe way of returning to the school.

Additionally, security call boxes, which are yellow for easy identification, are located in the tunnels, the Quad Cafe near the Sulzberger computer room, and in other places where a student might not have easy access to a phone.



A Barnard security guard patrols the campus. There are forty security guards on active duty at the college.

Because commuters are familiar with public transportation, they feel protected by their knowledge of the city.

Commuter Anne-Marie Vadiva BC '98, said, "I've gone home late before. I try not to be alone, but just as many people take the train as I do. I feel fine in this neighborhood."

Students can also use the Morningside Heights Shuttle Bus, which operates between 7pm and 2am each day and stops at select Columbia University buildings. The shuttle bus also stops at Barnard's Plimpton residence hall on 122 Street and Amsterdam Avenue. More information on possible security precautions can be found in front of the Security office on the first floor of Barnard Hall.

Heidi Nasr is a Barnard Sophomore and the Bulletin Features Editor.

# Securing Your Self Defense Options

by Kate McCaskie

On Wednesday September 6 at 11:00am two Barnard students were held at gunpoint and mugged on the corner of 120 Street and Amsterdam Avenue. Crimes like mugging, rape and murder are a harsh reality in New York City. Besides avoiding dark alleys and carrying mace or a safety alarm, many consider self defense the best form of resistance. Practicing different types of martial arts for self defense has become increasingly popular at Barnard and Columbia. Barnard women can take a self defense course to complete one or two of their semesters of required physical education. Columbia students can choose from Karate and Judo courses offered by the CU Physical Education Department.

At Columbia Sensei Bonnie Baker teaches Goju Ryu Karate, a traditional martial art that blends techniques from other forms including Jujitsu, Aikido, and the Monkey System. Sensei Baker has taken Karate for 33 years and taught for 20 years. 10 at Columbia. She remarked that when she first began Karate with the late Sensei Ron Teganashi she was his only female student, but by the late 70s other women began to appear in her classes. Similarly when she first began teaching at Columbia her students were mostly men. Her class has since become equally enrolled by women and men.

"Columbia University Karate classes have a family orientation," asserts Baker. She encourages women, children and even people with physical disabilities to try it out.

"Life is a gift and no one should be able to take you away from your purpose," said Baker.

She elaborates that Karate is a mental as well as a physical sport. It keeps you in top physical shape but it also keeps you spiritually aware."

When questioned about the practicality of Karate as a street defense for students, Baker asserted that "People who prey on others are cowards and putting up resistance is a deterrent" in response to whether or not women and men should resign to their assailants to possibly save their lives. Baker said "No one can say what you should do in a situation, but training increases your options."

Another martial art currently being

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**"Most women have been brought up with the idea that someone else will take care of them, and I would like to remind women that we have to learn to take responsibility for our own defense."**

---

**-- Pricilla Gilmore**

taught at Columbia is Kokikai Aikido. Founded by Sensei Shuji Maruyama, this modern Japanese martial art is described by the head instructor at CU, Sensei Gary Snyder as "a kinder, gentler martial art." At the first class of the year on Tuesday, September 12, Sensei Snyder and his returning students, including 4 women, demonstrated some of the exercises and moves of Kokikai Aikido while encouraging newcomers to join in for a light workout.

"People come to Aikido for three reasons," Snyder explains, "for self defense, for harmonizing of mind and body, and to tap into ki, or internal power."

He demonstrated with his students the concept that the relaxed state is the

strongest state and that weakness comes from tension created in our bodies.

He contrasted Aikido with other martial arts like Karate and Tae Kwon Do. He explained that the form is not dependent on physical strength like other martial arts. But rather it is dependent upon the development of your own center of strength.

"Aikido does not work in the traditional way," he commented. He said you must learn to take someone else's energy, embrace it in a loving way and subdue them.

"Aikido is not a sport, it is more like dance," said Sensei Snyder. Concerning with Sensei Baker's comments about who would benefit from classes, Sensei Snyder said one can grow continually in Aikido as you move on in life and invited anyone who wanted to try Aikido with a good heart to come to class.

"This is what we do for a week, month, year and lifetime," he explained.

Barnard College's Physical Education Department offers self defense courses taught by Pricilla Gilmore who has trained for 16 years in martial arts and taught for 10. Like Baker and Snyder, she emphasized that "martial arts is a lifestyle that has to be developed."

"Most women have been brought up with the idea that someone else will take care of them," Gilmore asserts, "and I would like to remind women that we have to learn to take responsibility for our own defense."

Gilmore described different levels of defense which begin with common sense and awareness and escalate to fighting back. She maintains that they are all habits which must be formed with



the proper training

"Good self defense courses teach avoidance. We don't want to fight if we don't have to," said Gilmore.

Gilmore opposes fighting for material possessions like money.

"I think every woman should know how to defend themselves," De affirmed.

cameras or jewelry. She stated that "you should only fight for your life or a loved one."

Although every situation is different, Gilmore said that once a personal decision to fight back is made, there must be no hesitation. Training is required to focus the mind on that commitment to fight back through relaxation and breathing techniques. She went on to assert the equal importance of mental and physical strength, by developing fitness you increase your efficiency of defense.

Snuba De, BC 98, agrees with the above instructors that martial arts is a discipline. A Black Belt of Jishinryu, De began martial arts training when she was only 10 years old after encouragement from her father. She was the only female in her class until about 5 years ago. As a high school senior, De taught a self defense workshop to create "an awareness that women are vulnerable in situations that they don't want to be in."

"I think every woman should know how to defend themselves," De affirmed.

She added, however, that it is foolish to think you can defend yourself in every situation after a self defense course. She emphasized the importance of the confidence gained from self defense courses.

Clearly there are practical reasons for students at Barnard and Columbia to take a self defense course.

Katie McCaske is a Barnard junior.

## WELL WOMAN Q&A

Dear Well Woman,

I'm what might be considered heavy. I don't really have a problem with it, in fact I think I'm attractive, but people keep telling me that I need to lose weight and diet for health reasons. But my doctor says I'm fine. Is it really unhealthy to be fat?

-- Bold and Beautiful

Dear Bold and Beautiful,

As a matter of fact it may be more unhealthy to diet than it is to maintain your weight. There are many myths that exist about being fat in this fat-phobic society. But the facts need to be sorted out. Feminist researcher Esther Rothblum outlines some important ones:

1. Fitness is not more prevalent among women than among men.
2. Fat people do not consume more calories than do non-fat people.
3. Dieting is not an effective way to lose weight.
4. Obesity is not always related to poor health.

Research has shown that dieting can be hazardous to your health. People who diet often "yo-yo" diet: their weight goes up and down with chronic dieting. Research confirms that people whose body weight yo-yos up and down often have a higher incidence of coronary heart disease than do people with relatively stable weight. (National Women's Health Network, May/June 1992). Consulting your doctor will help to clear up whether or not your weight is putting you at higher risk for any medical condition.

Beauty comes in all shapes and sizes, so if you've got it, flaunt it. Woman!

Dear Well-Woman,

This guy I just started dating recently has been getting jealous. He always asks me where I'm going, who I'm seeing, who I talk to on the phone, and he gets upset if I talk to other guys. Now he waits for me after class, and I never gave him my schedule. He just "shows up." At first I thought it was cute, but now I'm starting to think something's wrong. Is there a problem here, or am I overreacting?

-- Slightly Intimidated

Dear Slightly Intimidated,

You're not overreacting. Never doubt your instincts: those gut feelings inside that say "wait a minute, this doesn't feel right." He is being possessive and controlling, something that comes from his own insecurities and has nothing to do with you. I think you should talk to him, or even consider ending the relationship. If what he is doing makes you uncomfortable, something needs to change. It is possible that this behavior could get worse. Partners who become physically and sexually abusive in relationships usually start with this sort of behavior. I'm not saying that this will necessarily happen, but be aware of the possibility. If you need more information, contact the Well Woman Peer Education office at X43063 or stop by the office on the first floor of Hewitt. We also have drop-in hours every Tuesday night at Health Services from 5:00-7:30. There is always the option of making an appointment with Health Services to see one of the therapists.

Please feel free to leave questions in the box outside of the Peer Education office on the first floor of Hewitt. All questions are welcome.

## Isn't Every Barnard Student Her Own Kind of Women's Studies Scholar?

by Janna Robin

In high school I battled against stereotypes of feminists. Faculty pronounced me the Andrea Zuckerman of the school. No one saw me as the Kelly Taylor. The companion was okay. It was the impossibility of being a little of both that bothered me. The decision of who I was and what pigeon-hole I fit into was made for me. People are frightened by complexity and so they fall into the trap of stereotyping others and only seeing a small part of who they are.

Women's Studies courses fall into the same pattern of stereotyping that has followed women throughout history. Roles are strictly defined: pretty or smart mother or prostitute, girlfriend or friend, wife or lover.

Women's Studies sounds like a subject where that type of narrow definition doesn't exist, but in fact, it is equally restricting because in its exploration of feminism it loses sight of humanism. Too often students avoid women's studies classes out of the fear that one doesn't have a strong enough idea of feminism. And too often that strength is measured by how blind-sided one is to the complexity of ways there are to express being a proud, intelligent, and well-informed woman.

Women's Studies shouldn't have to exist as a separate discipline. I should be able, even expected, to learn as much about my gender in my "secular" classes as in others. And everyone else should learn these same things. Understanding and knowledge should not exist only at certain levels in certain classes and according to certain lesson plans.

Two good friends walked out of a class that is listed in Barnard's catalog as being under Women's Studies and Psychology. No other psychology

course is cross-listed. To my friends the class seemed strongly biased. It seemed to approach psychology of women from a strictly feminist perspective rather than from a variety of perspectives. In order to judge the value of the feminist points of view others have to be taught and evaluated. This is the kind of one-sided curriculum Barnard should choose to avoid. Colleges have the responsibility to expose students to a wide range of ideas, perhaps Barnard more than most schools because of its commitment to women's education and liberal arts education.

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**Why aren't women an obvious part of any class? It seems as though these problems conspire to stifle a liberal, comprehensive, gender-equal curriculum.**

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All summer I looked forward to a Modern Poetry course. I imagined myself studying Irving Plath, Eliot, Atwood, Piercy, Yeats, Pound, and Walker. The course should have been called "Modern Male Poetry." There is no Plath, Atwood, Piercy, or Walker. But "Modern Poetry" isn't targeted at men; it isn't cross-listed under male or even gender studies. If I want women in the syllabus, I have to take a "Women in Modern Poetry" class.

Why aren't there more women studied in a mainstream curriculum? Why aren't women an obvious part of any class? It seems as though these problems conspire to stifle a liberal, comprehensive, gender-equal curriculum. Some professors fail to incorporate women into the curriculum because "there's always Women's Studies for that." Feminism as an extension of Women's Studies will never be mainstreamed into our culture. This

way. What about the movement to incorporate multicultural and interdisciplinary perspectives into our education? Doesn't this reform make sense in reference to gender studies? The narrow appeal of Women's Studies perpetuates the divisive rule in which feminism has found itself. To be effective, women's studies needs to be cohesive and broad. It needs to naturally exist, not be an alienating and irreconcilable factor.

I want to sit in any class I take and learn about being a woman. I do not want this learning to be a product of a gender-specific course or class. It should be a direct facet of my education. Presently, the choices within Women's Studies are narrow, and so we learn in a vacuum. The narrow focus of Women's Studies and other departments constrict students' choices by making students choose between general content and the inclusion of women.

It is disheartening and disillusioning to have fought for something in high school that turned out to not be the real battle. We have to manipulate progressivism and knowledge within the infrastructure of the system before it will change. Our spokespersons have to be those who truly represent the ideals of feminism, not those who emerge because they fit into a pigeon hole of academia.

At Barnard, I am surrounded by faculty and peers who represent the women I want to learn from and be like. By the very fact that I chose this school and have faith in what it will teach me and give me, and what I will give to it, I show that I believe in "Women's Studies."

*Janna Robin is a Barnard sophomore.*

# Cocaine Use Increases in the '90s

by Diana Adams Ciardullo

The clock is ticking, eight hours until the Political Science paper is due and the computer screen is blank. The screen saver has been flashing psychotic flying toasters for thirty minutes straight. From the corner of the room a white powder is screaming. Its cry carries a promise of relief. Just one sniff.

Cocaine. It was big in the eighties; it gained fame as a "yuppie" drug favored by young executives in double-breasted suits trying not to trip on their rise up the corporate ladder. Mid-eighties it peaked and then its use and popularity declined until recently in the early nineties when it started to pick up again. Now exports maintain its back.

Cocaine is a sneaky drug. Many students who have tried the drug maintain that they never "planned" on using it, but that it just "happened." The drug induces a "euphonia-like" state and releases the user from any worries or concerns they had prior to taking the drug. This powerful mix of happiness and confidence led two Barnard students back to the drug after their initial experimentation.

"You just feel all good and like stimulated," one student said. She went on to explain the intense happiness she felt. "It's like everyone likes you." Eventually though, the high wears off and coming down brings back all of the problems and stress. With the returning stress and vivid memories of the "high" remaining, it's easy to see why people go back to the drug.

It's not entirely clear how prevalent the drug is on Barnard's campus; however, the two students interviewed said that the drug was decidedly available.

Is Barnard a haven for illicit drug use? One survey conducted by the

Harvard School of Public Health reported that 38.2% of Barnard students reported had used an illicit drug other than marijuana within the past year. The figure is shocking and inconsistent with the results of previous studies. A 1994 CORE random survey found that within the last year 5% of Barnard students had used cocaine and 2.3% had used the drug within the last thirty days. Another survey done by Southern Illinois University found that 6.1% of the students participating in the survey reported use within the past year.

The dramatic discrepancies in the studies' results call to question the accuracy of the Harvard study. More information such as the survey method and the technique for selecting survey participants is needed. Caution must be taken in over interpreting the results of these studies.

Several students voiced concern that Barnard is labeled as a "drug" school and proposed theories as to why drug use might be higher at Barnard than on other campuses. "Because drugs are so readily available in the city. I think a lot more students experiment than at other schools." One student commented,

Because of Barnard's location in New York City, more students have access to illicit drugs than on more rural campuses. "Let's face it," one student said, "we're in New York City. Within a ten block radius is any drug that anyone could ever want."

Students asked about their impressions of cocaine and cocaine users revealed surprising stereotypes. One student remarked that she was aware that some of her class mates were into the drug. She said, "You can tell who they are too; they are all majorly skinny and have black circles under their eyes." Cocaine users are not that easy to spot. However, their drug use does

not brand them with a scarlet letter. In fact, the drug's lure draws students from all sorts of backgrounds and users aren't restricted to one body type.

Shockingly, many students have come into contact with the drug, directly or indirectly. One Barnard sophomore relayed a story of how she was using the restroom in Ferns Booth Hall when an empty wall rolled into her stall from the neighboring stall where a young woman was snorting coke. Another student told of her shock when she found out that her roommate was using.

Discovering that a friend is using can be scary. It is important to keep in mind that there are many resources available at the campus and community level. ASAP director Andrea Spungen maintains that her policy and the school's policy reflect a concern for the student's welfare first and foremost above any type of "disciplinary action."

Spungen explained that her office operates much like an employee assistance program in a corporation: "[ASAP] is not connected anywhere; the rest of the college never knows." She went on to say that in matters of student affairs she is "very tight lipped." Students with questions and concerns should be aware of ASAP and certainly not afraid to utilize it.

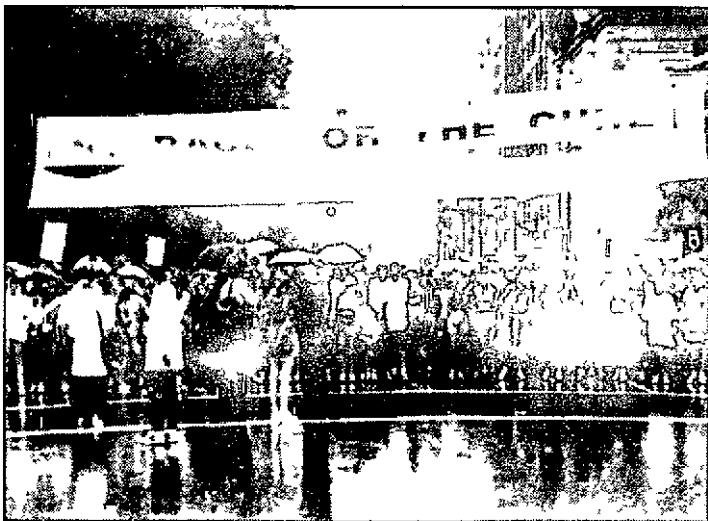
It is important that students and administration address the issue of illicit drug use. Students should recognize they have options when they are faced with illicit drugs and empower themselves to make healthy choices. If statistics and findings do nothing else, at least they spark discussion and generate open communication about issues of illicit drug use.

Diana Adams Ciardullo is a Barnard sophomore and the Bulletin Women's Issues Editor.

# Race for the Cure



The fifth annual Race for the Cure was held on September 17. This five kilometer race is now the second largest race in New York City after the New York City Marathon. The '94 event raised over \$200,000 for breast cancer research. Some of the groups supported by the event are the American Italian Cancer Foundation, St. Luke's Roosevelt Hospital Center, St. Rita's Center for Immigrant and Refugee Services, Women's Environment and Development Project, and the Guttman Breast Diagnostic Institute's Mobile Breast Cancer Screening Foundation.





**The flood gates were opened on Central Park West Sunday morning as thousands of women braved the wind and rain to run in the Susan G. Komen Breast Cancer Foundation's Race for the Cure. It was a**

*spectacle of moving devotion. Women huddled behind the 69th street crossing running in place to keep warm. They were running and walking for the future of cancer patients. Mothers were running for their daughters and granddaughters*



*who may one day have to face the words "You have breast cancer." Daughters were running for their mothers and grandmothers who have died from cancer. Cancer survivors were running for every woman*

*who faces the risk of cancer breast or otherwise so that one day the future of cancer treatment will reach the end of it's race and the annual 5K will be obsolete.*  
-Micah Roberts

# BANG BANG, Shoot Shoot:

## Spike Lee Does a Hood Movie

By Ann McCarthy

Desensitized as we are, it's pretty easy for filmmakers to make blood and guts violence pretty to look at and acceptable to laugh at (Remember "The Bonnie Question" in *Pulp Fiction*?) But from its beginning shots of young black men's bloody corpses, Spike Lee's *Clockers* repulses the viewer and scorns the media for making violence attractive.

The movie revolves around Strike (Mekhi Phifer), a young clocker (small time drug dealer) with an ulcer and an endearing and obviously symbolic weakness for toy trains. He sells crack in the Brooklyn projects for Rodney Little (Delroy Lindo), a low life who lures boys into selling by playing the role of father none of them have. Using this same kind of manipulation in addition promising that promote Strike from the playground benches to a better paying more respectable role in his business, Rodney coaxes Strike into killing an old associate. The associate is shot but it isn't clear whether Strike actually did it. Strike's brother confesses to the murder. Rocco (Harvey Keitel), a racist cop is certain that Strike is the killer and *mingue* ensues.

But the movie transcends being a murder mystery, instead attempts to give us a barrage of characters and sentiments that force us to consider stereotypes we have about the inner city. There is Andre, the black cop intended to be the role model for the young people of the area. He tries in vain to keep Shortie, a twelve year-old who idolizes the clockers away from Strike's influence. But we see the kind of competition community minded people are up against. All Andre has to offer the kids is some kind of stumbling



Regina Taylor and Mekhi in Spike Lee's *Clockers*. Photo by David Lee

club while Strike gives Shortie a haircut, lets him ride in his trendy car and gives him the virtual reality edition of "Gangsta," a shoot-em-up video game that serves as just one of Lee's attacks on the media.

The film's commentary on the glamorization of violence is present throughout. At the beginning Strike is arguing with the other clockers about whether Chuck D is the best rapper ever. Most of them insist that he isn't really hard core because he's never shot anyone and they prefer Dr. Dre and other "gangsta rappers." Later while Strike is contemplating shooting his first man, he goes to the bar where his brother hangs out, and the camera cuts to the bar's television screens showing a video of rappers brandishing big shiny "gats" looking all menacing.

Lee also takes on the mall liquor industry and is hilarious in his bit part as a construction worker who always shows up as a spectator at crime scenes drinking a 40 of the Bomb.

The central metaphor of *Clockers* is Strike's ulcer, which he tries to placate by drinking chocolate M&M's. The ulcer

causes him to cough up blood whenever he's under stress, which as the plot develops occurs pretty often. This metaphorically while so many people are bleeding from the outside, the seemingly apathetic Strike bleeds inside. This, along with his love of his train set helps make the audience sympathetic to him. The train set also serves as a symbol of his longing to get out of the environment that helped to make him a crack dealer. But one wonders if he ever did get out, where would he go? What prospects does any young person from the ghetto have? Thinking about these questions leads to some understanding of why the outlook of Strike and his peers is so frighteningly prevalent.

It is difficult to ever scratch the surface of the issues and emotions raised in *Clockers*. It could be argued that the film tries to do too much. Regardless, it is an incredibly moving and disturbing film that forces viewers to think about issues of violence and drugs.

Ann McCarthy is a Barnard J. Sophomore and BU's Arts Editor.

## Giving Voice to the Sylvia Plath/Ted Hughes Debate

by Catherine Pajak

In Janet Malcolm's work *The Silent Woman: Sylvia Plath and Ted Hughes* (Vintage Books \$12) Malcolm presents Plath's life and simultaneously analyzes the subjectivity of biography. Through analyzing a variety of sources, Malcolm discusses the nature of Plath's relationships with her writings and her husband Ted Hughes. Plath is famous for works such as *The Bell Jar* and "Ariel."

Malcolm does not merely interpret Plath's madness or regurgitate known facts about her life. She does not give us a summation on Plath; this quality is her great accomplishment. Malcolm proves to her readers that a biography cannot be an answer. A biography merely offers an interpretation, not the truth. The biographer can only attempt to discriminate between the "testimonies of witnesses."

To reveal the biographer's difficulty in discerning a truth, Malcolm brings the reader with her on her journey through England to meet the notable characters in the Plath legend. The casual conversational tone of these passages is outstanding but somewhat unbelievable. Among others, Malcolm visits Olwyn Hughes, authors Anne Stevenson, Jacqueline Rose, Elizabeth Compton Sigmund, and the last person to see Plath before she killed herself, Trevor Thomas. Malcolm even brings the reader on her non visit to Ted Hughes: her taxi ride just to see where he lives (Ted Hughes does not speak directly with interviewers but has sent letters to writers who discuss Plath.)

Malcolm's analysis begins with her exploration of how "the child plump and golden in America" became the woman thin and white in Europe who wrote poems like *Lady Lazarus* and *Daddy*.

Malcolm defines this transition as an "enigma of literary history — one that is at the heart of the nervous energy that drives the Plath biographical enterprise: one of the holds that the Plath legend continues to exert over our imagination. The Plath legend defines Malcolm's argument about the inherent nature of biography: subjective and distorted."

Malcolm compares the two

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### The Plath legend defines Malcolm's argument about the inherent nature of biography: subjective and distorted

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divergent groups of writings on Plath. (To greatly vulgarize the Sylvia Plath/Ted Hughes debate, the pro Sylvia position can be generalized as seeing Plath as a victim driven "crazier" by Ted Hughes' harsh treatment and the Pro Hughes debate can be summarized as seeing Sylvia as a perpetually self-tormented artist who saw herself as the "heroine of a great drama.") Malcolm focuses on Anne Stevenson's *Bitter Fame*. This work received harsh criticism because of its bias against Plath and the seeming collaboration between Stevenson and Olwyn Hughes, Ted Hughes' sister.

As literary executor of the Plath estate until 1991, Olwyn Hughes controlled the rights to Plath's works and had the power to deny permission to quote from her works. Malcolm cites correspondence and interviews that she had with prominent Plath scholars to illustrate that Olwyn used her power over quoting rights to influence the way her brother was portrayed. By further quoting both Plath's and Ted Hughes' literary works, Malcolm adds texture and intrigue to her work. Malcolm's appropriate usage of oral-written

primary and secondary sources strengthens her assertions and pulls the reader into the Plath legend.

More than just criticizing and providing background on existing works, Malcolm presents her own view on Plath. To avoid giving the reader a simplistic catalog of occurrences in Plath's life, Malcolm carefully selects particular seemingly minute incidents to discuss. Here again Malcolm, by offering various interpretations of these events, illustrates how the Plath legend was constructed by those who took sides in the Plath/Hughes debate.

Malcolm readily admits her own prejudice in the Plath/Hughes debate. Even though her sympathies lie with Hughes, she acknowledges that her case is weak and cites evidence contrary to her opinion. By stating her subjectivity, Malcolm admits her motive and becomes more persuasive in doing so. Further, Malcolm's discussions of interesting literary phenomena, such as the "genre of the unsent letter" — the difference in writing about the living and the dead and the "lendentious" instrument of paraphrase, make her scholarly research approachable and personally relevant.

A great asset of *The Silent Woman* is that it brings the reader into the debate surrounding the Plath legend and intrigues the reader to know even more about the intricacies of the Plath/Hughes debate. The book makes much of the work done on Plath accessible in a concise, engaging, readable manner. *The Silent Woman* can be enjoyed by not just the Plath connoisseurs who know all of Malcolm's obscure references, but by all who possess a sense of historical literary imagination. Catherine Pajak is a *Barnard Junior* and a *Bulletin Editor in Chief*.



by Anne Washburn

Communicative personal mutual physical and spiritual — the tattoo. What is possibly the oldest art form of humankind experiences its first historical retrospective at the Drawing Center September from 17 through November 11 at an exhibit entitled *Pierced Heats and True Love A Century of Drawings for Tattoos*.

The extensive exhibit of tattoo drawings features the work of over 60 tattoo artists in hundreds of drawings and photographs. The documentation in the historic survey exhibit ranges from the late 1800s to present day tattoo trends. Don Ed Hardy, an organizer of the exhibit, established his love of fine art at the San Francisco Institute of Art and is a renowned tattoo artist. According to Hardy, the tattoo clientele has become more sophisticated and the tattoo "has lost most of its stigma and gained a more legitimate reputation in the main stream."

Hardy became involved with the project three years ago when he was approached by the Director of the Drawing Center, Ann Philbin. The original show was intended to demonstrate the contemporary trends of tattoo art. Through the development of the exhibition, Hardy, Philbin and James Elaine, a member of the Program Advisory Committee, realized the depth and variety of tattoo history

## THE DRAWING GALLERY EXHIBITS HISTORIC TATTOO COLLECTION

Using contributions from private collections, the organizers expanded the project to include historical work from a global perspective. Works include finished drawings, sketchbooks and rough studies for tattoos from America, Europe and Asia.

The cultural influence of Asia is integral to the history of the tattoo. A significant artist featured in the show, Sailor Jerry Collins, fused Asian forms with the western seafaring tradition and brought about the modern era of tattoos during the 1930s. Direct contributions by Japanese artists are also included in the show. To create their work, several Japanese tattoo masters use traditional hand tools. These tools represent a 200 year unbroken tradition in Japanese style art. The lineage of early American "folk art" designs can be directly attributed to the Japanese tradition and are included in the show.

Innovations of modern design and minor changes in technology cause the current trends in tattoo art. Although new designs and freedoms are evident in the industry, the present day popularity is attributed to a "tattoo renaissance." According to Hardy, "over the last ten years, the body has become a critical focus in society and there is a defined philosophy of aesthetics." Hardy attributes the popularity of tattoo art to the "personal nature of the act." He goes on to say that tattoos are unique in that they are permanent souvenirs of life's treasures and yet represent the relationship between the artist and the client.

One objective of the show, which is the first of its kind, is to gain recognition from the fine arts community. By displaying the drawings as if they were in a museum, the artists

offer us a perspective that is removed from their natural habitat, the tattoo parlor. According to Hardy, "with the scrutiny of the museum format, the arts community will realize the power, elegance and history of the tattoo, both through the exhibition of private historical collections and through modern work."

Don Ed Hardy has spent three years organizing what is the "fruit" of the Tattoo exhibit at the Drawing Center. He views the issue of tattoo as an art from an artist's perspective and is concerned that the work will not be appreciated from the "fine art" standpoint. He wants the public to gain an understanding of the personal, spiritual nature of the tattoo.

Hardy said, "I think that the tattoo is a unique collaboration by its nature. It maintains a submerged context in a secret parallel universe with all other art forms."

Anne Washburn is a *Barnard Sophomore* and a *Bulletin Editor in Chief*.



Don Ed Hardy and a focal point of the exhibit, the "Tattoo of Queens"



## IF YOU GO...



The Drawing Center is located at 35 Wooster Street in SoHo, one and a half blocks north of Canal Street between Grand and Broome. Take the N, R, 6, 1, C, E, or A to Canal Street. The hours are Tuesday, Thursday, Friday 10am to 6pm, Wednesday 10am-8pm, Saturday 11am-6pm. The Drawing Center is closed Sunday and Monday. Optional donation \$2.

### Special Events

**Lecture:** Don Ed Hardy, "Tattooing in Japan: Tradition and Innovation," Thursday, September 21, 7pm, \$5

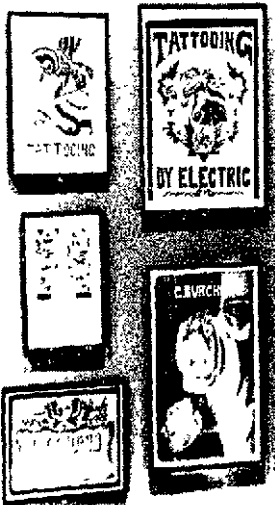
**Film Screening.** *Stoney Knows How* by Alan Govenar and Bruce "Pacho" Lane (29 minutes), with a talk by Alan Govenar, Tuesday, October 10, 7pm, \$5.

### Panel Discussion "Traditions and Transitions:

Tattooing in the Late Twentieth Century," Panelists include: Andrea Juno (editor of *Re/Search*), Michael McCabe (tattooer and tattoo historian), Ben V. Olguin (Assistant Professor of English, Cornell University), and Moderator Andrew Ross (Director, American Studies, New York University); Thursday, October 19, 7pm, \$7

**Wednesday Videos:** Every Wednesday (except September 27 and October 18) will be an ongoing program including *Tattoo City* by Emika Omori, *Stoney Knows How* by Alan Govenar and Bruce "Pacho" Lane, and *Forever Yes, Art of the New Tattoo* by Cat Gwynn, Wednesdays, 6-8pm, free

The Drawing Center's promotional brochure states its mission: "The Drawing Center is the only not-for-profit institution in the country to focus solely on the exhibition of drawings, both contemporary and historic. It was established in 1976 to provide opportunities for emerging and under-recognized artists, to demonstrate the significance and diversity of drawings throughout history; and to stimulate public dialogue on issues of arts and culture



Selections from the exhibit *Pierced Heats and True Love: A Century of Drawings for Tattoos*

## Revived Alcott Manuscript Has Little New to Offer

by Sara Biggs

"Its publication after lying untouched for the last quarter of a century marks a new page in literary history." Thus reads the jacket flap of Louisa May Alcott's manuscript *A Long Fatal Love Chase* newly published by Random House. The commentator goes on to describe the novel as "remarkable for its portrayal of the sensuality and spirit of its Victorian heroine."

One of several novels penned by Alcott before she achieved commercial success with the novel *Little Women* in 1868, *A Long Fatal Love Chase* sat without a publisher until well after Alcott's death in 1888. The original manuscript was then put through a series of revisions in an attempt to make it less "sensational." The changes to the original text are visible in an abridged version of the tale entitled *Fair Rosamond*, which is available in the Houghton Library at Harvard University.

At the end of the manuscript publisher Kent Bicknell notes that "his intent has been to restore the original more vibrant text that Louisa submitted."

Although I would hesitate to question the admirability of such a goal on the part of Bicknell, several questions immediately occurred to me at the end of my reading.

First, if the newly published text does indeed mark a new page in literary history, what are we to assume that page says?

Second, what social or artistic DIVERSIONARY value does the novel have for an audience in the year 1995?

Alcott's *Long Fatal Love Chase* deals with the plight of the fair Rosamond, a young orphan living with her Grandfather in the English countryside. Rosemond's dull and

shattered life is greatly altered by the arrival of Philip Tempest, a friend of her grandfather. We are immediately granted some clumsy foreshadowing in the characterization of Tempest as Alcott makes some comparisons between his appearance and that of Mephistopheles (the Devil) whose framed picture is hanging in the hallway.

**Current literature may be both dangerous and controversial in its potential to upset the status quo.**

The secretive and "devilish" Tempest (no pun intended) eventually succeeds in wooing the young and ripe Rosamond away with him. They marry at sea and then run off to gallivant in foreign lands.

The scene reopens on their life of wedded bliss. Alcott makes a graceful transition in time and location with the following line:

"More than a year since you stole me like a pirate, Philip, how short the time seems, and how happy!"

Life continues happily for the couple until the rotting core of Tempest's

glittering life of leisure is revealed. After a series of horrifying realizations of the despicable nature of her mate, a greatly disillusioned Rosamond flees her palatial bridal home. Hence the "long fatal love chase" begins.

What purpose does the text serve? The author seems to be searching for a tangible plot. As the love chase begins, Alcott's prose begins to take on the tone of a biblical tale or moral fable. Tempest chases Rosamond across Europe while dangling enticements of a life of luxury and leisure. He claims his only desire is to serve as her husband, lover, and master.

She simultaneously rejects and desires to accept these offers. Resisting temptation time and time again, she steadfastly refuses to become his wife and companion once more. Her reasons for this decision are somewhat nebulous, though I gathered they had something to do with female pride and modesty. Also, Rosamond has high regard for the qualities of godliness and goodness which Tempest does not possess.

With what seems like a perfect eye for dogma, Alcott seems to incorporate every aspect of good Christian morality with a particular emphasis on the value of self sacrifice.

A novel such as this may have easily had more historical bearing when it was written than it does now (at least I should hope it did). From that angle, it isn't so surprising that it could not find an audience in the nineteenth century when it may have had some relevance.

Current literature may be both dangerous and controversial in its potential to upset the status quo. However, if we accept the assumption that reality is momentary and constantly in flux, we also realize that if held onto long enough, a piece of literature will

**Such is the case with Alcott's *Long Fatal Love Chase*. Whatever comfort the novel might once have brought to a different audience, it is not engaging according to modern standards.**

lose a great deal, if not all, of whatever vitality it once had. When this happens, the reader is left with banality — a carcass, rather than a living, breathing piece of art.

Such is the case with Alcott's *Long Fatal Love Chase*. Whatever comfort the novel might once have brought to a different audience, it is not engaging according to modern standards.

**We are left with what appears today to be a maudlin and superficial text, lacking even sufficient sex and violence for today's readership.**

We are left with what appears today to be a maudlin and superficial text, lacking even sufficient sex and violence for today's readership. We are also given a series of moral messages so outdated that they lack the power to either provoke or persuade.

I have no doubt that Alcott, who was a vehement supporter of women's rights, wrote about her sphere of knowledge with all the artistic integrity that she possessed. My impression of the book in no way alters my admiration for her as a writer and a thinker.

What I am left to wonder is the following: What could prompt those in the publishing world — an industry that carries so much responsibility for the culture and education of the people, to publish an arcane (and, arguably poorly written) romance from the civil war era, rather than one of the many pieces of work that might have some pertinence to the present situation of the American community, and to our future?

Sara Biggs is a Barnard First-Year

## TEXAS THIRTEEN: LOOKING TO GET THEIR DUE

by Naomi de Silva

"San Antonio's last hit band was the Sir Doug Quintet back in 1967, and people here don't believe that you can actually make it," says Chris Smart, co-founder of Thirteen. "But there's no place we'd rather be from."

Indeed, Thirteen has stuck out like a beacon of hope in a relatively stagnant musical community since its very formation in 1991, when Smart joined forces with John Martin. Though the group went through some changes by adding drummer Jason Garner and bassist Chris Brinkley, both in the fold by late '93, Thirteen still managed a high profile in its infancy thanks in part to a few good breaks.

Any time I hear a tune from Thirteen, I wonder why the band is not signed yet. Their raw talent always leaves me awestruck. Thirteen is on the verge of something big.

Thirteen hails from San Antonio, Texas and is comprised of Chris Smart (vocals, guitars), John Martin (vocals, lead guitars), Chris Brinkley (bass), and Jason Garner (drums). Lead singer Chris Smart recalls the band's beginning on a recent phone call: "We were all in separate bands, but were all friends. All of our bands fell apart at the correct time and we decided to play together. I guess it all came together at the right time!"

Last year, the band was chosen to record two singles "Alcohol Funny Car" and "Nicotine" released in December on IRS Records. The CD entitled *Six Sided Single*, was the first release of a series of CD's to be released by IRS. Each disc contains two singles from three unsigned acts.

"The IRS release has gotten us more credibility as a band. We have more commercial as well as

college airplay. The CD is sold out in all stores down here. I guess we are being taken more seriously as a band and are getting more attention," explained Smart.

Their sound can be categorized as pop-alternative and their songs are marked by lyrical proficiency.

"John and I write our own stuff and then we get together. We suggest improvements and then bring it to the band. Each guy adds his own style to produce our sound," said Smart.

The band members each contribute to create an original style with powerful guitar and bass distortion with catchy pop hooks.

The band would like to play with fellow alternative acts Flap, Veruca Salt, and The Posies. The band is no stranger to music conferences. They have appeared at College Music Jamboree (CMJ), New Music Seminar, and South By Southwest. I had the pleasure of catching three of Thirteen's live shows during the CMJ Music Marathon last weekend. Thirteen recently finished touring the east coast and are currently recording new material in San Antonio. The band will then gear up for a major assault on the west coast including stops in Los Angeles and San Francisco.

Thirteen is a band that radiates energy live. They sound excellent both live and recorded. Their ?? features two favorites "There's Something You Should Know" and "I Dig Trains." Two recent additions to their line up are "Correct" and "She Needs Me." Both base laden tunes are filled with hooks and heavy rhythms.

Stand up and take notice. This band is going to be BIG soon.

Naomi de Silva is a Barnard Junior and Bulletin Commentary Editor.

# FRIDAY NIGHT LIVE

by Stephanie M. Kartalopoulos

Three virtually unknown bands *Fur*, *Cash Registers* and *Trick Babys* played for a small but responsive audience at WBAR's (Barnard's radio station) Fall Kick Off concert on Friday September 15 in Ferns Booth Hall. I had the unique chance to interview each band and enjoy their performances.

## WARMIN UP TO FUR

Fur has been together for a little over three years. Their first start at a New Year's Eve party where their friends were performing. Holly, the lead singer, said that she didn't want to be sitting watching. Let's make a band.

The name, Holly just thought of it. I would think of these words, and I thought of Fur. Fur feels real good.

When Fur chose their name, there were no thoughts of political correctness in a world where people could look at "fur" and think of it as an overly feminine thing or an outright political statement on the fur industry. Holly explained that it was all very innocent.

Everything fantastic about life—beautiful things, great things—that's what's about, she continued. Fur likes to sing about amazing people and the everyday things that move them. And as Holly exclaimed, Joy and happiness is their aim and their ultimate style. Holly can only write about things that she really cares about. Unless she feels the song within her, she can not get excited. If the song is not exciting to her, the whole process of recording and performing becomes almost mechanical and ends up rather tedious and pointless.

Fur frequents such clubs as CBGBs and Irving Plaza and enjoys playing with such artists as The Cult, Social Distortion, and Wayne Kramer.

## CHECKIN' OUT THE CASH REGISTERS

While Fur classifies their music as an interesting combination of pop and rock, Cash Registers label their music as punk rock. John Berdik, All-ways Culture and vocals, describes his music as a cross between P. Diddy, F. M. and Brady Bunch Babies, but were no cooler enough for the Brady Bunch.

When it comes to writing songs, John claims that when I eat pizza, things come after that. John writes about anything, from duct tape to rat poison, all things and subjects that come to his mind. He also claims that their songs are fun.

*Cash Registers* do not anticipate recording an actual album with many songs. They are happy releasing singles and playing in clubs such as Continental and CBGBs.

## TREATIN WITH TRICK BABYS

When members of the *Trick Babys* formed their band five years ago, they do not talk to each other. They just hoped that there would be a magical chemistry and musical capability for this group to work.

*Trick Babys* describe their music as a punk band that does some slow blues numbers. Lynne, the lead singer, feels that the seventies punk music, with which they grew up, has a definite influence on their style.

His group does have their ultimate dream of becoming famous. Lynne fantasizes of having this big wrestler body guard around me all the time. Brett feels that great fame will not ruin the character of this group; they have a strong work ethic and have enough maturity to not get all wrapped up in the glitz of MTV and radio overplay.



Cash Registers performing live on stage at WBAR 87.9 FM.



## RUSTLIN' FEATHERS AT THE PLUCK

Each group seems confident in their abilities and works hard to develop their talent. These characteristics are definitely evident in their performance. Each group seemed to have fun on stage.

Cash Registers ripped into their set with overwhelming energy and really got the crowd going. Bendik let himself become one with his music. "Lisa" sounded as great live as it sounds popped into my stereo.

Fur has an incredible stage presence. When Holy sings she lets her music become who she is. There was not one inch of stage she didn't explore. Although her voice and Fur's style is more immature than the other groups, Fur received the best response from the crowd. The pop influence is evident in the invigorating drum beat. It seemed like just about everyone was hopping, and Amy

who didn't get pumped up by Cash Registers definitely became energized by Fur. It was hard not to.

Then came Trick Babys. Mitro's skilled performance on the guitar captivated the crowd. He cast his spell with the opening notes of their first song, then Lynne began to sing. Wrapped in her wild red feathered boa, Lynne sang her heart out. There is this unmistakable depth and maturity to her voice that can not justly be described. The audience tuned in. Trick Babys were phenomenal.

This was definitely an event to get everyone psyched for local talent and performances during the year. All can say is that anyone who didn't go to the Pluck missed out on a great concert. Can't wait until the next one.

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## Sharing a Well Kept Secret...

by Stephanie M. Kartalopoulos

As a First Year student each day brings experiences that I would not have expected in a million years. My first few days at Barnard were especially anxiety filled.

I didn't know what to expect with each new face and each moment and definitely didn't know what to expect the first time I popped Jane Kelly Williams' new CD *Tapping the Wheel* into my stereo.

"Horizon" the first song, began with a certain mellowness that I can not justly describe and have rarely found in most of today's music. The words completely filled my spirit — "Everybody needs a horizon/ everybody needs a skyline for their soul/ take a snapshot/ memorize what you've got/ everybody needs a horizon." This song about finding your inner serenity and keeping your chin up when things get a little too freaky totally got me hooked. I felt a little less lonely and I had to hear more.

Each song on *Tapping the Wheel* is more entrancing than the one before it. Just tuning into her background music puts me into Jane Kelly Williams' spell.

Jane's interest in music started when she was a young child sitting in the church of her hometown of Newman, Georgia. Jane thought that the hymns were written by God. Around the age of ten Jane began to realize that songs were written by people as expressions of their emotions and ideas. Jane got a guitar and started to let her feelings and thoughts take the form of music. And her voice there was this pure honest raw clarity that is worthy of being called beautiful and angelic.

One of my favorite songs on *Tapping the Wheel* is "15 Seconds of Grace." In this song a cross section of people from various ethnic backgrounds

are riding an elevator from the subway to the street. For fifteen short seconds a Spaniard, a Frenchman and a Muslim sincerely greet each other in their respective languages and feel some sort of a unifying bond. These same people also know that once they leave this elevator they will continue with their lives as if they never even met. Jane Kelly Williams explains that this song is about letting go of things that keep us apart.

Listening to Jane's music is truly a spiritual experience. Her songs are soulful and reflective and her style is unique. Rather than trying to be controversial or political, Jane seeks to recreate life experiences and emotions.

If you want to hear Jane Kelly Williams do not expect to hear her on Z 100 or HOT 97. She has remained "clean" thus far from pre-adolescents seeking popularity by listening to certain musical artists (the group I like to call the MTV Generation) and the act of

being overplayed by various radio stations.

Jane grabbed my attention immediately as a diamond in the rough. A good part of the music I have encountered has been tainted by trendy radio stations. Audiences who do not let their souls become a part of the music and do not care to find its beauty.

It is hard to listen to Jane's music and not feel an emotional connection. It is hard to listen to her music and not be able to hear beauty in her voice. It is hard to listen to Jane's simplistic music and not want to become a part of it as it has become a part of you. It is hard to listen to Jane Kelly Williams and not be mesmerized.

I strongly urge anyone looking for relaxing music, pure art, and raw simple beauty to grab *Tapping the Wheel* by Jane Kelly Williams.

Stephanie M. Kartalopoulos is a Barnard First Year.



Jane Kelly Williams

# TRANSFER STUDENT DISILLUSIONED

by Ali Kapelow

Hail to Barnard the college I idealized in my mind! As a transfer student I placed glamorous expectations on my future experiences here. Incredibly enough, my dream vision of Barnard College was almost completely crushed.

The students are sophisticated and intelligent. They smile and introduce themselves. When I was moving in, orientation leaders were both helpful and friendly. New York City provides boundless opportunities for adventure. What drives me mad is the inefficient, outdated system encountered during registration and program filing for transfer students.

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I spent my first academic week at Barnard holding my breath through each class, turning blue, until the professors declared that there was room for me.

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I found out during the first week of classes that although 31 points of credit were transferred, my advisor did not know which, if any, requirements they qualified for. I needed to scrounge up old syllabi and work from classes I took at my previous school and show them to each corresponding department so that I might petition to have the credit accepted. Why couldn't Barnard, after accepting and receiving my final transcript, have sent me a letter explaining that I would need these materials upon arrival in the fall?

In addition, no one explained the difference between registration and program filing for transfer students. I knew there was a distinct difference between the two. However, I did not fully understand what that specific difference was until after I had completed registration. Registration is to alert the school of your presence. Program filing is the recognition of the Registrar that you have successfully coerced your way into all of the classes you need for the semester.

At first, the idea of sitting in on all of the classes I was interested in seemed intriguing. This was a way to sample Barnard in all of its glory. I could simply choose the classes that appealed to me the most. I felt a bit disorganized and vulnerable, but pushed away my usual over-prepared tendencies and put my faith into the Barnard system.

Hail! The joke was clearly on me. I spent my first academic week at Barnard holding my breath through each class, turning blue, until the professors declared, "Hail, there was room

for me. You had to compete for space with First Years, other transfers, and upperclassmen on waiting lists.

I found that transfers are in a special predicament because First Years have the advantage of signing up for their classes as do upperclasswomen. Transfers compete for space in every class they need to take. I can't believe that I am having a problem getting into the classes I want when I went from a school of 20,000 to a school of 2,000! I never got rejected from a class in my old college. Never once did I not know what my schedule was or have a problem finding books. Currently, I am beginning the second academic week and have managed to find one of the fourteen books I need this semester and I still don't know what my final schedule will be.

What irked me most in my transfer experience was registration for the Physical Education requirement. Fliers were posted and put in mailboxes stating that sign-up would be held at 7:30 Thursday, September 8, in the Barnard Gym. When I arrived at 6:45, I joined the line. There were already four hundred women ahead of me. I waited for forty-five minutes until I spoke with one of the students coordinating the event. She suggested I wait until second semester since my top choices were very popular and probably wouldn't be available by the time my place in the line came up. I left in a huff and went to chew out my RA for pleasure.

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I can't believe that I am having a problem getting into the classes I want when I went from a school of 20,000 to a school of 2,000!

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Barnard is the only school I want to attend. Barnard has so much to offer and I am thrilled to be a part of it. However, I cannot forgive the sheer inefficiency, inconsideration, and stupidity of registration and program filing. My recommendation to the Barnard administration is simple: Do the Physical Education registration through a computer. Have transfer students register by mail over the summer! This way the faculty will know who wants to take yoga and who wants to bowl so that everyone can be accommodated instead of frustrated. While the Orientation program strove to make me feel at home, the academic disorganization has left me feeling both tumultuous and disheveled.

Ali Kapelow is a Barnard sophomore.

The Simpson Trial

# The Legal System at its Best?

by Jennifer Morrill

The O J Simpson trial has been an ongoing controversy in this country for the past year giving rise to questions pertaining to what role the legal system lawyers fame and money play in the defense of an accused American. No one aside from O J and perhaps his extremely well paid lawyers know if he is guilty of killing Nicole Brown Simpson and Ron Goldman. I do not believe that anyone will know even after the trial has run its course. Perhaps the reason the trial is taking such a long time is because it is not a trial solely to determine O J's guilt or innocence but rather a trial defining the rights of the wealthy and poor in the legal system.

O J a man of wealth and status is on trial for the murder of two people. Because he is financially secure he has hired some of the best attorneys in the nation for his defense. Many Americans including myself believe that he will be acquitted despite the fact that his lawyers have not provided a shred of evidence to leave a cause for reasonable doubt in the minds of the jurors. Many Americans who believe that O J will be acquitted also believe that he will be unjustly acquitted. A guilty man will walk free. O J and other wealthy Americans hold the justice system in the palm of their hands. They have earned their money right? Should they not be allowed the best defense that money can buy?

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**The reason the trial is taking such a long time is because it is not a trial solely to determine Simpson's guilt or innocence, but rather a trial defining the rights of the wealthy and poor in the legal system.**

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The truth of the matter is that until lawyers work for the law instead of the money the inequalities of the legal system will remain. Perhaps the legal system is just a reflection of the way our country works money is the foundation for success. This is evident in cases involving wealthy citizens such as Robert Chambers or Clause Van Bulow. So if O J walks free how will this outcome affect the citizens of this country? Is the legal system about equality and justice for all Americans? If so is it fair that the wealthy are able to buy a better defense?

Those who are not able to buy a defense are not only the unemployed or welfare recipients but the majority of Americans in this country. I speak of the hardworking blue

colored laborers and those who may not have been fortunate enough to get a college education or a football scholarship. I speak of those noble Americans who have put social service ahead of wealth when choosing a career. Some Americans are not quite wealthy enough to afford a "dream team" defense. What kind of defense can the legal system guarantee them?

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**Imagine if O J were a school teacher in Los Angeles.**

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Imagine that O J were a school teacher in Los Angeles just an average American who felt that education was a good thing something young people need in order to excel in life. However he makes very little money. One summer day his ex wife and her boyfriend are killed murdered in cold blood. He is the prime suspect and goes to trial for murder. Do you believe that the trial would still be in session over one hundred and fifty days later? Do you think he would have a chance of being acquitted with such overwhelming evidence against him? Would the national media have spent endless hours informing the nation of the daily progression of the trial? Do you think the LA Police Department would have allowed the car chase to have lasted as long as it did?

The media has been extremely powerful in influencing the national sentiment toward O J. Many newspapers and magazines radio stations television talk shows and news programs have spent hours updating the public while creating sympathy for the victims—building a tension between the citizenry and the suspect. Although not all of the media's portrayal of the case has leaned toward a guilty verdict for O J most have. Whether hosting interviews with the grieving family members showing O J with his inexpressive face or just devoting any time at all to the case it is a focal point in the media every day. His wealth and fame has not only provided him with a incomparable defense team but it has also allowed him to become the topic of dinner conversations all across the country.

What will the O J case show the nation? That depends largely on what Judge Ito and the jurors decide in time. Regardless of the court's decision the outcome will demonstrate how fame and wealth allow for fortunate citizens to receive a better defense and a greater chance for acquittal. Everyone is guaranteed a fair trial with representation. Everyone however is not guaranteed equal representation. Jennifer Morrill is a Bamarck Jun or



## Taryn In Bed

## Freaky Like Me

by Taryn Roeder

It's the third night of school and the boys on my hall are playing basketball in the corridor again. When I go out to grab a cup of midnight coffee, I mock-scold them: "What's all this bouncing out here?" The shorter one looks flustered. "Oh, we're just uh... playing basketball." Yeah, says the other one, and they retreat back into their room. Man, I hate it when people can't handle me. What are you doing? I want to call after them. I just gave you an opportunity to flirt with me!

I never mean to freak men out; it's just something that happens. Being frantically and being freaky are separated by a thin line, and I don't always know where that line is.

"If we got married and had kids, I bet we'd be the freak parents," a guy I dated this summer told me. "Can I, you, just see our kids saying, 'raw man, let's go to your house. Our parents are too weird.' I'm not weird," I told him—this long-haired hippie-type boy who wore dresses—you should talk. Is what I want to say. "Taryn," he told me, "you speak a language of your own invention, and every other word out of your mouth is boogie. Do you think that's normal?"

I hate it when guys I date make astute observations about me.

I hate it even more that once you get a reputation for something, you can't get rid of it. It's like driving, you know? I mean, I got a speeding ticket in August, and because I've already had one warning for speeding and one tiny sideswiping accident when I first learned how to drive, and okay fine, because I totaled my family's Volvo last spring, now I'm considered an official Bad Driver. It could take years to outgrow that label!

It's like this: why get punished in the present for things you've done in the past? Example: There's a guy I used to stalk last year, not dangerously, I tell him random facts over his cup of soup in Tom's or stare at him seductively on the street. Saturday night, I'm at a party, and he shows up. I'm not going to ignore him. I know him. He spots me and practically spins out of the room. "Could you chill, I want to say I'm not a freak, please. I am so over you." My friend Mary, watching the whole scene, leans over and breathes: "Wow, Men really fear you on this campus."

My mouth works quicker than my mind, so I say these more things at inopportune moments. Picture this: a dark bedroom in the basement. Boy and Girl sit on the bed. So,

desperately trying to be suave says, well, I definitely think you're one of the coolest chicks I've ever met. Girl, in typical not-thinking-before-she-speaks manner says, you better think so, I mean I'm going to give you bootie ng! Boys stunned. Girl feels like a freak, and the romantic moment is over.

That wasn't such a strange thing to say to the boy in the bedroom, just spontaneous (and it turned out to be a damn good night in any case). Maybe this is a question of self-definition. Maybe I'm not a freak after all, but instead a spontaneous, crazy girl. I only want to be careful that I remain in control of my freakiness, instead of letting it control me.

Besides, a lot of people are strange. Just the other day, I was waiting for the subway down at South Ferry with Becca when we were approached by an old, dinged-up man.

"HAVE YOU REPENTED?" he demanded. I love New York.

"Do you think being a good person will get you through the pearly gates of heaven?" he asked. "Do you think belief in the wafer will get you into God's kingdom?"

And people call me a freak?

"The only way to be saved," he continued, "is to repent. You've got to say, 'I'm a heathen! I'm a sinner! You've got to say, 'I have sinned!'"

started giggling and leaned over to Becca. "I'm a loser," I said. "I suck."

The man glanced at us. "What is a sinner? Well, what is a sin?" Fornication is a sin. Becca looked at me, and we both lost it. The man gazed at us with eyes of black ice. We tried to compose ourselves. "Oh, Friends," he said, "will you be laughing in HELL? When you fall off that subway platform today and get BRUTALLY MUTILATED by the train, will you be laughing then?"

No, squeezed Becca. "we'll be SQUISHED!" At this point, I decided we were lost souls destined to wander through limbo for eternity, our subway arrived and we got on without falling off the platform.

"That guy was a sketch factor of maybe two mill or so," said

"Unreal," said Becca. I widened my eyes and grinned at her, laughed and fell into my seat, probably appearing desperate and happy and freaky all at the same time, all the way back to 116th.

Taryn Roeder is a Barnard Junior and a *Bulletin Columnist*.

For a story on marrying young, *Barnard Magazine*, the alumnae magazine of Barnard College, would appreciate talking to married or recently engaged students.

Contact Claire Keller on Tuesdays or Thursdays at x42005 or via email at ckeller@barnard.columbia.edu



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