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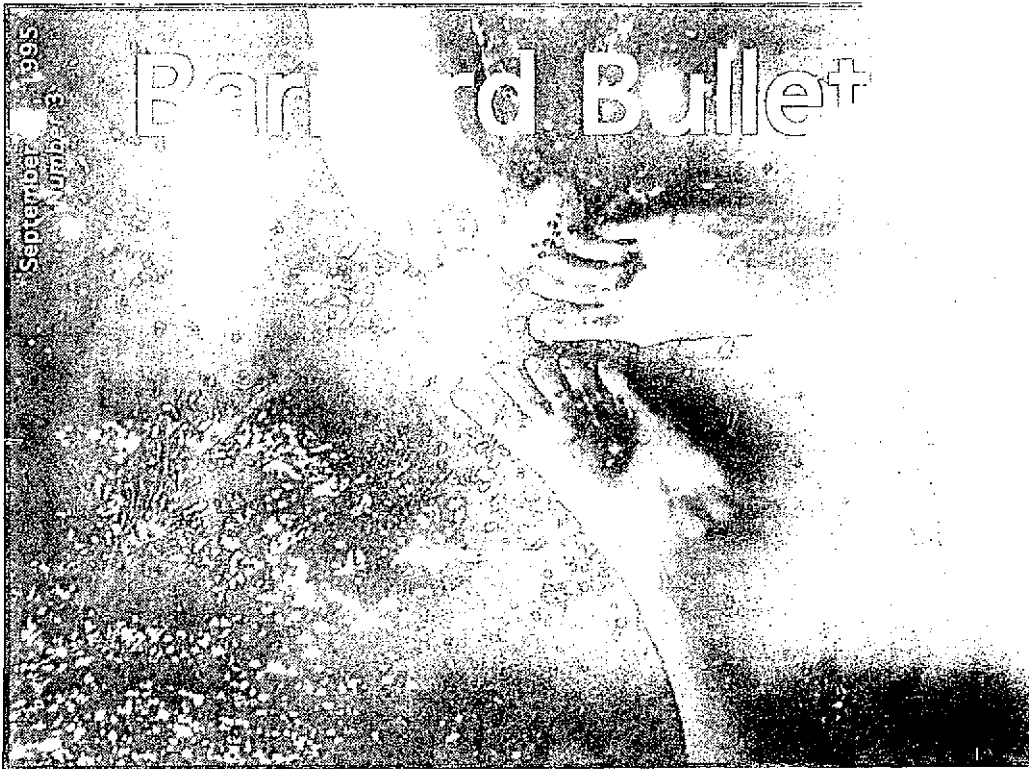


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• **Bulletin Correction** In last week's issue our esteemed columnist Taryn Roeder was excluded from the Masthead. We deeply regret the oversight.

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on the cover:
Summer's Revelry
by Jacqueline
Noparstak

Self-Sufficiency and Sisterhood

The Strength of Barnard Pride

Lately Barnard students have been reconsidering our school traditions. Traditions play a part in unifying our school but they should be a demonstration of what really bonds Barnard's students together: school pride. Part of the pride in attending Barnard is the idea of belonging to a sisterhood while retaining self-sufficiency. We consider the ancient Greek goddesses to be an inspiring embodiment of the union of sisterhood and self-sufficiency.

Many women here agree that they like Barnard because it is a women's college. Similar to students at Smith, Wellesley and Mt. Holyoke, we take pride in being part of a college that finds time to focus on our concerns as women as well as provide us with an excellent education. We believe that the emotional and educational support that we can receive from Barnard will supply us with the strength we will need in the real world.

Barnard in its early years was a kind of feminine equivalent to Plato's Academy where women, unimpeded by men's expectations, could determine their path to intellectual and spiritual fulfillment. The idea of being part of a sisterhood of a sorority of scholars has an undeniable appeal. We are reminded of it every time we walk through Barnard's gates and see the streaked bronze statue of the Goddess of Victory Nike, caught in the midst of motion. That statue is the best metaphor for how Barnard students want to see themselves: dynamic, unfettered, and above all victorious.

There is no dearth of reasons to be proud of Barnard. What we learn here, what we and our peers accomplish, and what alumnae have accomplished are all reasons to value Barnard. But often, caught in the chaos of classes, we forget that we are part of something larger than ourselves. School pride is often subjugated to the problems of how to achieve more, do better, and for too many of our classmates, how to be thinner and more beautiful. The image in our minds changes from Nike to another myth: that of the Supergirl.

The classical ideal becomes too easily perverted into the drive for ultimate perfection and a destructive competitiveness rips at our sense of sisterhood and our school pride. As less than goddesses, can we be self-sufficient while being part of a sisterhood? We can be only if we remember that our independence contributes to the power of women as a whole and that our individual strength can help other women find their strength.

Our school pride is manifested in our traditions. The purpose of tradition is to invoke images of belonging and of continuity. If we as college women must strive as we do towards some image, we

should strive to emulate Nike, Athena, or Diana, not a supermodel. Kate Moss is beautiful, but she is not negotiating for world peace or conducting new research on psychological methods. If we are keeping the image of Kate Moss in mind instead of focusing on what we can accomplish or how we can help others, we are not only cheating ourselves of our goals, but we are cheating Barnard of its due.

When we starve our bodies, we show that we are not ready to accept the responsibility of womanhood. In depriving our bodies of nutrition, we steal intelligent thought from our minds and feed it into insecurity. The same women who are not afraid to express their opinions to other women should not be confined to simpering "Wow" and "Oh, really" when in conversation with a man. When we present a different image to men than that which we present to women, we daily lower the heights Barnard women have attained.

We cannot spontaneously increase our pride in Barnard. We can only raise our awareness of it by considering what Barnard, its alumnae, and its students have given to us and how they have raised our awareness of ourselves. By the time we graduate, who we are will have been determined in part by Barnard, what we have learned here, and how we have grown. Our school pride will increase with our pride in ourselves. We will know when that has been accomplished, and so will Barnard.

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 reserves 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 5pm to 7pm

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 Parlor in Brooks Hall on Fridays from 12:00pm beginning September 22. Students should bring their IDs to get into Brooks. All Transfers and First Years are welcome.

AN INFORMATIONAL MEETING FOR STUDENTS INTERESTED IN STUDYING ABROAD will be held Thursday September 28, 12:00pm in 202 Barnard Hall. Please sign up 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 informational session with SEAS Assistant Dean Jane Garfield on Thursday, October 5 at 4pm in the Deanery.

PREMEDS If you are interested in attending a mock medical school interview workshop to help you prepare for the "real thing," please call Jayma, x47599.

EDUCATION PROGRAM DEADLINE Applications for the Barnard Education Program are due by October 2. For

information and an application, stop by the Education office in 336 Milbank.

HISTORY SEMINARS Come sign up for spring '96 limited enrollment seminars between October 2 and 20. The deadline for signing up is October 20. Seminar lists and forms are available in the Barnard History Dept. In 415 Lehman Hall.

TUTORING is available through the Dean of Studies Office, 105 Milbank. Because the application process may take up to two or more weeks, students should submit a tutor request early.

ATTENTION NEW AND RETURNING TUTORS if you were unable to attend the tutoring orientation Meeting held on Sept. 18, please be sure to drop by the Dean of Studies Office, 105 Milbank to pick up a work contract and an orientation packet. In addition, new tutors are reminded that they must schedule an interview and file an application with Dean Webster before they will receive an tutoring assignments. Questions may be directed to Sharon Abrams, x42024.

ATTENTION FIRST YEAR STUDENTS! If you haven't noticed (actually, I'm sure you have!) studying in college is not like studying in high school. Sign up for **STUDY SKILLS WORKSHOPS** by contacting Dean Webster (leave a message in 105 Milbank, call x42024, or email her at CW@webster). Four one-hour sessions will be held in October, focusing on **TIME MANAGEMENT**, **NOTE TAKING**, **EXAM PREPARATION**, and **PAPER WRITING**.

AUDITIONS for Manhattan School of Music. Video deadline for January admission is October 15.

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 by Monday, October 2, 4:20 PM.

SENIOR CLIPBOARD

SENIORS Diploma Name Cards for February '96 graduates should be turned in to the Registrar's Office by Wednesday, October 4.

Important information will be given at the **Senior Meetings tomorrow**, Thursday, September 28 at 12:00pm and Monday, October 2 at 3:30pm in 304 Barnard Hall. Come to one of these meetings to learn about the services and 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. Fullbright 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.

GRADUATE SCHOOL FAIR Tuesday, October 24, 1pm-3pm in Upper Level McIntosh.

Former Biology Profes-

ines Provost

By Joanna Franco

Eizabeth Boylan, new Provost, is sitting behind the desk, leaning back in her chair. She is wearing a dark jacket over a light-colored top. She has short, dark hair and is looking directly at the camera with a slight smile. The background is a plain, light-colored wall.

Boylan started her position as Barnard's Provost on July 1, 1995. Before she came to Barnard, she was a Professor of Biology at Queens College for 22 years. She taught on both the undergraduate and graduate levels. She began working in the Queens College administration in 1988 and served as acting Provost there in 1992-1993.

As Provost at Barnard, her duties include working with several committees (such as the Faculty Planning Committee and the Committee on Instruction) to examine current policies and set goals for new policies. This school year, Boylan hopes to join with the Committee on Tenure and other senior administrators on the President's Council to look critically at the processes for faculty appointments and tenure.

She also plans to put her experiences as Chair of the Undergraduate Curriculum Committee at Queens to use in helping to examine Barnard's curriculum.

She said, "After reviewing the curriculum, there are questions we need to ask the students and alumni: How do they feel about the curriculum? What value do they gain from it? What changes should be made?"

Boylan relies her experience as a senior professor as an advantage in working with different committees to examine curriculum.

She said, "I have a lot of experience in the private business world, and I think that will be helpful in my new role as Provost."



The new Provost, Elizabeth Boylan, addressed the Barnard community in July of 1995.

Additionally, she will be responsible for the curriculum. When not working as a Provost, Boylan likes to keep up with her favorite pastimes and their activities. She also enjoys color photography and reading biographies. She owns a cat, a dog, two goldfish, and twelve fish in another tank. Elizabeth Boylan is married to a physicist and has three children. She is also a member of the Barnard community.

Study Abroad Changes

by Amy Zwas

During the summer, Dean James Runsdorf, former Study Abroad and Domestic Study Leaves Advisor, took over the position of Junior Class Dean. Dean Tímea Szell, who was a full time English professor, took over Runsdorf's position.

Runsdorf is teaching Szell what he calls "the immense amount of knowledge [one needs] to be study abroad advisor."

He said, "Tímea is quick learner."

Both Runsdorf and Szell attended the lunch time meeting for potential study abroad candidates held in Barnard Hall on Tuesday, September 19. Dean Szell introduced herself and then had Dean Runsdorf speak about study abroad options. She felt that students would benefit from his knowledge and years experience as Study Abroad advisor.

"He has been enormously collegial and generous with his time," she said.

Students interested in study abroad did not seem concerned that the quality of the advising they would receive would diminish.

Dhaha Rosen, BC '97, said, "I have confidence in her."

Szell is continuing some other responsibilities in the English department. She said that she considers being chosen for this position an honor. Szell added that registrar Constance Brown, Dean Aaron Schneider, and Runsdorf are on hand to answer any questions that she may not yet know how to answer. Amy Zwas is a Barnard Sophomore.

Here a Dean, There a Dean...

by Amy Zwas

The Dean of Studies Office, located in 105 Milbank, houses eight deans that share a variety of responsibilities.

Dean Karen Blank, the Dean of Students, oversees many of the other deans in the office. Of the academic advising deans, Dean Marjorie Silverman and Dean Aaron Schneider are associate deans and the others are assistant deans.

Although Blank supervises the other deans, Dean James Runsdorf noted that "everyone [in the Dean of Studies Office] treats everyone else as equals."

Blank explained that each class has its own dean and the responsibilities vary according to the needs of the class. First year Class Dean Catherine Webster is responsible for establishing a smooth transition for students in the new class each fall. Webster advises new students, coordinates study skills sessions, and works with First Year Focus. She also advises international students and Centennial Scholars, coordinates tutoring services, and serves as the liaison to the Jewish Theological Seminary.

One of the important responsibilities of the Dean of Studies Office is to appoint and train advisors for first years. The office prepares literature to inform new advisors about issues that concern first year students.

Vivian Taylor is the Sophomore Class Dean. She assists students with declaring a major and completing audit forms.

Dean Runsdorf recently replaced Dean Silverman as Junior Class Dean. In addition to his class dean responsibilities, Runsdorf advises transfer students, Business School applicants, and School of International and Public Affairs (SIPA) 3-2 program applicants.

Besides his Senior Class Dean responsibilities, Aaron Schneider is responsible for fellowship advising and directing resumed education students.

Dean of Transfer Student Services, Marjorie Silverman, also advises visiting students. Dean Tímea Szell, who also advises transfer students, was recently appointed to be Study Abroad and Domestic Study Leaves Advisor. Dean Chnsina Kuan Tsu is the advisor for pre-law and international students.

Most deans have other advising responsibilities besides their main positions. Deans Runsdorf, Silverman, Szell, Taylor, and Tsu only work part time in the Dean of Studies office.

Deans Runsdorf and Szell both have teaching responsibilities with the English Department. According to Szell, the two roles complement each other; it makes you sensitive to both sides."

Dean Blank explained that she attempts to promote student administration contact by encouraging deans to go to student events. According to Blank, this interaction between the deans and the students facilitates the deans' abilities to help students.

Aside from preparing literature for new advisors, the Dean's office also releases information that is available directly to students. Dean Szell said that she feels that there are many resources in the Dean of Studies office that students do not utilize.

Dean Runsdorf recently published a guide on living abroad for study abroad students entitled *Beyond the Classroom*. There is also a list of external fellowships, scholarships, and grants available from Dear Schneider.

According to Dean Runsdorf, the main purpose of the office is not to take care of problems that may arise but to help students.

Amy Zwas is a Barnard Sophomore.

Dean's Office Searches for a Premed Advisor

by Jessica English

Barnard has been without a premedical advisor since Dean Rowland retired this summer.

According to Dean of Students Karen Blank, a search is underway for a Health Professions Advisor to guide students towards careers in public health. A committee formed by Director of Student Health Polly Wheat, Professor Rogers of the Sociology Department, Professors Lessinger and Chapman of the Chemistry Department, Professors Hertz and Poindexter and Ammirato of the Biology Dept. and Professor Musen of the Psychology Department have been interviewing candidates for the position. Candidates have also been interviewed by faculty. Office of Career Development (OCD) staff and even premedical students.

Dean Blank stressed that the absence of a premedical advisor has not in any way compromised the quality of the premedical advising.

"Students can be served well by the academic advisors she said.

In addition, she is "quite proud of the efforts of the Dean of Studies." Blank explained that professors and administrators assisted many students with their medical school applications. Marcy Winkler of the Office of Career Development (OCD) has held mock interviews with students.

"Faculty members have been very generous with their time," Blank remarked.

Laure Welder, a sophomore premedical student says that she is saddened by the departure of Dean Rowland.

She was a really terrific advisor. It is difficult to get premed advice if your major is outside of the sciences," said Welder.

According to Dean Blank, there will be a new Health Professions Advisor as soon as possible. Until then, she said, the Office of the Dean of Studies is equipped to handle students' questions and concerns. She added that Professor Chapman, Professor Pagrotta, and Professor Hertz are highly knowledgeable about premedical requirements and suggested that premedical students might want to seek advice from them as well.

Jessica English is a Barnard Sophomore.

Requirements for Medical School

- Chemistry: BC 1601, 3230, 3328, 3231, and 3232
- Biology: BC 2002, 2003, 2001 and 2004
- Physics: 1201 and 1202 or 1206 and 1207
- at least one semester of college level math (another semester is strongly recommended)
- The MCAT

THE OTHER SIDE OF THE TRACKS

a column focused on commuters

By Yuliana Gomez and Marilyn Polo

On my way home one day, as I was sitting on the one train recollecting the day's events and contemplating how tired I was, I suddenly heard it from out of nowhere: the roar. It was the roar of the swiftly moving express train just arriving at the 96 Street from out of the shadows of the underground tunnels that are its home. "IT'S HERE!!" I screamed to Marilyn (elated at its arrival for it was the medium that would speed us to 42 Street without the unnecessary intermediate stops. We raced from one train to the other like crazed mad women (well, maybe not this savagely, but pretty close) and sat with the satisfaction that we would be home 5 minutes earlier than if we had stayed on the local.

Like the express train, we hope, through this column to be the medium that transports news and concerns more speedily from the commuter community on campus to the rest of the student body.

The forum now available for the often overlooked and silent commuter population at Barnard is "The Other Side of the Tracks," a column mainly geared at giving commuters a more audible voice among the student body.

We will try to keep commuters informed in touch and up to date with everything of interest around campus. But we hope to do more than that for commuters: this represents a long-awaited opportunity to discuss our mutual experiences, both good and bad, and to address the concerns of commuters as Barnard students.

Who will be bringing this information to you? We are two commuters from New Jersey who have for the past year accumulated a myriad of experiences, grievances, and anecdotes that we

always wished we could share. We only seemed to be understood or heard by our little circle of what we like to call "commuter buddies." Before Barnard, our exposure to the city was fairly limited, but not completely absent, now however, we feel as much a part of

the city and its spirit as anyone who lives within it. We want to relay these aspects of the commuter experience and we welcome any suggestions, anecdotes, or ideas from anyone who also wishes to contribute.

Yuliana Gomez and Marilyn Polo are Barnard Sophomores and partners in crime.

Drop all comments and suggestions for "The Other Side of the Tracks" in the mail slot on the Bulletin Office door in Lower Level McIntosh near the Ailschul Elevators.

Alma Mater: A Focus on Barnard Alumnae

By Heidi Nasr

"One thing I'm most proud of was the April 1980 issue of *LILITH*. We had a feature on the reproductive rights of Jewish women. On the cover we found that by positioning wire coal hangers a certain way they would look like the Star of David."

It was a powerful statement on Jewish women's right to their own bodies but Aviva Cantor BC '61 the author of *The Egalitarian Hagada* and *Jewish Women, Jewish Men: The Legacy of Patriarchy in Jewish Life*, is not afraid of controversy. As a co-founder and editor of the Jewish feminist magazine *LILITH*, she presented Jewish women with the first media forum in which to discuss their concerns.

Cantor grew up in the Bronx and received an Orthodox Jewish education at Ramaz Upper School. She spent two years at Barnard and two at the Hebrew University in Israel. In 1963 she received her Master's degree from the Columbia School of Journalism. During the course of her education Cantor became dissatisfied with the way Jewish women were being treated by Jewish men. Consequently she became active in the Jewish feminist movement.

Cantor's magazine *LILITH* was named for the ancient legend of Lilith the first woman who flew away after refusing to be dominated by Adam, thus leaving Eve to take her place.

The legend of Lilith was an apt metaphor for the Jewish feminist movement of the late 1960s. It grew out of a hybrid of the general feminist movement as well as the Jewish Student Movement which sought to bring Jewish students across the country together for discussion and debate.

The Jewish feminist movement was not an organized reaction to oppression. Instead it was a series of many small

skirmishes that happened more or less simultaneously.

Aviva Cantor was involved in many of the skirmishes. One example is the commandeering of the United Jewish Alliance (UJA) Federation building then in midtown Manhattan by students on April 8, 1970.

"We went in we took over the building and the phones we published their budget—no one had ever done that before—and we demanded they give money to Jewish education. Now after 25 years we're seeing the results. So it's progress."

She speaks with admiration of the turbulent early years of Jewish feminism.

"People were always moving around going to Israel doing research here traveling there. Everyone would run around get ideas and discuss them sometimes submit articles to be published. All the time there was discussion writing comparing ideas. It was a good time."

Unlike the general feminist movement which saw its downfall as a result of trying to accomplish too much with subsequent fighting among its members the Jewish feminist movement succeeded for a short while because its participants expected not to be taken seriously and subsequently had no disillusion about their own effectiveness. At a conference for Jewish student groups in Zeiglerville Pennsylvania in '87 the feminist groups caucused to discuss their goals



Author and Barnard Graduate Aviva Cantor

of equality.

When they presented their findings the men belittled and mocked them. Additionally Jewish newspapers refused to cover the First National Jewish Women's conference. These incidents convinced Cantor and her co-founders of the need for a magazine like *LILITH* which had its first issue in 1973 after a gestation of two years.

As for young Jewish women who want to get involved in Jewish feminism today Cantor leaves them with this advice: "Young Jewish feminists are the only ones who know which of their needs they want addressed but they should communicate with the older generations to share experiences. They need to consider what they have what they have lost and where they are now. That is how they can determine the kind of Judaism we want for the next century."

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

Star of David, Shame of Eve

A Jewish feminist discussion analyzes the power of Jewish women

By Heidi Naor

A Jewish man dreams that millions of diamonds are buried under a bridge in a nearby town. In the morning he sets off for the town carrying his shovel. He gets to the town and sees the bridge just as he dreamed it. He runs over to the bridge and starts digging furiously below it. An officer walking over the bridge looks down. "What are you doing?" he yells. "I had a dream that below this bridge were diamonds!" the Jewish man yells back. "You old fool," the policeman replies. "I had a dream that an old Jewish man had a treasure in his very own backyard."

This parable, according to Aviva Cantor, BC '81 and the author of *Jewish Women, Jewish Men, The Legacy of Patriarchy in Jewish Life*, describes the state of Judaism today. Cantor believes that too many Jewish people ignore the treasure of Jewish culture in their own backyards and go searching for meaning elsewhere. She addressed the issue of Jewish identity and especially the role of Jewish feminists in a panel discussion co-sponsored by Ma Yan (The Jewish Women's Project) and the Barnard Center for Research on Women. The panel discussion was part of Ma Yan's "Fruits of Our Labors: New Books by Jewish Feminists" series. The panelists were Aviva Cantor, Harry Brod, Ph.D. Assistant Professor of Philosophy at the University of Delaware, and Adena Berkowitz, J.D. D.H.L. BC '81, an attorney with a doctorate in Jewish Ethics.

Cantor feels the need for a Jewish community that will educate its children about their heritage while giving its women an equal voice in Jewish rituals and life.

"What we need," she says, "is more Jewish education for Jews. There are many Jews who know nothing of Judaism. How do you form a Jewish community if so many are out of the

fold?" she asks.

Cantor says that the role of secular Jewish women has changed significantly since the Jewish feminist movement started in the late 1960s and early 1970s. However, they still have a long way to go in reaching equality.

"[The ordination of women as rabbis] was like one fortress fell. Yes, well, there are a whole bunch of other fortresses still left. We can't become complacent."

Through the impetus of their original movement, Jewish feminists accomplished many of their goals. Among these goals were the ordination of women as rabbis and the acceptance of ceremonies for women equivalent to those of men, such as a naming ceremony for baby girls which took the place of the traditional circumcision ceremony for baby boys, called a *bris*.

Orthodox Jewish women have made gains as well, even though they are seeking to modernize a form of religion that is deeply ingrained in Medieval conceptions of women. Their most significant accomplishments have been in the area of divorce. Orthodox Jewish women were not allowed to present their husbands with divorce papers and if they wanted a divorce that was sanctioned by Orthodox Jewish law, they had to convince their husbands to present them with divorce papers. Now there is a system through which Orthodox women can initiate divorce.

For their part, secular Jewish feminist scholars write prayers, *hagada*s as well as revise the liturgy to include women. But the ranks of scholarship are closed to most Jewish women and Cantor wants to see non-scholars get involved in determining their role in the Jewish community.

"The whole reason the [Jewish feminist] movement started was because women wanted to prove they were really adult Jews. We needed

validation. Our knowledge of Judaism was a kind of dowry we could offer to the Jewish community but as it was we would talk to men and they would go on talking as if we had never spoken. It was infuriating."

Cantor believes that a good Jewish education is necessary for Jewish women who want to achieve equality in their community.

Dr. Berkowitz agrees: "Women who want to change Judaism first have to know the texts. We can't go in half informed."

In *Jewish Women, Jewish Men*, Cantor ascribes many of Jewish men's stereotypes of Jewish women to *matrophobia*. She says that the stereotype of the JAP (Jewish American Princess) which portrays Jewish women as maternalistic and frigid, was devised by Jewish men to control the power of women by mocking it. Additionally, Cantor believes that many of the Jewish male insecurities towards women or blacks resulted from their fear of engaging in aggression. Dr. Brod agrees: "Jewish men suffer from a feminized image as compared to men from other cultures. Within the patriarchy there is a hierarchy of men and Jewish men do not have strength in that hierarchy."

Aviva Cantor believes that the solution to the quandaries of Jewish women can only be found after much debate over the issues at hand. "People are so anxious to get to the action all the time. Why can't we debate?" It is the only way to find out where we're at and where we want to go.

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

If you would like to learn more about Jewish feminism, you can write to Ma Yan, the Jewish Women's Project, 180 East 80 Street, New York, NY 10024.

FIRST-YEAR SHARES EXPERIENCE

by Alex Chantecaille

I kneel on my bed with my chin in my palms as I peer out my window. I stare hungrily at the masses of people walking, talking, smoking and dodging each other five stories below me. I feel like this is my corner. The second windiest corner in New York City, the southwest corner of 115 St. and Broadway is mine.

Don't get me wrong. I don't spend every free moment of my day stanning down at strangers. I am beginning to see a pattern, though. It seems that I immediately go to my window when I first walk into my room. It's like a TV, but more exciting because of the constant chance of seeing someone I know. I suppose that is the real reason that I look out of my window for minutes at a time: it is the hope of seeing someone I know recognize *dislike* have a crush on whatever. But each time I have to resign myself to the reality that I will rarely, if ever, see anyone that

panful to deal with. As I self-consciously walked the path in front of Lehman Hall, all that I heard were squeals of friends finding each other and summer stories told in an intimate, friendly manner.

And then came meals. At my first school, my friends and I had silently reserved three tables on our side of the dining hall. Meals were the most fulfilling and laughter-filled part of my days at Barnard. Though I though came the confusion of the meal plan. No more come in and go out when you want. Oh no. You stand in impossibly long lines to pay while your food gets cold and stale, present your ID, decide if you want to use points or a meal (which I still haven't figured out), and then God help you if you have to find a place to sit down. I'm constantly choosing between hunger or company. Do I sacrifice my place in line to go get my three friends in their rooms to eat with me, even though I would probably find no one home? Or do I just deal with it and eat alone? Luckily, I have run into friends in

the cafeteria or made plans beforehand to meet. But still, it remains frustrating that the most essential basic of things—eating has

become this monstrous panic attack. Of course the fact, (or maybe illusion) that everyone else knows what they're doing doesn't help me. If anything, I've learned how to fake that same nonchalant matter-of-fact look.

The library has been another overwhelming experience in itself. After proving my identity once again and going up to the wrong floor, I wandered into the Barnard library looking for anyone resembling a librarian. No one

coared to look up from their books (as if they were all that consuming) to help me or send me in the right direction. In a daze, I saw a sign reading "Reserve Books," so I purposefully marched through swinging doors only to be told by an older man that if I needed help with anything, I should stand on the other side of the counter. I was too confused to be embarrassed by my intrusion past the employees-only limits. He instructed me to look up the reserve book on the computer and ask for it using the call number. Okay? I thought I can do that. Just find a set of numbers which possibly come after the word CALL. But of course I should have known that it could never be that simple, that logical. All that appeared on my screen was the title, author and date of publication. Utterly at a loss of direction, I marked these down and handed them to the desk attendant. Upon glancing down at these numbers and letters, she gave out a little snort as if to say "and what am I supposed to do with these you ignorant little freshman?" After several fruitless attempts at finding this elusive call number, the two librarians decided my book didn't have one. After all this confusion and misunderstanding, it turned out it wasn't even my fault. Won't be going back there too soon!

Every time I manage to remember my box number and retrieve what I presume to be tons of mail, I am bombarded with every organization on campus cooing me to join, try out, and become part of the Barnard experience. And for a split second, I think of how my life could possibly be more fun and involved, and how vastly improved their club could be if only I could make it to the meeting next Tuesday at 9 p.m. but then I am jugged back into reality by the weight of my books and the subliminal, constant wall of homework. Between each page of notes, I have 2

AS I SELF-CONSCIOUSLY WALKED THE PATH IN FRONT OF LEHMAN HALL, ALL THAT I HEARD WERE SQUEALS OF FRIENDS FINDING EACH OTHER AND SUMMER STORIES TOLD IN AN INTIMATE FRIENDLY MANNER.

I know

So I guess that's why I feel so lonely here. Leaving home wasn't a big deal for me, but leaving my friends was. And although it took me three years at boarding school to find them, I somehow thought that support system would be instantly recreated at Barnard.

During Orientation, this realization wasn't as hard since everyone was having the same experiences, but once the second week came, it became more

To Do lists, scrawled down with nothing ever crossed off

But then again it seems that I purposely try to keep myself busy. I'm almost scared to have too much time with which to be bored and lonely. This Saturday night I went to the library with a junior friend of mine. He had many books to read by Monday. I ended up doing three days worth of Psychology homework just to keep myself busy. As much as this is the hub of it all, New York City, it can still be a quiet, lonely place. Barnard depends too much on the city to baby sit its students. Not that I want chaperoned dances every weekend or floor parties (horribly I got enough of that at boarding school) but this place is so individualistic that I wonder how many people get left

BETWEEN EACH PAGE OF NOTES I HAVE A "TO-DO" LIST SCRAWLED DOWN WITH NOTHING EVER CROSSED OFF

behind, overlooked, or forgotten?

I have to say though, that compared to Columbia, the paths at Barnard are a much friendlier place to walk. Maybe it's due to the close proximity of the buildings, but people are closer and more human here. When I walk across Columbia's campus, it seems as if everyone is in a death march, seriously intent on getting to their destination with absolutely no time to stop and talk or even smile.

I guess I'm just overwhelmed by the unbalanced ratio of strangers to friends. I know we've only been here for a few weeks and everyone tells me to give it time, but feeling really visible, I suppose only time will make me a more permanent fixture on this campus.

Alex Charlera, '89, Barnard, 1st Year

WELL WOMAN Q&A

Dear Well-Woman

A friend of mine confided in me that her boyfriend is physically abusive to her. He takes advantage of her by hitting her and calling her bad names. He justifies what he does with accusations that she's cheating on him, but I know she's not!

I know she's scared of him, so I told her to leave him. But she won't break up with him. I don't understand. What should I do? I am writing to you for advice because I can't stand to see my friend getting slapped around anymore.

Signed, Deeply Concerned

Dear Deeply Concerned

Thank you for writing. Your friend is not alone. Many women are abused physically, emotionally, or sexually. Abuse is never justifiable for any reason. The best thing you can do for someone who is abused is to be her friend and just be there for her. You should listen to what she says without interruption or judgment. Make sure that you don't blame her for staying with the abuser because she is probably used to being blamed. Be as understanding as you can and believe her.

It is important to realize that it will be difficult to talk about this and that her emotions may be confused. Don't project your standards on to her or tell her what to do. Allow her to feel comfortable with herself.

If you're worried and concerned about her safety, tell her! Be supportive to her by pointing out her strengths. Be honest and build on her positive traits.

You can help her find the agencies and resources in the community that offer counseling and locate a support group. You might offer to accompany her to show that you are supportive of her decision. However, don't force her into any action she isn't ready to take, such as filing for an order of protection. You can suggest action, but don't badger her.

Most of all, continue to be her friend and maintain a normal relationship with her. Enjoy her company and don't spend all your time together pushing her to reveal things to you.

Good Luck, The Well-Woman

P.S. You're welcome to stop by at Health Services or our Well-Woman Peer Education Office at 135 Hewitt if you have any further questions.

New University Sexual Assault Policy Provides Students With Options

by Posha Zubair

The new Columbia University (CU) policy on sexual misconduct adopted by the CU Senate on April 28, 1995 for a three-year trial period, gives students an alternative to the existing form of discipline in cases of sexual assault.

Under the existing procedure known as Dean's Discipline, if a student is sexually assaulted a formal complaint must be made to the accuser's Dean of Students. The Dean of Students of the accused student conducts an investigation or hearing and decides what, if any, disciplinary action should be taken.

The new policy is aimed at providing students with a formal hearing procedure and greater access to the disciplinary process. Another goal of the policy is to standardize discipline amongst the schools in the University.

The new policy is aimed at providing students with a formal hearing procedure and greater access to the disciplinary process

Currently, all of the schools of the university have adopted the policy with the exception of Teachers College, the Law School, and the College of Health Services. Representatives from Teachers College and the Law School say that the policy is currently under review. Each school already has developed its own policy on sexual misconduct. No one was available for comment at the Medical School.

Beth Wilson, Associate Provost for Equal Opportunity and Affirmative Action, heads the office in charge of administering the new policy. Wilson

said that although the discipline action is still ultimately decided by the deans, the new system should standardize proceedings somewhat as well as providing comprehensive effective services and discipline.

"The more options there are, the better," Wilson said.

Wilson points out that the existing Dean's Discipline remains a viable alternative for any student who prefers it, especially because it is less complicated than the alternative procedure.

Under the new procedure, a student who feels that she or he has been a victim of sexual assault can consult one of nine gatekeepers, gatekeepers will be University deans and assistant deans.

Wilson is currently overseeing the selection and training of gatekeepers, hearing panelists, and volunteer advocates. Volunteer advocates, coordinated by the Rape Crisis Center, will be available to victims of sexual assault for any of their needs from personal support to advice on legal and University action. Many of these positions are being selected from lists of candidates compiled by dean's offices and student organizations.

Candidates sensitive to issues of racial and gender equality are being sought.

The first training session for those involved with administering the new policy, which Wilson promised will be intensive, is being held on September 29th. Wilson also said that once the task of training has been completed, she hopes to publicize the new policy and services as much as possible.

The sexual assault policies begin when a student consults a gatekeeper. The gatekeeper appraises the student of his or her options. If a student wishes to file a complaint against another student, this complaint must be

submitted to one of the gatekeepers who ascertains whether or not the student's case meets the criteria for a formal hearing.

If the gatekeeper decides that a

Wilson points out that the existing Dean's Discipline remains a viable alternative for any student who prefers it. Especially because it is less complicated than the alternative procedure.

hearing is warranted, three panelists are chosen out of a pool of panelists to hear the case. This three-person panel is comprised of one faculty member, one university administrator, and one student. None of the members may be affiliated with the school of the accused. The decision of the panel must be unanimous in order to find the student guilty. If a student is found guilty, recommendations are made to his or her Dean of Students who then determines what disciplinary action will be taken.

If the gatekeeper decides that the evidence is insufficient for a hearing, the plaintiff may appeal. In this case, two separate gatekeepers will decide whether a hearing is appropriate. A student who is found guilty by a hearing panel may appeal to his or her Dean of Students. If the plaintiff decides to bring legal charges against the accused student as well, the University's disciplinary process is suspended until the legal proceedings have been completed.

Eurydice Kelly, Barnard Student Government Association President and former University Senator, was a member of the Student Action

Committee that made an issue of the sexual assault policy. According to Kelly, the committee decided on a proposal in the spring of 1994 and the Senate finally adopted it last spring. When asked why the University waited so long to establish a unified method for handling instances of sexual misconduct, Kelly blamed lack of initiative to make changes and tedious bureaucracy.

In 1991 Fred Catapano, then the Vice President of Student Affairs for the University, was asked by University Provost Jonathan Cole to head a committee to look into the issue of a sexual misconduct policy. After two years, the Catapano Committee submitted a proposal for a new policy to the Provost, who then gave the proposal to the CU Senate Committee. The issue was taken up by the Student Action Committee of the Senate in 1994. The Senate then decided to create an ad-hoc committee of faculty administrators and students to write a new policy.

Copies of the University policy on sexual misconduct as well as the policy on disciplinary procedures can be obtained from the Associate Provost for Equal Opportunity and Affirmative Action, the Ombuds Office, all Deans' offices, and the Barnard-Columbia Rape Crisis Center. The policy can be found in the FACETS booklet along with information on emergency support services.

Chris Galois, a University Senator and one of the Senators who supported the policy when it was being debated last spring, said: "It's my hope that the sexual assault policy will be an important contribution to the University community. I trust it will be and will prove beneficial to all those at Columbia."

Posha Zubair is a Barnard First Year.

Simplifying the New Sexual Assault Policy

•What happens first?

The complainant or representative meets with a gatekeeper. Then a formal written request for a disciplinary hearing must be submitted. Within five workdays, the gatekeeper investigates the request and decides whether a hearing is necessary.

•What is the criteria for approval of a hearing panel request?

The incident must be within the University Senate's definition of sexual misconduct. The gatekeeper must find that it is feasible that this misconduct occurred. The incident must have occurred on University owned or managed property on property within the immediate University area or at a University sponsored event. The accused must be an University student. The incidents must have occurred within 180 days from the time of the written request.

•What if the request is rejected?

A student can submit a written appeal within five working days. Within ten days, two other gatekeepers are then called in to decide if a panel is necessary. If this request is rejected, there is no opportunity for appeal.

•What happens when the request for a hearing is accepted?

Within 30 days of the gatekeeper's decision, a panel is convened. The accused is notified and has two weeks to respond to the allegations. Within two weeks of the hearing, the accused and accuser are notified.

•Who is on a hearing panel?

Each hearing panel consists of one student, one faculty member, and one administrator. These members are drawn from a previously trained pool of people. The names of members of individual hearing panels is kept confidential.

•What if the accused is found not guilty?

There are no means for appeal.

•What if the accused is found guilty?

The accused has one week to submit a written appeal. If the accused is found guilty, disciplinary action is decided by the Deans.

University Senate's Definition of Sexual Misconduct

Sexual misconduct is non-consensual, intentional physical contact of a sexual nature which includes, but is not limited to, unwelcomed physical contact with a person's genitals, buttocks, or breast. Lack of consent may be inferred from the use of force, coercion, physical intimidation, or advantage gained by the victim's mental or physical incapacity or impairment of which the perpetrator was aware or should have been aware.

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Manhattan Fantastica: PAINTING AMERICA'S FLING

by Abigail Dye
And out of all that grew an amazing thing! Which I think is America having its fling./ And what I should like to do is to paint this thing
 Florine Stetheimer
 Stetheimer did paint "America Having its fling"

Manhattan Fantastica an appropriate title for the exhibit currently at the Whitney through November 5 features 56 of Florine Stetheimer's paintings. Stetheimer's paintings depict life in Manhattan as it was in the 1920s and 1930s from the perspective of a wealthy woman of the Avant garde circle.

Stetheimer painted with muted pastel colors that she thickly applied to her canvases making much of her subject matter look as though it is something delicious to eat. Her works depict the inactivity of the upper class many of the paintings show expensively but gaudily dressed people lounging in chaises drinking cocktails and swimming in lakes. Stetheimer represents the idleness and hedonism of the upper-class in her paintings with a hint of disdain but with the understanding that only a member of this exclusive social group could possess.

Stetheimer's series of "Cathedral Paintings" represents the generally materialistic and care free feeling of the 1920s. It displays churches painted so brightly and ornately that they convey a feeling of irreverence to the observer. One painting titled *The Cathedrals of Wall Street* seems to poke fun at the greediness of the nouveau riche and emphasizes the instability of the economic conditions of the 1920s. The painting is deceptive because while the larger than life objects promote a feeling of stability its cotton candy colors represent the playful fantastic atmosphere of the day. *The Cathedrals of Broadway* and other paintings in the Cathedral Series depict pop culture

and Manhattan politics of the 1920s and 1930s which though they are irrelevant and unfamiliar to today's viewer nonetheless create an interesting retrospective that is aesthetically pleasing.

Or a more personal level Stetheimer's portraits of friends and family members create a strong contrast to her other paintings. The colors in the portraits embody the brooding tension of their subjects. Eyes are often painted red and made to look discouraged and clothing is painted in dark colors. The styles are usually conservative and the faces are painted a dismal white. The unnaturally formed bodies of Stetheimer's mother and two sisters are posed stiffly standing or lying languidly in elegant but austere settings.

Stetheimer's self portrait features her languishing in a chair in a garden staring blankly into space with bored eyes. A portrait of her sister Ette shows a young woman resembling a vampire reclining in a chair with a dark inky nighttime sky high above the stars and the moon. A flaming Christmas tree ominously illuminates her sister's sad face. This painting is enigmatic and unsettling because its dark and bright contrast largely uncharacteristic of most of her work gives it an indescribable intensity. Stetheimer's portraits oppose her other paintings in the sense that they depict something sad and deeply hidden while the subject matter of her other paintings seems much lighter and more impersonal.

Stetheimer paintings are more representative of the members of her own wealthy Avant garde social circle than of the rest of the country but she works accurately depict the recklessness of the roaring twenties. This accuracy along with her impudence as an Avant garde artist make this exhibit an invaluable experience.

Abigail Dye is a Barnard Student

FEMINISM ACROSS MEDIA AND TELEVISION

SUSAN J. DOUGLAS WHERE THE GIRLS ARE

by Ann McCarthy

Where the Girls Are: Growing Up Female With the Mass Media Susan J. Douglas sometimes scathing always engaging feminist media history received rave reviews from a variety of sources and justly so. Recently released in paperback it is a must read for females everywhere.

Douglas is, as she says in her introduction, "a woman of the baby boom." The book is in part an effort to understand how her generation grew from dressing like Gidget and screaming for the Beatles to throwing out their bras and fighting for their rights. She traces this progression in relation to movies, music, TV shows and other cultural influences that impacted her generation. Her crisp, funny style results in an extremely readable synopsis of the women's movement and a lively reminder of the impact that the media has on our lives.

She starts off by tackling the Walt Disney films that her generation and unfortunately all generations since were raised on. Douglas gives some mention of the more obvious flaws with these cartoons like the heroine's impossible waiflines and the dependence of their happiness indeed of their very survival on marriageable men, but she goes further than these observable criticisms. Comparing Disney's version of *Peter Pan* with James Barrie's original novel, she finds some disturbing discrepancies. In the film, Wendy is entirely domineering and subservient to Peter, ever cleaning his treehouse and silently accepting his put-downs. Douglas tells us in Barrie's version that "Wendy has a mouth on her 'ard" is "pretty patronizing" towards Peter. In reference to the character of "Tinkerbell" in the book, Douglas writes "we don't get beat over the head with the relentless Disney equation: vanity means a girl is probably evil and

deserves to die." Her attention to specific details may seem obsessive, but it is these details that form the culture so intrinsic in shaping us all.

Another aspect of culture that Douglas looks at is music. Exploring the phenomenon of Beatlemania, she comes up with a couple of interesting conclusions. First, she explains their extreme popularity (at least circa "I Wanna Hold Your Hand") as a result of their possessing feminine qualities and thus being somewhat asexual and unthreatening. Also, she maintains that the hysterical ways in which girls reacted to the Beatles broke social rules about how young women were supposed to act, preparing them for later irreverence during the feminist movement. She devotes an entire chapter to 1950's girl groups like the Shirelles and gives an excellent argument to the many critics who dismiss their music as useless bubble gum pop. Girl groups mattered because they gave a voice to the conflicted feelings teenage girls had about sex just prior to the advent of birth control and free love. The scope of girl group music was quite wide, including sappy submission, love songs and empowering pre-feminist songs.

Douglas analyzes a variety of films, television shows and historical events in the same insightful way, taking us through the beginning of the feminist movement all the way into the 90's. Her



These girls may not look like rock n' rollers, but Susan J. Douglas rebuts the Beatlemania as "a collective jamboree."

last chapter attempts to summarize where the feminist movement is at today, pointing out that largely due to media influence, feminism has become a word with nasty connotations. As a result of this, many young women disassociate themselves from the women's movement and preface potentially inflammatory statements with "I'm not a feminist, but..."

In the appendix entitled "How to Talk Back," Douglas outlines some ways that we can show opposition to aspects of the media that infuriate us and gives addresses to contact several media girls. How refreshing it is to come across an author who when the analysis comes up with some serious flaws, she takes action and empowers us all to do the same.

Ann McCarthy is a Barnard Sophomore and Bulletin Arts Editor.

Who has the Run of the Country?

by Moira Hennessey

"*The Run of the Country* is a story of love love between a boy and a girl between a father and son and a love for Ireland" says Castle Rock Pictures of Peter Yates' latest film. Set in the endless hills of a small village in County Cavan just south of the Northern Irish border *The Run of the Country* follows the life of 18 year old Danny (Matt Keeslar) beginning with the devastating death of his loving mother. Lost Danny runs away from home to escape his controlling father (Albert Finney) a police sergeant who loves his son, but strives to manipulate Danny's surroundings both at home and in their small Irish village.

Danny goes on to explore a new side of village life with his outrageous friend Prunty (Anthony Brophy) also referred to as "Coco". Prunty is a hilarious character full of color and life. Although his role seems to be mainly comical, writer Shane Connaughton suggests that character embodies Ireland itself. Brophy supports this saying "Prunty is Ireland, daring, cunning and loyal. Through Prunty's wild life, Danny and the viewers experience the volatile politics of living on the border of Northern Ireland and the Republic of Ireland."

Danny, although content with his new life, still feels an emptiness because of his mother's death. This void in Danny's heart is filled by his first love, Anna Lee (Victoria Smurfit). Anna Lee lives north of the border, a detail which eventually threatens her relationship with Danny.

Throughout the film, Danny's father sees himself in Danny. Wishing a better life for his son, he pressures Danny about his future. Yet as time passes, Danny's father begins to express his love for Danny. Similarly, Danny begins to understand his father and sees parts of his father in himself. As more tragedy



Anthony Brophy is Prunty, a free-spined Irish in "The Run of the Country" directed by Peter Yates.

ensues, Danny survives and takes charge of his life and future.

The Run of the Country is set and filmed in Shane Connaughton's home town in County Cavan. Many of the characters and events in the screenplay originate from his own experiences. Connaughton commented that the character of Danny's father represents his own father. The actors believe that their surroundings helped them portray their Irish characters more accurately. Anthony Brophy said, "being here everyday and being on the locations, the people get to know you, they get to see you. You kind of feel yourself that you are a part of it. The viewers gain insight into the characters' lives through symbolism, foreshadowing and tasteful flashbacks engineered by director Peter Yates."

The film's title establishes an ironic theme throughout the film. *The Run of the Country* means absolute freedom to do as one pleases, however the reality is that no one has the run of the country. "The country has the run of its citizens and controls the lives of the characters during the film." As Connaughton sums up, "the country has got the run of us, so a society is built up based in the

country and the country will be here long after we're gone. That's been the case for every generation since time began." A second theme running through the film is embodied in the phrase "It's the living that have got to be resurrected, not the dead," which is repeated throughout. This is shown specifically through Danny's mourning of his mother and his experiences with further tragedy.

Another outstanding characteristic of the film is the balance between male and female roles. The male characters are strong and forceful without causing the women to appear weak. The female roles, usually mothers and wives, have strong qualities as well, primarily of kindness and love. Predictable at times and surprising at others, *The Run of the Country* is an excellent film with an intricate plot, characters and environment. Yates's description of Ireland captures the movie's essence. Everything about it—the humor, the romance, the enormous contrasts and the violence—think that's what is so all active to everybody about Ireland—the extraordinary complexity of it, character.

Moira Hennessey, a Barnard First Year

GALS PANIC AT THE SKAFEST IN NEW HAVEN

by Ashley Atkinson

The world of ska is a strange and often intimidating place. Ska shows are chock-full of teenage boys in suits and ties, dancing shoes laced, ready for that first bouncing beat. This is why I was surprised to hear that Gals Panic, a band I never considered particularly "ska," was playing at a Skafest at the Tune Inn in New Haven, Connecticut on September 15. Wondering whether or not the audience would be receptive, I went up to New Haven to check it out.

Gals Panic, who have been together for four years, are comfortably settled in their niche. "We're not really ska, but we'll play for anybody," says Jeremy Pollock, the band's guitarist and manager.

Last year the group toured the United States with Rancid, who are now basking in MTV "Buzz Bin" fame. "They really were the nicest group of people," Gals Panic is quick to assure me. "They may be on the cover of Spin, but they're not cocky, nasty rock stars."

Gals Panic themselves seem to be some bizarre rock star incarnation, with their choreographed high kicks and pelvic thrusts. Everything they do however is done with a smile, like little boys playing air guitar on the playground. "We can't worry about cynical music crowds," says Pollock. Singer Lance Fever agrees, saying "They just won't get to have any fun."

The New Haven Skafest, billed as "Misfits of Ska," began with a few typical ska bands including Jiker and Magadog. The music was average, but the sentiment was genuine, and the boys in suits were smiling broadly. "The Independents, with some sort of deranged Meatlof/Glen Da. zig hybrid as singer, screamed and skanked their way through a half-hour set that included a spirited rendition of Elvis Presley's "I Can't Help Falling in Love

With You." They are usually a fun group to watch and make up for any musical shortcomings with their originality and sheer weirdness of style. That amount of black leather with chains they wear should be illegal.

Following a ten minute break, Gals Panic took the stage. After a few punk rock tunes, including "Dogs Don't Do Drugs" and "Pit" ("dedicated to all those skaters out there" and we KNOW you're out there"), Gals Panic settled into a hopping ska beat. "We know you guys wanna dance." Fever announced before launching into songs like "Green Army Backpack" and the band's signature song "Gals Panic."

After the set was finished, Gals Panic stayed to watch the other bands play, sold CDs and t-shirts, and talked with fans. "It was a fun show," said singer Cardinal Connor succinctly when probed. "Yeah, it was fun," quipped Pollock, trying to score points, "but playing New York is the best. You know we agree with everything. Luscious Jackson said in THEIR interview Women are very powerful. Yep, we agree."

Gals Panic will be playing a three night stint at CBGBs in late October to early November.

Ashley Atkinson is a *Barnard First Year*.

GALS PANIC
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THE PLAYGROUND

What is Ska?

Ska music was born in Jamaican dance halls in the 1950s and 1960s. Jamaican "Rudeboys" wearing porkpie hats and sporting attitudes became singers for this new style of music.

Original Jamaican ska songs include Prince Buster's "Enjoy Yourself," John Holt's "OK Fred," The Ethiopians' "Train to Skaville." Ska lyrics are sultry, and often very explicit (but not in a profane way).

The beat of ska music is the two-step beat (called "Rock Steady") which is also found in a lot of reggae. Early in ska history, the two genres of ska and reggae were difficult to divide with any certainty.

Ska gained huge popularity in England with the emergence of the punk scene in the early eighties. The British appropriated it and combined it with punk and hardcore, forming such incredible products as The English Beat ("Tears of a Clown"), The Specials ("Gangsters"), and The Selecter ("Too Much Pressure").

Ska fever crossed the Atlantic and gained favor with punks and hardcore kids in the States, bands like New York Citizens, The Skunks, The Dancehall Crashers, Skankin' Fiekie have persisted and won recognition. There are millions of smaller, less known ska bands all over both coasts including Mephiskaphofes (NYC), The Instapop, Skavoovie, Hepcat (West Coast), Blm Skala Blm, and Platasters (DC).

Gabriel Zimmerman, a *Barnard Junior*, compiled this information.

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Punk: Alive and Well with 1000 Mona Lisas

by Geoff Saavedra

When I received this album I was told "They're punk. You know, not like Offspring. These guys are the real thing!" Well, what the hell is real punk anyway? Used to think that the Lunachicks were punk, but their latest album is more rock. There is a very fine line between loud rock and punk, and even this line is very blurry.

Punk used to be fast drums, fast guitars and loud vocals. I heard some of this on the EP with "Green Light," "Insulted and Lost" and a great cover of Alanis Morissette's "You Oughta Know." But then I heard other songs that don't fit in with the previous definition of Punk like "My Embarrassing Suicide" and "How Would You Know." The only way I can describe this band as a whole is that they fit under that ever-growing umbrella of Alternative.

I'd describe 1000 Mona Lisas as a mixture of the pop sensibilities of the Goo Goo Dolls and the energy of the Descendants. The Goo Goo Dolls seem to have that perfect pop formula: the right chord progressions with the right vocals. However, it seems that at times they lack some of that Punk energy. This is something that the Descendants had an overabundance of.

1000 Mona Lisas have very tight writing, leading me to believe that they've been together for awhile. "Green Light" and "My Embarrassing Suicide" are great examples of their writing proficiency. "Green Light" starts with someone rambling something about beer. The rambling has a rhythm to it that makes you listen closer. The guitar

comes in and everything speeds up. It's a highly varied song that kept me on edge.

Armando Prado does some excellent lyric writing, or at least that's what it sounds like. Unfortunately, no lyric sheet comes with the EP, but in "My Embarrassing Suicide" some words are very clear— "Today I separated time in half! And have I yet to say that only yesterday I climbed way up to the sky."

What really surprised me was the fact that they do a cover of "You Oughta Know." Wasn't this song just released? It reminds me of those stories of Hendrix playing covers of Beatle songs the day after the record came out.

It's poetry man!

What really surprised me was the fact that they do a cover of "You Oughta Know." Wasn't this song just released? It reminds me of those stories of Hendrix playing covers of Beatle songs the day after the record came out. Anyway, the 1000 Mona Lisas version of this song is played the way I thought it should be— fast and angry. It is an angry song after all. The only thing they left out was the solo. Well, you can't have everything.

Go get this album, or wait for the full length to come out in '96. I doubt that it will have the Alanis cover on it, though. The EP also comes with a neat little sticker. It's a simple sticker, but then isn't simplicity what Punk was about?

Geoff Saavedra is a Columbia Junior and Bulletin Staff Writer.

Be Comfortable. . . THE WAY YOU ARE

by Elizabeth Gold

Up until college I knew I was the thinnest person in the entire world but I decided not to worry about it. In high school I had made a conscious decision not to succumb to the magnetic pull of body hatred. I liked potato chips and wearing bikinis. I did not see why the two had to be mutually exclusive.

Then I gained quite a bit of weight in the spring of my Sophomore year. At first I didn't really notice, but once my weight gain was pointed out to me (thank you Mom) nothing seemed to matter but my size and shape. I spent long August days walking the streets of New York feeling like I didn't exist except as this round piece of self floating.

For about a year I tried to accept my new body. In the middle of last winter I packed up a bag of clothing that didn't fit me anymore instead of letting it lie reproachfully in my bureau in Plimpton. I felt a little better once these clothes were out of sight, but with summer on the way I worried about bathing suits and shorts, about ice cream and frozen yogurt.

Plus I was going away to Charlottesville for six weeks to work at a creative writing camp for high school students. For me leaving Manhattan had grown to be shocking, so going to Virginia may as well have been a trip to Mars. I was sure all the other counselors would be blonde and skinny and would spend their time talking about hiking.

Once I got to Virginia I was far too busy to remember my fears. I spent seventeen hours a day supervising teenaged

girls who alternated between being brilliant writers and hell bent on having sex in the middle what was supposed to be a poetry workshop. Like fifteen year olds everywhere they were obsessive about weight and food. I frequently had to police them to make sure they were eating food other than Twizzlers and Mountain Dew.

This aspect of the job was very depressing because I hated to see beautiful talented young women feel so insecure. In trying to set a good example for them I found that I needed a role model myself.

Divine intervention came in the form of one of my fellow counselors. Big and sloppy she was according to the standards of Beauty we have here in New York, totally too much. Platform sandals with wool socks and a vintage sun dress were her uniform. She smoked Marlboro Reds and drank Jack Daniels as if it was mother's milk. This woman was so comfortable with herself with her body and her relationship to the

space surrounding her that I had no choice but to examine my own fears about how I look.

She was gorgeous and happy and free. I wanted to feel that way too. After we had been friends for awhile I came to realize that I could, even in New York where there is so much pressure to look a certain way be myself.

This summer I stopped hating myself for not looking like a stick figure instead discovered how to fill the space I inhabit comfortably.

Elizabeth Gold's a Barnard Senior.

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Beggars or Thieves, and How do I Cope?

By Ali Kapelow

My friend Mia who was visiting from out of town and I were having brunch the other day and since it was a cool crisp day we had chosen seats in the area outside of Cafe 112. While browsing the menu in a lazy Sunday fashion a homeless man approached us and asked for food. I looked away feeling a statue-like expression fall over my face. Mia looked at me woefully and asked "How can I sit here and eat food when he needs it so much more than I do?"

We opted for a move indoors to remove this interruption from our lovely

While browsing the menu in a lazy Sunday fashion, a homeless man approached us and asked for food. I looked away feeling a statue like expression fall over my face.

Sunday brunch. Yet something inside of me chummed uneasily. I recognized the moral conflict she was feeling, yet I didn't feel it. For that matter I didn't feel anything at all. I have been in New York for exactly twenty days and already I have lost my compassion for homeless people. Why? I promised myself that wouldn't happen. I swore up and down that I wouldn't change but here I am. Part of going to school in New York is surviving emotionally in the city, but why do I have to lose all of my sensitivity in

the process?

I have learned the shortcuts of dealing with beggars in the street. I ignore them. Look the other way. I assume that they're all drug addicts and wantons and I carry on in my busy life of being an intellectual. Occasionally one will approach me with a clever new speech and I give in. A few cents here, a few cents there, no problem. I've got it under control. I'm a real cosmopolitan Barnard woman. But every now and then I ask myself, have I figured it out?

I realize that we all react to the situation differently. What disturbs me is how little I hear others talking about it, and how little I feel I can do. I am cynical. Every day that I am here I lose part of my idealistic illusions about humanity. I offered a beggar some left overs from Ollie's one evening and he declined, saying that he had already eaten. What? He's in the street begging for change looking at me with these pitiful expressions and when I break down and offer him food he simply states that he's full. But for me to assume that every person begging has already eaten and is looking for drug or alcohol money is an oversimplification of

the problem. There comes this tiny little whisper inside of me that asks "What if that person will really buy food?"

I am by no means on the path towards resolution. I have not figured this one out. Passing homeless people on the street still disturbs me, but some moments I am more numb than others. Still some days I walk around with a heaviness in my heart full of questions. Why? How can I fix this? How do I get used to seeing such despair without becoming a monster? Homeless people

I realize that we all react to the situation differently. What disturbs me is how little I hear others talking about it and how little I feel I can do.

still have mommies and daddies and feelings and dreams. Why am I going to sleep tonight in Hewitt Hall, cozy in my bed, while they must curl up on the ground, the place I walk on to get from class to class?

I realize that tomorrow I'll take the easy way out and use my handy list of excuses for turning my head. I take the cop out. I know that there are more tangible solutions I could investigate, but I am comfortable with my inaction. My default settlement is to keep this pseudo balance of sensitivity and ignorance until I am swayed in one direction or the other.

Ali Kapelow is a Barnard Sophomore.

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The Heart of the Matter by Amy Leavy

Where's my Coke?

In reviewing my first month of school my mind keeps wandering back to that dreadful first day September 5 1995 was a hectic day for everyone. New classes catching up with friends after a summer of absence getting back into the general "swing of things." How much more Barnard could I be when I decided to spend my first lunch of my senior year at McIntosh Student Center. Amongst the chaos clamoring and clutter I have found a security when lunching there. I know the menu well and I always know what I'm going to get. No surprises and that's the way I like it.

I got into the Izza Pizza line deciding to treat myself to fat and grease in celebration of my first day of classes. When I got to the counter I pulled out my ID and said "One plain slice and a Coke please." And then out of the blue without any forewarning it came at me like a ton of bricks. A question a suggestion a statement that will change my Barnard dietary life forever. "How about a Pepsi?" the man said. I took a deep breath and closed my eyes. He must be mistaken. A Pepsi? Not possible. This is Barnard, home of Coke, Diet Coke, and Sprite. Pepsi? Not here, it can't be.

"Pepsi?" I asked trying not to show my fear. Never let them see you sweat that's my motto. "Yeah," he said "we are a Pepsi school now. I could not believe the change had taken place this abruptly. Where was my warning my omen? I had to ask the question it was burning every journalistic impulse (as few as they may be) inside of me. "WHY? Apparently he explained people asked for it. "They wanted the Slice the Welsh's the other 'Pepsi products.'" I shook my head in sorrow and shame for my fellow Barnardians. "I like Coke better," I explained. And with that I walked away Pepsi and pizza in hand never to have the same lunch experience again.

Now you are half way down the page and like many myself included during those rare but intense introspective moments you may be wondering why this is an issue. Why waste time and space complaining about a beverage change? Could it be I just like Coke and dislike Pepsi? Or maybe I had

not yet had any caffeinated beverage that day and the lack thereof went straight to my emotions. Or perhaps it's this entire concept of change that's taken me off guard.

It's not that I'm unaccustomed to change. I will be going through many this year finishing college writing a thesis finding a job finding an apartment. The list is endless. And these are major life changes may I add not wishy washy half ass alterations. So why should this small adjustment mean any more to me than these others? I honestly pondered this question for the past few weeks and I think the answer has something to do with human nature and the change threshold.

I am a believer that humans have specific allotments for certain emotions. Everyone can be just so happy so angry so patient or endure so much change before they reach their capacities. I think that on September 5 I had reached my change threshold limit. One more fluctuation in my daily routine and I would explode. I won't begin to tell you the number of times I had to change my schedule that very morning. Then the Coke-Pepsi incident happened and (excuse the pun) I bubbled over. My threshold overflowed and my emotions got the better of me. Don't be alarmed but don't shrug this warning off either. People's thresholds can reach their peak at anytime often in not the best of situations. Hey I know of a chick who reached her threshold at her own engagement party. Right in the middle of the fiesta she began to have an anxiety attack and hyperventilated. Then it was finished her threshold boiled over and she became her friendly self again.

It has been a few weeks now my threshold has begun to empty and I am adjusting to being a senior writing a thesis and drinking Pepsi. And I'll also let you Coke lovers in on a little secret. When you think that you can handle drinking Pepsi go to the vending machines. They sell Coke.

Amy Leavy is a Barnard senior and a Bulfinch columnist.

Taryn in Bed

Come Out and Play

Mark used to call me all of the time, late at night. He was a good friend of mine. We had tripped to Niagara Falls after my senior year in high school. I remember one Thanksgiving break he peed my name in the snow late one evening. We'd sit around for hours discussing what we thought sex would be like when we finally had it. It was one of those relationships loosely based in sexual tension. Every couple of nights he would call me at 2 or 3 in the morning, just to say "I wanted to be the last person you talked to tonight." We'd pretend it never happened in the morning. I wanted him to kiss me instead of playing stupid games that made me wonder whether or not he liked me.

We never got beyond the games, though. He went to college, pierced his scrotum ("it's just like the skin on your elbow"), and starved himself to look like Michael Stipe. We don't talk anymore. When I think about Mark I am always reminded of the games people play with each other in order to maintain control, and to veil just how much one person likes the other.

The games with the easiest, most coherent rules are phone games. Here's a taste of a few.

The Free Phone Call Game

How to play

You call to see if your boy is home. When his roommate, suitemate, or fraternity brother says no, you don't leave a message. If you leave your name, then not only does he know that you've tried to reach him, but you risk feeling dissed if he doesn't call back. If you instead wait and call back when he's home, then you've wisely used your free phone call to actually talk to your boy, instead of to his answering service.

The Never Call on The Hour Game

When your phone is next to the clock

Of course, you don't want the person you're calling to know that you've been thinking and planning to call all day. So never call exactly on the hour at say 9:00, 11:00, or midnight. Calling on the hour makes it apparent that you have been waiting to call. I like to call at 07 or 08 after the hour. Actually, anytime between 05 and 14 after the hour is good.

The Camping Game

(Room phone and knowledge of the camp function required)

At Columbia, if you want to be subtle, you'll never let anyone know that you "camp" him on the Room Phone. We've been told that admitting to a camp is as good as saying "want you really, really bad!" Here's my friend Sue on

"camping"

SUE: Wait a minute, let me get this straight. You're not saying he just called you, you're saying he camped you?

ME: Yeah, so?

SUE: You know what it means when someone camps you, right?

ME: That my line was busy?

SUE: That the guy is smitten with you.

ME: Are you sure?

SUE: (seriously) Taryn, I rarely camp.

It's possible to play games in person; these are slightly more complicated games and require skill.

Generally, the liked person is perfect. Sometimes though, you know you could do such good things for him. I'll admit that I love dorky boys, but even I like to play the Make-Over Game. Mentioning little things to a guy—suggestions that his subconscious can mull over—can do wonders. Say to the almost really cool guy, "Did you see Andy's eyebrow piercing? He looks so good with it. Andy is this totally preppy boy and then *hello!* a pierce." Or say to the constant mesh shorts wearer, "That sweater of yours is so nice! Becca just said to me that in that sweater with a nice pair of jeans, you'd be unstoppable."


My personal favorite is the one where you're talking and you make sure to mention his high school girlfriend who goes to school with him, and who he still sees occasionally. You must bring her up in order to bring up the guy who you're seeing occasionally. This is the I'm Desirable and You're No Saint Either game. Begin innocently, "Wow, that engineering homework sounds real tough," and then work in subtly, "so, you see Megan much?" Follow this off-handedly with "yeah, Jesse and I want to see *Die Hard III* the other night. He's such a nice guy."

Games are fun. They keep you occupied, and they keep you on your toes. But if you want to know the truth, I do kind of wish I didn't have to play them. It's like Jalisa told me the other day while she was blow-drying my hair out straight in the Aveda Salon, above Coopers, "What you want is someone you can call ten times in a row and not feel weird about it. Ever if they're annoyed, they'll tell you, and it's okay. My boyfriend used to call me about fifteen times a day. I told him, 'look you can't call this much. I've got to work.' He was like, 'okay, I wasn't mad.' He called an hour later. Are you annoyed?' he asked. 'Naw,' I said, 'I'm ss, you.'"

Taryn Roeder is a Barnard junior and a Bulletin Columnist.

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