



# Journal of Bioethics

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### on the cover:

### Mrs. Warren Escapes

Photograph of Medieval  
Festival by Micah Roberts

## Health Services Meets Student Need

The harsh criticism that Barnard Health Services receives is largely unfounded. Students are too quick to judge the scope of the services provided. Students fail to recognize the immense task that Health Services faces every year: every week, in fact every day.

Every year 9,000 appointments are made at Health Services. That breaks down to 260 visits every week. About 52 of us walk through that door in Lower Level Hewitt every day. Over 80% of us go to Health Services at least once during the year.

And we go to Health Services for a variety of reasons for a cold, a stomach flu, a pregnancy test, our first

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**And we go to Health Services for a variety of reasons: for a cold, a stomach flu, a pregnancy test, our first gynecological appointment, a counseling session, a dermatology appointment, or even just to pick up a few condoms. Health Services does a remarkable job of providing for all aspects of a woman's health.**

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gynecological appointment, a counseling session, a dermatology appointment, or even just to pick up a few condoms. Health Services does a remarkable job of providing for all aspects of a woman's health.

It was only ten years ago when Health Services became a full service medical office. Before then, located in two rooms in Barnard Hall, Health Services was a mere clinic. The relatively large space allotted to Health Services by the College illustrates Barnard's commitment to care for the health of its students.

In selecting staff Health Services considers the wide variety of student needs. By hiring a large part-time staff and only employing a few people full-time, the department gains an assortment of specialties and personalities. This wide variety offers students more options in having a health practitioner that best suits their individual needs. Health Services cannot afford to pay employees close to what they would be able to earn in private practice. In hiring staff part-time, the most qualified doctors can work in Health Services a few hours a week and still maintain a private practice.

Health Services does employ several nurse practitioners on a full-time basis. These nurses are available for same day appointments and can do almost

anything that a doctor can do, including writing prescriptions. Nurse practitioners screen patients for the possibility of more serious ailments and diagnose more common illnesses. This easy access to trained medical establishment. At other college health services, same day appointments are rare if at all possible. Further, at many college clinics students have to wait hours to be seen.

Yes, not everyone who walks into Health Services will be happy with the treatment they receive. Medics always seem to ask unrelated

questions about sexual habits. Even if these questions make us feel uncomfortable, thorough questioning about sexual activity is often extremely relevant to diagnosis.

Health Services takes steps to make us feel comfortable about our sexuality. Barnard's Peer Educators are instrumental in this process. Every Tuesday night at 5:30 and 6, peer educators offer "ed sessions" for women who have never had a gynecological exam before. Gynecological appointments are also scheduled on Tuesday nights to accommodate busy students. Peer educators are around to answer any health questions. Food, usually bne crackers and fruit, is also available to make students feel more at ease in a possibly uncomfortable situation.

When Health Services is not able to meet a student's need, practitioners are more than willing to offer off-campus references. A list of different pharmacies and their prices on popular medicines is easily visible at the front desk, which each student approaches before her appointment.

The operation of Health Services illustrates the philosophy of Barnard as a personal college focused on the needs of the individual student.

### 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

**JUNIORS WHO HAVE NOT DECLARED MAJORS, DO IT IMMEDIATELY!** If you are a Junior who has not declared your major go to the Registrar's Office for a declaration of major form and get the appropriate signature from the department in which you want to major. File one copy with your major department and the other with the Registrar. If you need further information or assistance, please see Junior Class Dean, Jim Rundsorf, 105 Milbank, in the Dean of Studies Office

### PROGRAM PLANNING MEETINGS:

*First-Year students must attend one of the required Program Planning meetings on November 1 from 12:15-1pm in 202 Altschul or 4-5pm in the James Room. Dean Webster will address important procedures involved in planning your spring program. Sophomore students must attend one of the required meetings on November 8 from 12 pm or 4-5:30pm in the James Room. First-Years and Sophomores - tentative Spring '96 programs should be filed in the Registrar by November 30. Juniors - consult your major advisers and departmental bulletin boards for information about major meetings. Sign up for courses with limited enrollment as soon as possible to be sure to get the classes you want and need.*

**OCTOBER HOUSING APPEAL INFORMATION** is available for Sophomores Juniors Seniors and

Transfers. Please go to the Associate Director's office in your residence hall for more information. The deadline for the housing appeal is Friday, October 20 at 5pm

**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 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 Abdoo at x47599

**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 or 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 any tutoring assignments. Any questions may be directed to Sharon Abrams, x42024

**ATTENTION FIRST YEAR STUDENTS!** If you haven't noticed (actually I am 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 CWebster). 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 admissions is October 15

### SENIOR CLIPBOARD

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

Senior Scholar Applicants should see Dean Schneider before the Monday, October 8 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. Essayists interested in the **Elie Wiesel Prize in Ethics** should also consult Dean Schneider.

**GRADUATE SCHOOL FAIR:** Will be held Tuesday, October 24, 11am-3pm in Upper Level McInloch

# Security Director Implements Changes

by Mara Davis

The recent appointment of Security Director Bill O'Connor has prompted Barnard Security to define new goals and procedures.

According to O'Connor he is working on improving the procedure of a "more in depth investigation process" that is set for implementation on Oct. 1.

O'Connor also plans to review security policies and implement a new computer program to log daily security reports.

In addition to O'Connor's initiatives Barnard Security has expanded its patrol routes. Associate Director of Security Betty Weems said Barnard Security has recently begun to patrol 120 St. from Riverside Dr. to Amsterdam Ave. in an effort to establish a safer environment for students residing in Plimpton Residence Hall. Security is in the process of hiring a new guard to patrol this area.

O'Connor said that the additional security measure was taken as a result of "talking to students. It was a concern they voiced and we wished to react to it."

Another measure security will maintain is the posting of security alerts on the red security alert boards in residence and academic halls. According to Weems the posting of security alerts began some time ago to make students aware of incidents in the Morningside Heights area.

Weems and O'Connor choose which incidents are posted on security alert boards. They are chosen with an effort to educate the students without unnecessarily alarming them. O'Connor said.

To sustain student awareness Weems maintains the alerts are accessible to students upon request. "Anything that is posted for



Security car patrolling Columbia University Campus

public view is something that anyone can have," she said.

The public view of these reports are often hindered however according to O'Connor. He claims that "How long they (security alerts) stay up and what happens to them after they leave here (the security office) is a whole other story."

He said that students often use the red security bulletin boards for other purposes and alerts often get covered up or discarded.

O'Connor said the alerts are posted one or two days after the incident occurred.

Weems explained that Barnard will also continue to distribute yearly statistical campus crime reports which according to the "1995 Safety and Security on Barnard Campus" pamphlet "report the number of occurrences on the Barnard campus of specified offenses for the three prior calendar years."

This report according to Weems is a direct result of the Right to Know and Campus Security Act of 1990. This legislation has made security reports a standard for many college campuses. Some concern has arisen however over the possible distribution of Incident Reports which log all daily security concerns on campus.

According to O'Connor this report in contrast with the yearly public report is not distributed to the public since "there is a good deal of confidentiality involved."

These reports he said are often made up of minor incidents and are not distributed to maintain the victim's privacy. Although he said significant incidents of concern are published in security alerts.

Both O'Connor and Weems said Barnard Security will continue to create awareness of security issues by holding special seminars on crime. However in the past these seminars have been poorly attended.

Weems contends that Barnard Security will continue to alert people of the three A's which she defines as awareness, alertness and assertiveness. These traits go hand in hand with raising the community's level of security consciousness," she said.

O'Connor wants to increase awareness of security accessibility and his dedication to confidentiality. Security should be contacted with any problems or with any needs of assistance.

Students should not be hesitant to use our services," he said.

Mara Davis is a Barnard Sophomore.

# Aramark Updates Dining Options

by Christina Gallos

The Barnard Dining Program has been revamped over the summer to provide Barnard students with more choices of when and where to eat. The changes made by the Aramark food services [ARA], outlined in the Barnard Dining Programs pamphlets, are designed to "[combine] flexible options exciting new menus, enhanced facilities all designed to satisfy [the student], our customer."

There have been student complaints in the past that meal choices don't provide enough healthy options. In answer to this concern, Director of Dining Services Stan Hynoski emphasizes that "[ARA tries] to stay on a nutritional diet as much as possible." To cater to students varying dietary wants and needs, a choice of meat, poultry or vegetarian entree is offered at every lunch and dinner.

Sauces on meals are now served on the side as much as possible so that students can choose whether they want it. The sandwiches offered by the deli counter at Hewitt and McIntosh contain Healthy Choice meats which are ninety nine percent fat-free. Hynoski adds that a salad bar full of vegetables is offered at both lunch and dinner. To further address students' nutritional concerns a nutritional breakdown of items served at each meal will be offered in the very near future.

Also a new cycle of menus has been introduced this semester. According to Hynoski, the first few weeks of the semester are a test period to see what students like. New menu cycles will be created to fit student's preferences.

"We try to contour menus to

what people like and want," said Hynoski.

So far, rotisserie chicken, which is currently offered three times a week, has proven to be very popular. The Vegetarian South Dinner introduced last semester, offered nightly in the faculty dining hall in Hewitt, has also proven to be popular, explained Hynoski.

The Quad Cafe, another place to eat on campus, was extensively renovated over the summer. Hynoski explained that this renovation is a project that ARA has been working on for quite a while.

"We've tried to get it working as a student center for years," said Hynoski.

Problems with equipment orders delayed the opening of the Cafe until Thursday, September 28. The food area has been moved to where the game room was previously located and couches have been added to the seating area. Starbucks' coffee is now offered in the Cafe, in addition to Arizona Iced Tea and Clearly Canadian beverages. Healthy fruit and vegetables may be offered, said Hynoski, in addition to snacks such as muffins, biscuits, rice cakes, Terra Chips and fat-free popcorn. At lunch time there is a small deli offered with sandwiches, two choices of soups and some cold entrees. The Quad Cafe is open from 12pm to 11pm. Students can use either points or cash there.

With these improvements, Hynoski says that ARA is hoping that the Quad Cafe will change from a quick snack type area into "something a little bit more upscale. I really hope that the Cafe is what the students are looking for."

In addition, in Hewitt, students can make use of the 19 Meal Gold Plan, introduced this semester. This

Meal Plan (which is the same price as the regular 19 Meal Plan) allows unrestricted access to Hewitt Dining Hall. So explains Hynoski, a student can grab a bagel before class without worrying that she can't have breakfast after her class. With this plan the student can choose what she wants to eat "as many times as she wants," said Hynoski.

New changes made to Hewitt Dining Hall this year include the introduction of uninterrupted serving and dining. Hewitt is now open continuously from 8am to 7:45pm. Breakfast is served from 8am to 11am, lunch is offered from 11am to 3pm, dinner is provided after 3pm. Hynoski says that continual service means that students are able to fit their meals into their schedules. According to Hynoski, this "takes pressure off the student missing a meal" because a standard meal time might not fit her timetable.

There are two dining plans available to Barnard Students: the Meal Plan and the Cash Card Plan. The Meal Plan allows students to purchase seven, ten, fourteen or nineteen meals per week at Hewitt Dining Hall or McIntosh on a pre-paid basis. The nineteen Meal Plan is mandatory for first year students. Upper-class students living in the Quad must be on one of the Meal Plans. Each Meal Plan comes with a number of points which are equivalent to cash and can be used as such at any of the places to dine on campus: the Quad Cafe, Hewitt Dining Hall, McIntosh or the Lunch Express in upper-level McIntosh. The Cash Card Plan can be used by students to purchase a number of these points (in addition to or instead of meals).

Hynoski stresses that students continued on next page

# Theatre Students React

by Ashley Atkinson

Over the past two years the Barnard theatre department has been overhauled.

The entire teaching staff except for Elizabeth Swain, was "axed" explained Aha Einstein '95.

Swain, who will leave at the end of the semester, chaired the department until fall 1994 when the present chair Denny Partridge was hired.

"When Denny first came everybody was pissed because all their favorite teachers were fired. But she knew what she was doing, and she did it. The department has different goals now. They're more focused," said Einstein.

The department has changed the structuring of classes. "Before, there were no auditions," says Einstein. "If you hadn't taken Acting I, then you took it. If you finished Acting I, then you took Acting II. On the other hand, some really good classes like Mask and Clown are no longer offered. Really I like it better now."

However a Barnard senior and theater major who asked that her name not be used said "I'm really upset about the whole thing. This is a women's college and the plays Denny selects don't reflect that. *The Seagull* has seven or eight roles for men, and only four women. Liz Swain always concentrated on women."

## Dining Continued

opinions and suggestions are crucial to ARA's success. Student input "absolutely" had involvement in the changes made this year. Since ARA can't predict what individual students' tastes are, students' opinions and suggestions are "important to let us know so that we can either improve or modify the

theater. She even wanted to do an all-women production of *Henry V* but they wouldn't let her direct."

Students like Columbia College junior Tony Roach defend the department, saying, "Whenever there's a massive upheaval, there are going to be bad feelings. But if you're going to revamp the department, that's the way to do it. Every class I've taken here, I've enjoyed."

Roach did voice his disapproval however, at the lack of a Columbia College theatre department. Austin Quigley, dean of Columbia College, acts as liaison and advisor for CC students who wish to major in theatre. "He does a great job," Roach is quick to assure "but I wish we didn't have to come across the street to do everything."

The lack of a CC theater department also creates more competition for parts at Barnard. "It's a one-shot thing and you don't even know what you're auditioning for," complains one Barnard senior. "Plus there's been a recent boom in interest. The classes totally exclude first-year students."

Students seem divided on the theater issue, and feelings run high on both sides. "I like the department but I can understand why some people are upset," concludes Roach. Ashley Atkinson is a Barnard First Year.

## program

Student comments welcome at any time. In addition, two surveys are conducted each year by ARA to try to deduce students' wants and needs. The first of these surveys the fall semester survey is being conducted the week of October 2. Christina Gallos is a Barnard Sophomore.

# SGA Allocations

At the Representative Council Meeting on September 18, the 1995-96 budget was approved unanimously and passed. The budget includes the 1995-96 allocations to those clubs and organizations recognized by the Student Government Association (SGA).

According to Article II, Section 3 of the by-laws of SGA's constitution, clause 5 states, "the full and complete itemized budget will be posted outside of the Student Government Association and on the bulletin board no later than one week prior to the first Rep Council Meeting." However, the budget has still yet to be posted due to complications left over from last year's records. In addition, many organizations did not turn in their budget requisition on time.

SGA Treasurer, Michelle Katz, stated that because account numbers for various clubs were stolen and fraudulently used last year, SGA has been wary to post the budget including each club's account number. The budget without the account numbers will be posted this week.

Allocations were based on the budgets presented by the clubs which detailed events planned for this school year. The amount of money used last year by the club was also taken into consideration.

A few clubs have appealed their budgets. All clubs have the right to appeal and request that their budget be reviewed again. According to Katz, appeals are reviewed throughout the year.

Julie Oh, Barnard Junior, and Jewel James, a Barnard Sophomore, contributed to this article.





# THE ADJUDICATOR:

## Alcohol Companies Selling us

by Erica Schlesinger

"Why Ask Why?" This simple catchy three word slogan became the credo for beer drinkers and commercial watchers worldwide. Many people claim that advertisements go in one ear and out the other but the success and recognition of this and other slogans proves differently.

Images of nature are used in most alcohol advertisements. In almost every television ad that doesn't take place in a bar, references to nature and its connotations of freshness and purity abound. From the classic white horses in the Busch ads to the beaver carving in the tree, the outdoors is an appealing location to be drunk and free.

We are free to buy whatever drink we want. We have one stomach and the beer companies want to fill it with their product rather than water or milk or other beers. Yet, there are so many brands of beer and so many flavors and colors, this causes internal competition among the companies each vying for that piece of the market which will buy their product.

**Red Dog Beer has the slogan, "Be your own dog!" How do you 'be your own dog?' What does that mean?**

The Center for Science in the Public Interest (CSP) reports that 40% of Americans don't drink. It becomes important for these companies to gain the patronage of the remaining 60% who do consume alcohol.

Despite popular belief, alcohol per capita consumption has fallen so that more than 50% of all alcohol is consumed by less than 10% of the American public. This information explains why these companies spend millions of dollars for advertising. They need to attract the 10% of people who drink by offering better quality beverages while coming up with new products to attract those who have not yet started.

When Zima was introduced, it attracted a larger, mainly underage market. The clear, lemon lime taste appealed to those who were not fond of the typical beer flavor, thereby encouraging those who would not drink beer to drink Zima.

**In the United States today more than 50% of all alcohol is consumed by less than 10% of the population.**

Clear is long gone, now there is Zima Gold and golden beer. Gold is a strong color and strong people want a beer that color. Now advertisers put two mugs side by side to show us the difference. Which one would you pick?

Some people, however, prefer red. For them, there are several choices, including the Australian favorite, Killians Red. Now there is a so Red Dog which has the slogan, "Be your own dog! How can you be your own dog?"

Store displays are another form of manipulation. If you notice a beer with an unfamiliar label, no catchy slogan, and no exclusive ad campaign, would you buy it? If you

answer "No," then the ad companies have done their job.

Advertisers have gone a step further by targeting minorities.

Typically billboards with pictures.

**Why ask why? Because it is the most important question to ask.**

of Billy Dee Williams and Ice Cube holding a forty are displayed in the poorer, primarily black communities. Being a famous star flanked by members of the opposite sex does not look like such a bad life to have. The inference is that if we drink that liquor, we too can have all that. In reality, the effects of alcohol consumption, which include violence, cancer, and premature death, would eliminate any chance of leading that kind of life.

Women are another target of beer ads, although less so than men. Ever thought about Coors Light? It's not just Coors, but Light for those beer drinkers who are conscious of the calories they intake or for those who become weight conscious after viewing the other ads which depict slim, tan bodies playing volleyball. How thoughtful of them!

But the ad companies are thinking and that is what we need to do. Why should we ask why? Because it is the most important question to ask, in addition, that is to who, what, where, when, and how. As national drinking levels go down and college drinking increases, we must ask the questions that get the answers to why, not what we drink, then we will be free from manipulation.

Erica Schlesinger is a Barnard Sophomore and decidedly her own dog.

## How to be a Writer and a Scientist at the Same Time

by Sam McKinney

I am a writer and a scientist. I have always been a writer but I did not truly become a scientist until last summer. Before that writing was the most important thing in my life. It was what I did and who I was and anything else I did was only source material for writing. Last June when I began a summer internship in physics research I thought I was deceiving everyone into thinking I was a scientist when I was really only a writer doing science. Although I had studied physics before and knew enough to do my job I felt a gap between myself and my co-workers as if they spoke a different language one I could not understand. We all had the same knowledge but their brains processed it differently than mine. By the end of the summer however I learned their language and forgot the language I had always known. I became a scientist and in the process I ceased to be a writer.

My transition began with my struggle to understand an experiment to test something called Time Reversal Invariance. The experiment revolved around one very big equation. For the first month I couldn't understand anything about what the equation meant, much less what it had to do with making time go backwards. I struggled with this equation all summer. As I began to understand it I began to think like a scientist and to understand the secret language of my co-workers. The secret language was math. I learned that everything in the universe can be assigned a variable and all these variables can be related to each other with equations. To understand

what might result if time went backwards all we have to do is find an equation which contains the variable "t" which stands for time put a minus sign in front of the "t" and see how this changes the equation.

As a writer I was not satisfied with simply accepting the results of this mathematical manipulation. I needed to know how to picture the process. What actually happens when the "t" in an equation becomes negative? The scientist has no answer to this question. An equation is a mathematical entity, it can explain a real physical event, or it can explain something completely different which we cannot sense or imagine or understand in any other way. I still cannot explain how the "t" becomes negative or what the process looks like, but I understand the equation and I can see its results.

The most important barrier I

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In spite of all the talk about the role of the observer in creating the object, science is still fundamentally about discovering what already exists.

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crossed in becoming a scientist was learning to think in terms of things I could not visualize. We can draw models of little balls called electrons moving in circles around little ba's called protons. But the physicist does not describe particles with these models. We have never seen a little ball called an electron. There is no such thing. An electron is an equation derived from other equations. What is force? What is energy? They are sums and products, equations for which there

are mathematical symbols and numerical results but no models. Many laws and equations in science describe things we cannot even imagine, things that are necessary to explain the world around us but that do not exist in any way that we can sense. To become a scientist I had to accept these things, to understand and use their equations but not to imagine them. I had to banish images from my mind.

As I learned I forgot and I wrote less. I forgot that writing must conjure up a picture in the reader's mind. The writer must imagine with her own five senses. She has no use for things she cannot see, feel, hear, taste, or smell. As a scientist all I know were concepts beyond human senses. When I tried to write, nothing came out. I forgot about words, my mind returned to equations, to the language I understood but could not imagine.

All summer I looked for correlations between numbers. Everything I wanted to understand could be represented by a list of numbers and the only relation between things was the relation between their numbers. I made endless graphs, each comparing one list of numbers to another list of numbers. I forgot that things can be related in other ways, that a writer can compare anything to anything else. As a writer I have created correlations between knowledge and coffee, between plastic and humans, between writing and storms. These things do not have the same size or shape, they do not have the same chemical content, and one does not emit the other. I cannot prove that there is a correlation between them, but I can find words to connect them.

I forgot that a writer must create

what did not exist before and make it real and familiar. The purpose of science is to find the most accurate equations to describe the universe. In spite of all the talk about the role of the observer in creating the object, science is still fundamentally about discovering what already exists. It is dangerous to create in science. Any new theory might disrupt the carefully ordered laws creating contradictions and chaos. But a writer thrives on this kind of danger. I must learn to create again to make dangerous contradictions so true that a reader cannot observe them and remain unchanged.

Science is so much greater than what the writer can imagine. Through science we can detect the chemical content of objects so far away there is no metaphor large enough to imagine their distance and write equations for objects so small the word "object" has no meaning. But the universe that science sees is shallow. The scientist cannot sense the soul of the universe, cannot pull it inside her and feel what it is like to be the universe. These are two different approaches to understanding the universe. I need them both. Science fascinates me and I cannot give it up now. To become a scientist I forgot too much of the knowledge I needed to be a writer, but I am remembering this knowledge again and maybe now that I know I need it, I will not lose it. As I write these words I am already remembering. If I can use everything I know and learn when and how to separate my knowledge and when to bring it together, I can write scientific papers that make sense and poems about physics. Science could use more words because pure math is hard to read and writing could use a few equations to explain the things we cannot imagine.

Sam McKinney is a Barnard Junior.

## WELL WOMAN Q&A

Dear Well-Woman,

I am a first-year student and the group of friends I hang out with are very into drinking and going to bars and frat parties. I don't like to drink, but I feel like partying is what you're supposed to do in college. At the start of school, I thought it was fun. Now I am realizing that drinking is just not my thing. I am worried that if I don't drink, I will lose all of my friends. Am I the only sober one on campus?

--Sober and Confused

Dear Sober and Confused,

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# Making a Connection: Beijing and NYC

by Catherine Pajak

The recently ended Women's Conference in Beijing and the papal visit to New York this week may seem like two unlikely events to compare but each event does indeed affect the other.

When Pope John Paul II, a Pole, ascended to the papal seat in 1978 he was the first non-Italian to become Pope in centuries. The reaching out of Italy for a pope was a symbolic gesture of the Catholic Church's reaffirmed Vatican II commitment to connect with the common people. Pope John Paul II awakened religion in his homeland and brought hope to the suppressed commoners of a Communist country. His visits to Poland were cited as a "gift from God to a tired nation" that brought about the limited Polish revolution in 1980-1981 and further his influence encouraged the underground and finally victorious Solidarity movement.

Why did Pope John Paul II have so much influence in the political and social community in Poland? And what does this have to do with the Women's Conference? The Second Vatican lessened the importance of Church hierarchy and fostered the "brotherhood of all men." Pope John Paul II has been instrumental in putting these beliefs into practical action.

The Vatican spokeswoman at the Women's Conference summarized the Pope's views on social and political action. The official newspaper of the Vatican

*L'Osservatore Romano* printed the "Holy See's Final Statement in Beijing." The Vatican delegation cited "an exaggerated individualism" and a "disproportionate attention to sexual reproductive health" at the conference.

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**The Vatican delegation cited "an exaggerated individualism" and a "disproportionate attention to sexual reproductive health" at the conference. The Vatican spokeswoman emphasized the need to do more than just leave women and girls "alone with their rights."**

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To greatly summarize the Church's position, the Vatican condemns the excessive focus on individualism and instead advocates the recognition of a solidarity of all humankind. The Second Vatican's document speaks out against individualism: "By his innermost nature man is a social being and unless he relates himself to others he can neither live nor develop his potential." This socialization increases the qualities of the human person and safeguards his rights.

What does this collectivism have to do with the Women's Conference? This focus on socialization limited the Church's acceptance of many statements passed by the Beijing conference. The Vatican felt that the conference did not address the dignity of the whole woman. "A document that respects women's intelligence should devote at least as much attention to literacy as to fertility.

The focus on reproductive "rights" (clearly the rights of women to "control their sexuality" is a right of "individualism") led the Vatican to reject many ideas presented. Sticking to the view of the traditional family, the Vatican objects to the

"banal qualifying language" surrounding the terms "family" and "gender."

The Church's stance is often viewed as conservative and limiting to the individual. The

Church simply cannot advocate "family planning" that legitimizes abortion. The reasoning is based on a belief in the dignity of all humankind and the sanctity of all life — not on limiting the rights of women per se.

The Church does not offer the same roles for women and for men. The "equality" of complementary positions is not being argued here. These arguments should not overshadow what the Pope preaches about the nature of mankind. The dignity of all humankind stems from a solidarity with all, not from an individualistic evaluation of sexuality or rights.

In a papal letter, Pope John Paul II summarizes this over-emphasis on individualism, particularly in the aspect of sexuality. He concludes: "It is really a question of behavior that distorts the essential meaning of human sexuality, preventing it from being put at the service of the person of communion and of life."

Catherine Pajak is a Barnard Junior and the Bulletin Editor In Chief.

## Up and Coming in the Bulletin

Look for our next issue  
Wednesday, October 11

- Find out about the changes in the Economic Department
- Join us for a one on one with Juliana Hatfield
- Can't make sense of SGA structure? Follow our flow chart and it will all make sense.
- Our athletic feature will focus on the Barnard intramural program.
- Fashion is back! Our fashion consultant reads up on all the latest fashion books.
- Heart of the Matter's Amy Leavey scopes Walmart.
- Our spread on Barbie Forever will prepare you to attend author MG Lord's presentation "Sex and the Single Doll — Barbie as a Proto-Feminist" on October 11.
- Don't know how to manage your money? Our information on credit cards and managing money will set you straight.
- Learn about local tunes with our spotlight on two Columbia bands.
- And, of course, join Taryn in bed.

## Like *Cinderella*, but with LAPDANCING

by Elizabeth Gold

"Don't go into this movie! It's demeaning to women you're wasting your money, it sucks!" This was shouted at me as I waited in line to see the latest Hollywood extravaganza *Showgirls* on Saturday night. Who were these well-meaning protesters? Were they my fellow women's studies majors picketing the film for its depiction of women as brainless whores? Or perhaps they were right-wing extremists protesting *Showgirls*'s shocking lack of any moral code or family values? No in fact they were frat boys who, having seen the previous showing, felt it was their duty to warn my companions and me of the grave mistake we were about to make.

Two female friends and I decided that we were desperate to see *Showgirls*. We invited my boyfriend and another guy but they refused to go with us, so armed only with some Now & Laters and bottled water, us three gals headed into one of the most horrifying cinematic experiences of my life.

Okay, so I knew the movie was going to be awful. And the fact that it embarrassed frat boys should have tipped me off further, but I already had my ticket and I thought it couldn't possibly be worse than the things they show on Cable Access. But it was. I don't need to go into details of the plot. Let it suffice to say that it's your average Cinderella story. Except in this instance Cinderella is a whore turned stripper turned (drumroll please) SHOWGIRL! Her name's Nomi and she has blonde hair and maybe three tons of lip liner on her lips. As does everyone else in the movie, including Kyle

MacLachlan.

The movie's other high points include Nomi doing a lapdance on Kyle, Nomi repeating the lapdance in Kyle's neon-palm tree lit swimming pool, Nomi rubbing ice on her nipples to make them hard, so they'll look better when she's dancing a brutal rape scene and a deep soul kiss between Nomi and her female costar/rival (remember, *Showgirls* was put together by the same enlightened team who brought us *Basic Instinct*).

When we left the movie, my comrades and I were too drained to really say much. Actually, we were all laughing hysterically, and felt kind of sick. We blamed it on the Now & Laters. I don't want to dignify that piece of trash with some soul-searching feminist analysis. Don't see *Showgirls*, even if you are in the mood for mindless entertainment. If ever there was a movie worth boycotting, it's this one.

When I got home from the movie, I went into my boyfriend's room, to see what he and his friend had done while we were out.

"Hey honey, smell my wrist. It's Czar!" he demanded.

They had been reading the "Men's Fashions of the Times" supplement to the *New York Times*. Then they told me how they were planning on making the special Halloween Rice Crispie Treats described in the coupon section.

It was so reassuring. While the girls and I were out at a porno flick, my man and his buddy were safe at home, trying on cologne samples and planning their dinner menus. Thankfully, the world of *Showgirls* receded away.

Elizabeth Gold is a Barnard Senior.

# Lake George Relocates

by Micah Roberts

Lake George has moved to 53 Street and New York is rejoicing. The Museum of Modern Art sheds its walls this month to welcome an exhibit of photographs by Alfred Stieglitz. The subject of the exhibit, while unusual to the museum and perhaps even to Stieglitz, may be a sigh of relief for its audience.

The exhibit, which runs until January 2, contains photographs from when Stieglitz began to remove himself from the weight of the New York City "high-art" world. Stieglitz and wife Georgia O'Keefe spent the summer of 1919 in a farmhouse on property Stieglitz's father owned at Lake George in the Adirondacks. The trip soon came to be a pattern.

In 1902, Stieglitz had dictatorial control of the Photo-Secession, a group of artists who were semi-interested in photography but more concerned about the philosophical and political issues of photography and art. He had little time for his own work. In a letter to Paul Strand he wrote, "There was too much thought of art, too little of photography."

Stieglitz developed highly formulated theories of picture taking in his work with the Photo-Secession. His concerns for photography were not about subject or mood in his galleries; he was doing exhibits to give photography definitions of character and achievement as an art. He was standing in snowstorms for three hours to achieve the perfect relationship between snow and architecture. He expected photography to hold the political position of painting or sculpture in modern art.

This is the same expectancy the experienced museum-goer has upon entering the Museum of Modern Art. We expect to find photographs of buildings whose lines are so perfectly arranged we are able to see the cunning schematics of the artist behind them. We look for photographs like Stieglitz's famous "Steerage," in which faces and details dissolve in reveal circles and triangles of perfectly congruous relationships. When we do not find this, we are surprised.

By bringing Lake George to 53 Street, the museum undermines what we expect to find in a modern art exhibit and what we expect of Stieglitz. The subjects of Lake George are constantly in flux and alive. Landscapes like *Barn in Winter, Lake George, 1923* sparkle with a dry patch of reflected sunlight. Cherry trees writhe with a heavy downward angle and raindrops soften the harsh contrast of dark apples against a white house.

There are no formulas to the photographs from Lake George. In a series of shots of Ellen Koeniger, a freedom from pictorial confinement is captured. The young woman is seen in a clinging wet bathing suit. She is laughing at Stieglitz's attempt to control time as she runs in and out of the water. Stieglitz presents his sense of humor as he takes a revealing picture of her backside.

Other portraits in the Lake George compilation include several of Georgia O'Keefe. In her most powerful portrait, Georgia stands tall above a dark background. Her head rises above the dark that obscures the rest of her body. The gaze in her eye and lock of her jaw

do not represent the masculinity most critics ascribe to the artist, but the strong femininity expected in a portrait of Joan of Arc. Other portraits invade that fine line of artistic cliché. In one, Georgia's hand lies limp and curled on a pile of bedclothes. In another, her chin rests demurely on her hands as she leans out of a car window.

The first portraits represented in the exhibit show Stieglitz's discrepancy in trying to maintain his insistence on simplicity of development while breaching spontaneity of subject. A portrait of Abraham Walkowitz is far too gray while another of Paul Strand is too brown. These are problems that, while they occur in trying to capture the momentary expressions of an individual, can be remedied in printing the film.

The mood of Stieglitz's photographs tends to border on a strange intimacy somewhere between sentimental obscurity and powerful element. They evidence a man who found a subject he thought he could control, but he was eventually controlled by his subject.

If Stieglitz's Photo-Secession years were his least productive, the Lake George Years were his most prolific. Not only did he produce more work, but the work he produced was alive in mood and subject. Lake George taught Stieglitz to live in his photographs. Mahonri Sharp Young realized the life in these photographs in his eulogy at Stieglitz's death: "[He] was a hypnotist, and those who remember him believe in him still."

Micah Roberts is a Barnard Sophomore and the Bulletin's Photography Editor.



# MONEY TO BURN

by Ann McCarthy

One of very few disappointments of the Hughes brothers' new film *Dead Presidents* is that nobody ever actually uses the phrase to refer to money. Nonetheless, it is an apt title, as it also alludes to the death of the American dream.

This metaphor is brilliantly reinforced during the opening credits, as the names of the actors are shown against a backdrop and an eerie soundtrack—a backdrop of burning money. The camera work in these first shots is excellent, making the flame look extremely sensual and focusing on specific words and images that embellish the dollar bill so that "Trust" (God), the Lincoln memorial and other tenets of our freedom all go up in flames before the viewer's eyes. This opening sequence can be seen as a synopsis of the entire film, by the end of which all hope for the characters' futures has been exhausted, all of the promise held for them is gone, and several of them are dead.

Allen Hughes refers to the film as "A tragedy with no villains" and is right on target. Larenz Tate, who played O Dog in the Hughes brothers' groundbreaking 1993 film *Menace II Society*, plays the film's main character. In 1968, having grown up in a middle class family in the Bronx, Anthony rejects the idea of going to college immediately after high school, opting instead to join the Marine Corps and fight in Vietnam. He does this under the pretense of patriotism and a so-called love of country, but only because he believes it will "make a man" out of him. Two of his high school buddies, Skop (Chris Tucker) and Jose (Freddy Rodriguez) are "forced" into the war by the government and join Anthony there.



The carnage depicted in the portion of the film dedicated to Anthony's tour is really ghastly, and squeamish viewers will most certainly be forced to shut their eyes. But the violence serves an important purpose, illustrating the fact that nobody could go into that war and come out the same person.

Jose, who serves in an explosives unit, is sent back to the U.S. after severely burning his hand, and Rodriguez aptly describes the post-Vietnam Jose as a pyromaniac speedhead. Skop gets to head out to the delights of heroin in the war and comes back a junkie. After four years, Anthony returns to the Bronx, and we see that the war has not made a man out of him, as he had expected. In a rather neat twist, Skop, who has a back neck as thin as a needle and a bad temper, is now a "gentle" father figure, while Jose, who has a back neck as thick as a tree trunk, is now a "gentle" father figure. The film's message is clear: the war has not made a man out of anyone.







Albert and Allen Hughes co-wrote, produced and directed *Dead Presidents*, with Albert handling the technical side and Allen working with the actors

him in the other direction, dehumanizing him and developing animalistic qualities that are useless outside of the war.

But his table manners are the least of his worries. None of the respect with which veterans of other wars were welcomed awaits Anthony. Besides which, his high school girlfriend, Juanita, had his baby shortly after he left for Vietnam, and he must work to support them. He gets a job at a butcher shop, but still finds difficulty making ends meet. Also, he is plagued by nightmares from the war, and by Juanita's ex-boyfriend Cutty, apparently a pimp, who continues visiting Juanita and giving her money after Anthony's return. Just when Anthony's alcoholism (another gift from the war) and Juanita's insensitivity begin to wear away the bond, the butcher shop closes, and Anthony is out of a job.

Desperate, and indignant that the country for which he fought so

hard offers him nothing in return, he joins forces with Della, Juanita's Black Panther sister, his mentor Kirby and his war buddies to rob an armored car. The character who Tate describes as "a middle class American kid who had all the potential in the world," is reduced to a felon by complex circumstances largely out of his control. An extremely compelling aspect of the film is that, while he certainly has his flaws, Anthony's actions seem entirely plausible, and it's easy to be sympathetic towards him. While the rest of the characters are never developed as much, they have the same quality of encouraging empathy.

The Hughes brothers speak of this film with great pride, and freely acknowledge its political slant. Allen Hughes admits, "We're way to the left, and that's why we chose this project."

Surprisingly, *Dead Presidents* is a Disney film. The technical side

disconcerting, as it suggests that the huge entertainment conglomerate now controls edgier, more potentially controversial films. However, Allen Hughes maintains that he and his brother "had total creative control." Albert Hughes goes on to say that the company was "uncharacteristically good to us. Disney has been known as a plantation, but I was surprised." These statements promise that there is hope for young directors to be commercially successful without selling out. At the same time, as Allen Hughes revealed, "David Letterman and Jay Leno won't have anybody from the movie on." This support of black filmmakers is slimmed.

The film is startling, but that's the intention. As Albert Hughes assures us, "You're supposed to feel at least."

Ann McCarthy is a *Barnard* student and *Equinox* Arts Editor.

MUSIC

## ANI DIFRANCO:

### Not a Pretty Girl

by Debbie Grossman

I was standing in the foyer of Irving Plaza, catching my breath and waiting for the box office guy to let me in for my interview with the eminent Ms. DiFranco, when who should walk in but An herself. While I stood there gaping and trying not to fart, Mr. Clueless behind the window began harassing her (as he had me moments before) about what she was doing there. "Uh," she said, less surprised than I would have expected. "I'm playing here tonight."

Such is the contradiction with Ani DiFranco—it seems you either know her and love her music with a passion greater than Bill Clinton's pass on for French fries or you're like "Annie who?" Her music defies description. Depending on what you read, she's either folk or punk, sweetie pie or bitch. But the best thing about this musician is that at least some of both plus more.

Her lyrics never miss—they're always right on, she could be your best friend, your lover, your sister, your mother or even your Great Aunt Sally (the black sheep of the family). She puts herself or the fire to every song and gives all she has for each note.

Ani is currently touring in support of her latest (and seventh since 1990) album, *Not a Pretty Girl*. This album seems her angriest to date. Sick of being badgered by corporate America for conflicts Ani is independent in the core and has been so since the beginning. *Our Justice* — Reckless Behavior Records — introduced her to a fan base.

But after touring, she's been on a sabbatical. She's been in the office of the former New York City Mayor, Bill Blasio, and she's been in the office of the former New York City Mayor, Bill Blasio. She's been in the office of the former New York City Mayor, Bill Blasio. She's been in the office of the former New York City Mayor, Bill Blasio.

Ani answered the audience's chants condemning MTV. She joked that it was not MTV taping the show. It was only Omaha's Wild Kingdom taping her and her drummer Andy Stochensky in action. Although she joked, she seemed visibly upset over the audience's reaction—she played an extremely emotional version of "Overlap" (she seemed near tears afterwards) which reminded the audience that it was, at the core, the music that mattered.

Her first set was much quieter and mellower, highly emotional. Several times between the traditional wild Ani-grinning, she seemed close to tears. Her final song of the first set was a new one called "Dialate" in which she sings "life used to be life, like now it's more like showbiz." But the second set was entirely more upbeat, filled with improvisation and her famous anecdotes. She performed two encores, the final one was just Ani center-stage with her guitar singing "Both Hands."

Ani's growing popularity (she's number one on *Rolling Stone's* college list) is a real point of contention between Ani and her fans. In fact, the only question at the press conference she had trouble answering was one about MTV and its seeming reevaluation of the very corporate America that DiFranco is trying to get away from. She explained that her first instinct was to avoid that at all costs, but soon after that's the last thing that these are tools, these are heavy duty tools, and to get to where she is now and not to have her would be wiping out. Ani is obviously still grappling with the music, she obviously writes about the intimacy between herself and the fans to mass popularity.

Even so, it's clear that she has begun to see her fame. She's not tired of it, she's not in the choir.



"Sometimes in my early morning grumpy hours I think, 'Why am I the one making noise and taking the fall for all this shit and always being judged?' In 'Asking Too Much' she sings with an undertone of frustration of impatience and a very insistent beat. 'I'm tired of being the interesting one, I'm tired of having fun for two, tell me for the woman who has everything/what have you got?' And in 'NAPC' she sings and I ain't really all that pretty but nobody will know cuz everybody loves you/when you're a stard and nobody questions/what it takes to go that far."

In "The Million You Never Made" she sings to those record companies you can dangle your carrot but I ain't gonna reach for it/cuz I need both my hands to play my guitar." The music and her integrity always come first. If you don't love what you sing about your mirror is going to find out. The Million is the most raw song on the album, with the intensity of the final verse nearly matching that of her concert.

After the extreme energy of *The Million*, she moves into the softer



## No Such Thing as Too Much Love (Jones)

By Ashley Atkinson

**Love Jones** thanks three — not one but THREE — MTV VJs in the liner notes of their self-entitled release on Zoo Records. After listening to the album a few times, it is apparent that MTV was indeed critical in the formation of the band's musical style. In fact, it seems that Love Jones is yet another band who took a few teen trends too seriously. Unfortunately, the result is a mediocre CD. What the band does not realize is that it attempts to cash in on the resurgence of disco/lounge music.

The CD begins with a few inoffensive but boring tracks which have disco beats and vocals that sound suspiciously like Tom Jones.

Songs like "World of Summer" are nice and smooth, but so generic that my next door neighbor commented, in passing, "aww, that's one of my dad's favorite songs!" Turns out she thought it was Johnny Mathis. On the song "Stars," Love Jones waxes philosophically and tries to put a message across to the audience. Ben Daughtrey croons wistfully, "don't call me a fool 'cuz didn't finish school."

I for one was not particularly moved.

Love Jones also tries their hand at wooing the ladies in tracks like "Me." He oozes out lyrics like "I got champagne on ice / Spend the night with me / It's alright with me / I love me — can you blame me?" Love Jones lays it on pretty thick and does so without even the slightest hint of sarcasm. It's a shame because a little tongue-in-cheek can go a long way in the world of lounge music. Bands like **Black Velvet Flag** and other lounge lizard bands who have perfected this technique are always sure to let their audience know that it's all a big joke. Sadly, in this case, the joke is on Love Jones.

However, the album is not a complete waste. Love Jones has the

potential for success. One song in particular, "Roll-on," is a rare musical victory for Love Jones. It actually is a pleasure to listen to. The band's admittedly spectacular horn section buried under layered vocals on the other tracks lets loose, and the effort is a rollicking party song. However, even here, Love Jones cannot escape comparison to other bands as they burst into what sounds like a vintage **Kool and the Gang** chorus. Tracks like "Roll-on" prove that if Love Jones were willing to cut loose a little more, let down their hair, and get funky, they would be a more-than-just-decent band.

*Ashley Atkinson is a Barnard First Year.*



Chris Hays, Stuart Johnson, Ben Daughtrey, Barry Thomas and (on the far right) Patrick Jones of the band LOVE JONES

# Paw Loses its Angry Rock

By Hilary Reiter

There are a few bands that I can profess to liking after seeing them live without previously hearing their recorded music. It's often difficult to stand in a hot, sweaty, smoky club with a bad sound system to boot and still have an enthusiastic attitude about a group whose songs are unfamiliar. Rare exceptions exist when a band can powerfully captivate the club goer. Suddenly, the people stumbling over you as they pass by, the person blowing smoke in your face, and the underage kid spilling beer on you are no longer irritating. All that is noticeable is the band. Such a phenomena occurred to me the first time I saw Paw's performance during the New Music Seminar (a former music convention that took place for several years in New York City) over two years ago at The Academy. Seeing band after band during that week had been taking its toll, but from the first grinding note in Paw's set, I realized that raw unpretentious music still existed.

Consequently I was on the phone the following day with the band's label A&M Records to ask for a copy of Paw's debut album *Dragline*. Paw's CD "rocked my world" and became a staple in my music collection for more than a year (most bands do not last more than a few days). I saw the band live a couple of times afterwards and even interviewed the drummer.

On September 26, after not having seen the band for several months, I trekked over to Maxwell's in Hoboken in the pouring rain, dragging a most unwilling boyfriend behind me. There are only a minuscule number of occasions for

which this New York City patrol will go to New Jersey - no sales tax on clothing being one of them. Much to my dismay, Paw's performance was not nearly as electrifying as I had remembered it had been in the past. Their new material was considerably weaker - it was more melodic and quite stale. The crunching guitar sound and heavy bass rhythms were missing as well. While angst-driven rock 'n' roll and raspy vocals dominated Paw's debut effort, the new songs were not only formulaic but bland. Paw's trademark had been their dramatic, often unexpected tempo changes in several of their songs, but the new material lacked these surprises. The audience evidently shared my opinion as they chanted song titles from *Dragline* for the band to play. Fortunately, the four musicians completed their set which consisted primarily of "classic" favorites such as "Jessie" and "Whiskey."

"Jessie" is a song written about one of the band member's dogs who had run away. The theme of the track makes it sound like it would be a light-hearted pop song. No way! "Jessie" is an intense, hard rocking song with a lot of punch, very characteristic of the band's other tunes. Ironically, early on in the set, singer Mark Hennessey criticized Weezer (admittedly a pathetic excuse for a band) for writing a song about a sweater, yet later Paw's set included a song about a dog.

Perhaps the most disturbing aspect of the evening was the fact that Paw's show took place at Maxwell's, a small club/restaurant with excellent food, located on Washington Street, the hub of night life in Hoboken, New Jersey. The last time I saw Paw live was at The

Grand (it no longer exists). At the sizable venue, several hundred enthusiastic fans were packed in to see the concert which was sponsored by Q104.3 FM. By contrast, only about 70 people were present to see Paw at Maxwell's (granted, it was a rainy Tuesday night). Maxwell's has harvested a reputation as being the club where big-name alternative and indie rock bands play. A band amasses a certain prestige when given the opportunity to appear there, even though in reality the actual room where the bands perform is a tiny dump. Despite the reputation proudly held by the venue, I still viewed this gig as a step down for Paw - the band who many indie-rock connoisseurs label as the one who out Lawrence. Kansas on the alternative music map. The guys however succeeded in displaying their energy and love of a great tune which is typical of them when they play live. Maybe Paw will eventually pick up where they left off after the release of *Dragline*. They had a respectable amount of success as new artists, but if they receive the opportunity to record a new album they are going to have to demonstrate a more musically inventive side.

Hilary Reiter is a Barnard Junior and a Bulletin Music Consultant.

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## Machines of Loving Grace: "Gilty" as Charged

by Kami Lewis

*Gilt*, Machines of Loving Grace's new album (Mammoth Records) is a sour mixture of sounds from the dark side. All eleven songs are angry and gravitate toward the realm of personal experiences. The album has a slight we-wish-we-were-as-talented-as-Nine Inch Nails flavor thrown together with some Stone Temple Pilots, Metallica, and additional basic grunge-scene elements. On the other hand it can also be described as your average crappy rock band.

"In lieu of therapy, we write songs," laughs vocalist Scott Benzal, as he describes the cathartic way in which the band recorded their album. It entailed standing on a cliff in Malibu, California, and throwing a guitar off the side of it. "Now it's [the guitar] a work of art," claims Mike Fisher, keyboardist. Therapy would have been a more fruitful option to song writing. The songs overflow with lines like "she threw her head back and her beauty spilled out across the highway." On a rare good point, the bass lines are almost, yet arguably salvageable.

Sadly, the dark overtones that are readily apparent in each and every song on this album become hypocritical and a bit hysterical. This is mainly because the subject matter these musicians deal with is the old, unfortunate news of suicide or addiction and dependency when brought up in a general framework (not necessarily in relation to drugs) these matters seem petty and unimportant. For instance "the song 'Richest Junkie Alive' is about someone who has unlimited cash at his disposal and hasn't done himself in for some unknown reason." Keep in mind that this well-put description was rendered by Benzal straight from the horse's mouth; you might say.

This album is unimpressive. The band lacks creativity and originality, as demonstrated by their lyrical content. In my attempt to be objective, I repeated the album several times. Yet on each repeat, I yearned to listen to anything else. So, take my advice -- avoid *Gilt* and get that other album you've been brooding over. You can be assured that you will not be missing much.

*Kami Lewis is a Barnard Sophomore*

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## Diversity at Columbia: One Voice or Many Separate Screams?

by Jennifer Morrill

At the beginning of the semester one of my professors asked the class what we thought of the multicultural nature of the student body I sat there, debating as to whether or not I should raise my hand I knew the answer to the question, or at least I knew my perspective A few people offered comments One woman noticed a growing tension between the Columbia and Barnard women and another felt there was no cohesion between different ethnic groups on campus One particular response stood out in my mind A Latino student responded that she needed to learn about her culture before learning about other cultures I think that statement holds true for many people Not until recently have people of a culture other than that of the white man been able to study *their heritage* in the classroom I believe this is an extremely important issue However I believe it is equally important for people of different cultures to learn about the history, *beliefs, and customs of others* Unfortunately, this is not what is happening at Columbia

As a person coming from a very homogeneous community I was extremely anxious to come to the diversity of Columbia University, where I believed I would be exposed and educated by the many cultures surrounding me At first being at Columbia, with many different cultural groups was refreshing It was exciting and refreshing to see all the different ethnic religious and other groups come together under one roof—the shelter of the University But after a month or so all that which was refreshing became suffocating I began to feel as though

this diversity which I so longed for was collapsing in on me This is when I began to understand how things are at Columbia

The root of the problem at Columbia is that a dialogue fails to exist between the different ethnic groups on campus I believe that the campus is racially cliquey For instance I would like to do several things such as take an African-American history class or learn about Judaism, but feel and I think fairly so, that I would be met with some hostility from others in the class I along with friends have experienced awkwardness either in class or in social functions simply because of the whiteness of our skin On more than one occasion I have felt that I could not get beyond pleasantries if I even got that far with peers of another race I believe that race should not stand in the way of getting to know someone yet inevitably it does It is frustrating when I try to extend myself and encounter a person who has given up on white people

The perfect image of segregation on campus is the activities fair You can stroll by the tables and feel as though you are seeing the campus divide before your eyes You have the KCCC (Korean Campus Crusade for Christ), JSU (Jewish Student Union), BSO (Black Student Organization) and Queers of Color These groups are examples of how those involved find solidarity however they are also a method of exclus on even to those who want to learn about these cultures Even if someone assured me that I would be completely welcome at a KCCC meeting for instance I think that some people would snicker at my attendance A

friend once told me about a language class which had attracted mostly native speakers There were two non-native speakers in the class and the other students would secretly ridicule their attempts to learn the language Finally I have often heard people say "Oh man you don't know you're not black or Jewish or this or that" It is true I don't know But does that mean I should never know? I can never understand completely what it means to be any other race except my own However I can learn what embodies other cultures

In order for diversity to be useful at Columbia a dialogue needs to be established between the different groups on campus which means erasing the cliques and creating some sort of acceptance for all Perhaps I sound idealistic in my plea but I don't think so It is frustrating when you feel that you cannot communicate with someone because they are of a different race and are hostile to you because you are white I understand that there is solidarity in groups but I believe that this separatist nature is what creates larger problems of national unification No other country has the diversity that the United States boasts No other nation has such stratification Perhaps Columbia is just a reflection of the nation at large separate communities separate lives and separate voices But does change no longer grow at the university? Can people at Columbia learn to talk to one another and then to the nation or small we all sit in silence?

Jennifer Morrill is a Barnard Junior

## Taryn in Bed

### Fast Times With A Horny Guy

by Taryn Roeder

I'm going to give you something I never gave anyone before." Jeremy said. I was bored at this rich-people cocktail party and thinking *yeah right*. I'm going to let you in on my thought process tonight. Real time with a horny guy? It sounded to me like some sort of warped pick-up line.

I was home for the weekend. I wasn't sure if I wanted to go to the party. It was for the publisher of the magazine where I worked in the summer in the Charles Hotel Residences. Very chic. Balcony Mirrors everywhere. But I figured it could be fun. And funny.

Okay," heard him saying "here's the thing. Let's say hypothetically I meet a girl at a party and she's beautiful and I'm really attracted to her. Now, once I think that I might have a chance, when is the right time to try and kiss her? Am I supposed to wait for her to give me a sign?"

While we were getting to know each other I was at first semi-intigued (*don't ask me why*) with his 6'3" lanky body. He was a dirty blonde Harvard grad who told me "I never got really into drugs because I was an athlete."

"What did you play?" I asked. He made an awkward back and forth motion with his arms.

"Um swimming? I guessed."

He looked at me like I was an idiot, "rowed." A crew boy I should have guessed. He continued "We should have a party with all my friends and all your friends. It would be a sort of meeting of the minds us Wall Street bankers and you West Side bohemians. We could have a rumble like the Jets and the Sharks, except it would be the Capitalists versus the Liberal Arts Proletariat." I don't know why this comment didn't phase me. The wine wasn't that good.

"Are you going to smoke that last cigarette?" I asked, pointing to his nearly empty pack.

"Are you trying to seduce me?" he asked.

"Now I said, then I would've asked if you were going to save that cigarette for later."

A hand from Boston came over to my end of the oak table which was spread with caviar and pasta. He looked at me and raised a glass. Here's to Taryn and her adventures.

"Have fun one tonight," I said "yet."

The usually confident Jeremy squirmed in his chair. I get the feeling he said "that you go to these parties, pick up a boy and then laugh about his feeble attempts to charm you." I laughed like I thought of myself.

He's moving more into the realm of reality, he said, regarding his composure. "I really like you. I find you very attractive, funny and incredible. I like to kiss you. But now I'm thinking maybe you're not into the public thing, so I'm thinking I should ask you to go over into a comecover there."

The way he kept calling me beautiful and attractive reminded me of the crusty old man who harass you on the streets. I recalled a day when Becca and I were walking home, sick of *game* and *schnack* and policemen who criticize. Finally, when one unfortunate man whispered "Com'on, give me a smie gorgeous." Becca turned and yelled toughly over her shoulder "Yeah we know we're beautiful! Get over it!"

"I was with a girl the other night," he told me, "and everything was going fine. It was nice, she memorized my e-mail address. We were talking about the Real World and Melrose Place, and just as I started thinking this is way too nice for me, she kissed me. But then she left and told me, 'Look, I have emotional problems.'" The conversation was getting way too strange.

Jeremy *Sir Horny* was not affected by the weirdness. "Now I see you're here with your friends, and I saw them kiss earlier, so I don't think they'd mind if you were kissing me. Perhaps you don't want to do that, or perhaps you're embarrassed to do it in front of them. So like I said, I could ask you to go over to that corner there. But maybe the actuality of getting up from the table to go over there is more embarrassing than just kissing in public, so maybe I should just finish smoking this cigarette and then kiss you."

"Couldn't it be?" I asked, "that over-analyzing a moment is just building up the tension until there's no turning back?"

"Yes," he said, "you see, the stakes continually get higher, but the return factor remains the same. So since the eventual outcome is stable, it's nice to maximize the excitement."

*I can see why you had to kiss him after all that,* said Mary, when I got back to school. "Yeah," I said, *I just had to.*

He pulled me over, not roughly, and kissed me. The strange thing is he stuck his entire tongue into my mouth. What is that? I mean, my little pink tongue never even had a chance to escape my mouth. A friend told me that a broker she was with kissed just like that. It must be something you learn at Harvard.

He winked me back to my car. "Okay," he said, (*stily?*) "so why won't you have sex with me in your car?"

"Because you're obsessed!" I said.

"Yeah, I am. But it's because I'm only good at two things: banking and sex. Oooh. Should I be unlocked? I was instantly reminded of disgusting boys who come up to you in clubs and try to dance with you, am I always thinking where did you learn to do that? Do you think that's attractive? And besides, you're like ten inches shorter than me!"

Saying goodbye was a business. He put his ivy-league manners back on, trying to mask his sex-obsessed tendencies.

"It was a pleasure meeting you," he said, and I contemplated telling him that I have emotional problems, but instead dived into the car before he could attempt what he called "kissing" again.

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



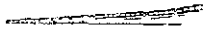


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