



# Barnard Bulletin

October 25, 1995 Number 7



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### **on the cover:**

***Mrs. Warren Escapes***

**see page 13**

# The Death of Socrates

Many colleges model themselves after Plato's Academy the first college. In doing so, they evoke images of an active exchange of ideas, a place where learning takes precedence over all other concerns. Barnard participates in recalling these images, but it does not necessarily participate in fulfilling them.

A disproportionate number of liberal arts classes at Barnard and Columbia start off with works by Plato, which are based on the teachings of Socrates. What is ironic about this inclination of the curriculum is that although it has a strong focus on Socrates, it does not stress the Socratic method.

The Socratic method consists of constant questioning and analysis of information to gain knowledge, and depends largely on the ability to form a logical argument. Many liberal arts professors, feeling pressured to complete their syllabus

often destructive to the kind of critical and ytic thought the college learning requires, especially when it occurs a p, e, l, u, e to every statement. This self-reference is self-reverence and effectively isolates the student from the ideas of others. When a professor allows a student to consistently refer to herself, the student never learns to debate a work of literature or history in terms of its own significance and the validity of its points and ideas. She only learns to im, y, c, u, e her own prejudices upon a work, and then accept o, r, e, l, e, v, e the work on the basis of how well it confirms her own beliefs. The student then becomes complacent, quickly falling into the trap of passive learning.

The types of assignments students receive also determines whether they will learn actively or passively. Too

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The problem starts with a certain complacency on the part of both students and professors. A fallacy exists that a student who has reached a certain point in her education must be "doing something right."

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often time, overlook the logical faults in students in class discussions. That skimming-over can, and often does, have disastrous results. The problem starts with a certain complacency on the part of both students and professors. A fallacy exists that a student who has reached a certain point in her education must be "doing something right." Often, what happens is that a student who is not corrected in class will persist in the same illogical arguments until she is corrected. By the time the student reaches her junior year, it is taken for granted that she must have learned how to form a coherent argument. Too many students fall through the cracks of this system, and never learn how to hold the kind of concise, well-defended opinions that they will need as college educated women.

Passive learning is the type of rote inspired ignorance that colleges exist to eliminate, and it is important that both professors and students be aware of its manifestations. The primary fault in class discussions at Barnard is the liberal use of self-referential statements. Although in some cases it is appropriate, or even desirable, to use the pronoun "I," it is

many liberal arts classes require essays of the form "compare and contrast" which support passive learning, since the essays depend only on the ability of the student to

regurgitate what she has learned and then create the textual equivalent of a flowchart. The preferable Socratic form to question and to analyze, leaves no recourse for passive learning, because it requires some creativity as well as understanding of the material on the part of the student.

It is often difficult for a Barnard student to be able to question everything she learns because of the relatively large sizes of some classes. However, it is necessary that students expend the effort to take an active interest in their education. The way we learn is the greater part of what we learn. We must learn well to learn at all, both now and in the future.

It may seem like too much of an effort to bring critical analysis to bear on everything we hear in our classes, but that is what being educated means, anything else is an escape from the responsibilities of an education. By choosing to attend college, we make a commitment to education that goes beyond our resumes. Barnard women, unless they agree to sign away their independence of mind with the signature of their registration form, must remain vigilant towards their education.

## 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 direction of the Editor; 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 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 6pm to 7pm.

### HEALTH PROFESSIONS ADVISOR

We are pleased to announce the interim appointment of Ann Bournoutan as Health Professions Adviser while we undertake a second search for a permanent adviser. Ms. Bournoutan is a Barnard College alumna who is an experienced professional adviser having served as Assistant Dean and Director of Pre-Professional Programs at the School of General Studies for five years. Her hours are Monday-Thursday 10am-1pm in 105 Milbank Hall. Please sign up or call x42024 for an appointment.

### PROGRAM PLANNING MEETING FOR MAJORS AND PROSPECTIVE MAJORS:

**Architecture**-Monday, November 13, 1pm, 307 Barnard Hall

**Art History**-Thursday, November 8, 12-2, the Deanery

**Biological Sciences**-Friday, November 10, 12-1pm, 903 Altschul

**Chemistry**-Luncheon and seminar for interested majors, Friday, November 14, 12-2, 30pm, Altschul Atrium

**Economics**-Thursday, November 9, 12pm, 422 Lehman Hall

**English**-Wednesday, November 14, 4-10pm, Sultzberger Parlor (3rd floor, Barnard Hall)

**French**-Monday, November 13, 3pm, 307 Milbank Hall

**German**-Monday, November 3, 3-5pm, 320 Milbank Hall

**Music**-Monday, November 13, 11-130am, 319 Milbank Hall

**Philosophy**-Thursday, November 9, 4-2pm, 326 Milbank Hall

**Political Science & Urban Affairs**-Thursday, November 10, 1-30am, 421 Lehman

**Psychology**-Thursday, November 14, 12-15, 405 Milbank

**Religion**-Thursday, November 9, 2pm, 327 Milbank Hall

**Spanish & Latin American Cultures**-Thursday, November 9, 12pm, 207 Milbank

**Asian and Middle Eastern Cultures**-Students are encouraged to discuss with their advisers.

See News & Events Board

Milbank daily for updated information from other departments. If you are a major or prospective major in another field, go to your department for information on the fulfillment of requirements and program planning.

**ACADEMIC HELP** The following tutoring programs are available to students who are seeking help for academic problems. Please take advantage of these programs: Math Help Room, 404 Altschul and 404 Mathematics Hours are posted on the doors. Physics, Biology, Chemistry, and Economics: Go to your professor's office hours and schedule help sessions. Writing Room: Open Sun-Thurs 5pm up on the appointment schedule posted on the door of 121 Reid Hall or call x48941. Wolman Library Consultation service is available to students working on research projects. Schedule a conference with the reference librarian, x43958. Individual Tutoring is so available through the Dean of Studies Office, call x42024 for more information.

**PSYCHOLOGY CAREER PANEL & RECEPTION** will be held October 25 from 7-9pm in the James Room (4th floor, Barnard Hall). Panelists include industry school and clinical psychologists, a researcher in developmental psychology, and the Associate Director of Barnard's Mental Health Services.

**ARC BC3443 PRINCIPLES OF JAPANESE ARCHITECTURE** (being taught this fall although not listed in the Barnard catalogue) fullfills Distribution B III.

**KREIGER ESSAY CONTEST** the Armenian American Society for Studies or Slaves and Genocide is sponsoring an essay contest for high school and undergraduate students. The essay should be written on the topic "Who's the Legacy of Genocide Means to Me." For more information, contact Michelle Cowan in the Dean of Studies office at x42024.

**FLU VACCINE** now available for students in Barnard Health Services to \$5. Students with asthma or other chronic respiratory illnesses or diabetes are particularly encouraged to get the vaccine. See a nurse to get vaccinated or appointment necessary.

**JUNIORS WHO HAVE NOT DECLARED MAJORS DO IT IMMEDIATELY!** If you are a Junior and you haven't declared a major yet, 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 Rundorf in the Dean of Studies Office, 105 Milbank.

### PROGRAM PLANNING MEETINGS

First Year Students must attend one of the required Program Planning meetings on November 1, from 12-15pm in 202 Altschul or 4-5pm in the James Room. Dean Website will address important procedures involved in planning your spring program. Sophomore students must attend one of the required meetings on November 8 from 12-1:30 or 4-5:30 in the James Room. First Years and Sophomores tentatively in Spring '96 programs should be filed in the Registrar by November 30. Sign up for courses with 1st and 2nd placement as soon as possible to be sure to get the courses you want and need.

### STUDENTS WHO WENT ABROAD

**LAST YEAR** Deans Timesa Szell and Jim Rundorf invite you to a reception on Monday, November 3, from 5-6pm in Sultzberger Parlor. Refreshments will be served.

### ATTENTION FIRST YEAR STUDENTS!

Study skill workshops will be held on Tuesdays from 4-5 beginning Tuesday, October 17, and Fridays from 2-3 beginning Friday, October 20. Call Dean Website at x42024 for locations.

### SENIOR CLIPBOARD

Deadline to request an application for a March Fellowship (for graduate studies in humanities including history) is December 11 and the application deadline is December 30. Interested students should see Dean Schneider in 105 Milbank ASAP.

Essays for students interested in the Elia West Prize in Ethics should consult Dean Schneider.

# SGA This Week

by Jewel James

At a meeting on October 6 SGA President Eurydice Kelley gave a brief rundown of the activities that SGA will contribute funding to this year included in this list was \$500 for Columbia College Student Council's program Student Academic Advising in which students serve as academic advisers for other students. Monetary allowances were also given to the Barnard Columbia Rape Crisis Center, Community Impact, and the Columbia Review among others.

Ronni Astroff, representative of programming, is currently working on a project to bring back an old tradition to Barnard.

On one Thursday or Friday of each month, tea will be served and a speaker will be presented in the Brooks Living Room. In order for this series to be implemented and authentic, Astroff will be talking with the archivist to look into how the lecture/tea was done in the past.

President of the Sophomore Class, Karen Kahn, discussed the changes that will be made in the Physical Education (PE) registration process.

For the next year, PE registration by mail will be allowed for the first time. Half of these registrations will be for First Year students and the other half will be for next year's Sophomores.

The chair of the PE department, Sharon Everson, hopes that this process will shorten registration lines by at least 200 students, said Kahn.

The liaison to the Engineering Student Council (ESC), Kafi Brown, presented the American Alliance's plea for help from the SGA. American Alliance is in danger of losing some or all of its \$2000 allowance for its Pocotons retreat.

Junior Class President Elizabeth Lawrence mentioned that the Junior Class dinner will be held on Sunday, November 29.

The Special Committee that is working on this year's Halloween Party requested \$400 extra for further expenses. The request was unanimously granted.

SGA Vice President Johanna Volich presented a proposal concerning major representatives.

This proposal moves to change the job description of the major representative. In the new proposal, major representatives are not required to attend all SGA meetings; instead, they will have to prepare a newsletter and report for the SGA meetings. This motion was also passed unanimously.

The agenda for the Board of Trustees meeting and the Senior class bash were also discussed.

Already on the agenda for the Trustees meeting are elections, Founder's Day, the BEAR retreat, and a blood drive. Requests for topics of discussion to be placed on the current agenda are fixing the dorms, the implementation of a speaker program, ventilation in Plimpton Hall, and a student political action group.

The Senior class is planning to have a rave in Ferris Booth Hall on November 4. The planners of this event would like to have a laser light show and a dance/cue show among other events. They are seeking an sponsorship in order to be able to fund their activities.

own 1144 a Barnard Junior

## First-Year Elections Decided in a Run-Off

by Julie Ann Boas

The First-Year class president Sucheta Sharma, was elected this past week after a run-off election.

In the first round of voting, two of the four presidential candidates received the same number of votes, necessitating a run-off. To date, the positions of president, vice-president, and secretary of the First-Year class have been filled. A treasurer will be named via application process.

Sharma is eager to work with her class members and believes that the talents of the diverse group of students who form the class of 1999 can be used as an amazing force, she said. She is open to suggestions and wants everyone to be involved in this memorable year.

Nguyet Chau was elected to the position of vice-president.

One of Chau's goals for this year is to plan social functions, such as the First Year class dinner, that will enable first-years to get to know each other, she said.

Additionally, Chau said that she is interested in community service projects, as well as the possibility of holding a dance or function with another college.

Etika Vig will serve as First-Year class secretary.

Vig is concerned with helping First Year students to know Barnard better, stating that she wants to work together with First-Year students through the confusing times that they might experience during their beginning year at Barnard.

Julie Ann Boas is a Barnard Sophomore.

## Black Sisterhood at Barnard: From BOSS to BSBC

by Chalyne B. Umkine

In the Autumn of 1968 Black women at Barnard came together to discuss their situations at a predominantly white university.

We came away with the idea that a permanently functioning organization was needed to deal most effectively with our problems, and to this need the Barnard Organization of Soul Sisters (BOSS) was founded. I wrote the founding members of the first organization for Black women on campus.

According to the founders, every Black woman was a member of BOSS simply by virtue of being Black. However, participation was not obligatory.

The aim of BOSS was to bring about changes at Barnard that would make the curriculum more suitable for Black students and give them a voice on the college campus. The members of BOSS felt that long range goals of the organization should be to have more "African American oriented courses, more Black faculty and to bring examples of Black culture to the campus."

The Black members of Barnard's community had become fed up with their situation on campus; they were ready for change. The frustration that these women felt was not only prevalent on the Barnard campus, but across the street at Columbia College, as well. Students of color had become uneasy with their present condition.

In 1968, from April 23 to May 1, students at Columbia College protested the University's cooperation with the Institute for Defense Analysis and its decision to build a gymnasium in Morningside Park. The gymnasium was to serve Columbia students rather than the poor residents of Harlem.

Students staged large rallies



The Black Sisters of Barnard and Columbia meet in the Zora Neale Hurston Room in Room 412. The women hope to get a new room for meetings this year.

destroyed forces at the construction site of the gymnasium, held a university official hostage for more than twenty-four hours, and ransacked Columbia College President Grayson Kirk's office in protest of the decision on the gymnasium.

The campus revolt continued throughout the spring semester of that year.

Even though this episode eventually subsided, tension and feelings of uneasiness remained for years. After this incident, awareness among all Black students within Columbia University grew.

In 1969, a year after BOSS had been organized, the members presented a proposal to Barnard President Martha Peterson. The proposal asked Peterson to initiate changes in the curriculum and placement programs on campus that would bear the best interest of the Black community at Barnard.

Where there is a need to act and the individual fails to act, then the individual is responsible for the

consequences that flow therefrom. We, the Black students, believe that the educational structure at Barnard supports the status quo. We recognize the need for change. The demands which we are presenting are an earnest effort by the Black students of Barnard College to initiate change. We're the members of BOSS.

BOSS demanded that its members have sole power to implement these changes, including the hiring of personnel and the selection of committees and committee members. The Black students at Barnard requested the foundation of an inter-departmental major in African American studies. They also requested selective living for Black students on campus in sections of Brooks Hewitt, Reid and Plimpton, as well as asking that 516 and 620 be designated "for Blacks only." BOSS also demanded the immediate use of lounge to hold meetings and other facilities in Brooks Hewitt and Reid. We would not be honest if we said that we can grant this

## Black Enrollment at Barnard Remains Relatively Unchanged

unequivocally because I would be promising what I can not do. President Peterson stated in response to the demands of BOSS

Peterson did however respond to the specific request for the establishment of an Afro American Major. She appointed Peter Juviler, Chair of the Political Science department to call a meeting for all those interested in working towards the development of an Afro American major.

In response to the request for selective housing, Peterson stated that "for practical and legal reasons we cannot set aside a floor in any dormitory we can have such policies in room assignments that guarantee that students may live with and near whom they wish."

Peterson guaranteed BOSS request for a meeting place. BOSS was given a room on the first floor of Reid Hall. In 1982 the room was named after Barnard's first Black Alumna, Zora Neale Hurston.

BOSS has taken on a new name, Black Sisters of Barnard and Columbia (BSBC) and its members use the room given to them in Reid Hall to this day. Since 1988 membership has increased due to a higher percentage of Black women's enrollment at Columbia University. Though membership has increased, political activism has declined greatly.

BSBC has set up specific goals for this year all intended to help bring unity among the women of color on the Columbia University campus.

"We are working to create sisterhood among Barnard and Columbia women of color," said Kiko Asmerom, co-president of BSBC.

One of BSBC's major goals for the year is the Black Womanhood celebration weekend in March. During this weekend members of BSBC hope to raise consciousness among women of African descent, as well as give BSBC the voice that BOSS once fought for. Charlyne Brumskire is a Barnard Junior.

by Christina Galois

According to Dean of Admissions Doris Davis, despite an increase in the number of minority applications to Barnard, the number of African American students who actually enroll at Barnard has remained relatively constant over the past three years.

This trend is not unique to Black students. The number of applications has been increasing among a groups while the number enrolled has stayed stable. Davis said. This is due partly to Barnard's dedication to maintaining a small class size she added.

Davis cites Barnard College as being committed to the recruitment of students of color and the increase in applications over the past three years. The increase in applications over the past three years is proof of this commitment and of our success in this regard," Davis said.

The Admissions office is making an active effort to improve on the number of African American students enrolled at the college, Davis said.

This effort is part of the Admissions Office's overall mission to enroll diverse and talented student body," Davis said.

As part of this mission, the Admissions Office has a number of programs specifically devoted to the recruitment of minority students, including African Americans.

Karen Jean Louis, Associate Director of Admissions and Coordinator of Multicultural Recruitment, has been very active in the recruitment of students of color, Davis said.

With Louis, all other Admissions Office personnel are committed to minority enrollment, Davis said.

Louis could not be reached to comment on her work because she was on the road recruiting students.

The Admissions Office has a very active and aggressive multicultural recruitment program that involves visits to high schools with significant minority enrollment to reach to various organizations that work with students of color and the coordination of the Welcome Weekend to Black Latina and Asian students who have been admitted to Barnard, Davis said.

The Admissions Office places advertisements and articles in magazines to get to students of color.

In another effort to increase the number of minority students a tend to

Barnard, the Admissions Office has just begun work on a new admissions brochure that will deal with issues of diversity and multiculturalism at Barnard.

"The Admissions Office has conferred with minority students over the brochure and they have expressed their support," Davis said.

Some students do not support the brochure, however.

"I think it's a good idea the minorities come to Barnard but there shouldn't be any special brochure made just for minorities," said Laura Pham, BC '98.

"I'm in favor of it, but I don't think it's necessarily going to make as good a change as we'd," commented Alisa Braithwaite, BC '98.

Davis maintains that the programs enforced by the Admissions Office have served to increase the number of minority applications to Barnard in the past few years.

There is a large number of qualified [African American] applicants but [Barnard] falls short on the yield resulting in a low number," said Vivian Taylor, Associate Dean for Student Affairs.

In a focus group that Taylor held last February, African American students expressed concern over their relatively small population on campus, causing feelings of isolation and lack of community, Taylor said.

"The population is extremely small. Black students have been able to come together to support each other," Braithwaite said.

Braithwaite cited BSBC as a positive pillar of support on campus, adding that she would like to work on a student group that would help to bring African American students to the Barnard campus.

The "loyalty" that Barnard admissions has experienced is not specific to African Americans but rather is common to all applicant groups, Davis said.

Davis explained his by stating that because Barnard students are highly achieving and talented, they are accepted to a large number of institutions, causing some to finally choose other colleges.

Davis also cited the fact that men's scholarships are not offered at Barnard and its location in New York City, might be reasons students may choose to go elsewhere.

Christina Galois is a Barnard Sophomore.

# Electronic Valentine: THE PASSIONS OF COMPUTERFLESH

by Arnee Tauh

There is unrequited love in the Cheese State. Sitting by my computer in New York, I read the amorous letters of a scrawny nineteen year old Wisconsin college student. The Wisconsinian is not my boyfriend or ex-lover; he is a complete stranger. We have never met or spoken. His attachment to me stems from conversations that took place via computer.

He is part of a craze that is sweeping the world from New York to Tasmania. If you have a computer and a modem, you too can fall in love in the privacy of your own home. The mechanics of this electronic matchmaking phenomenon are simple. You register in a chat service or Inter Relay Chat (IRC) and choose a pithy alias ranging from "Hot Stud" to "Poet" and "Lonely to "Bill Clinton." You converse with someone who has a witty name. You discover by some bizarre coincidence that you both like to read! You were both only children! You both hate tomatoes! It feels like you found a long lost friend.

Spending more and more time typing to your new friend, you become convinced that your faceless companion is your true soul mate. You long to meet him, but you are broke and he lives on the other side of the country in a small town that is a ten hour bus ride from the nearest airport. Nonetheless, you both talk it over and decide to spend the next vacation together. You exchange vows in a bizarre ritual termed "net marriage" and flaunt your status as a couple, perhaps even engaging in a rather

bizarre ritual called "net sex."

Back in real life, you ignore all of your friends preferring to spend your hours sitting in the computer lab typing mushy love letters to your net lover.

The day of the big meeting finally arrives. After a grueling six hour plane ride with a horrible in-flight movie like *Ishtar* compounded with a ten hour bus ride, you arrive at his house. Heart

**IN CASE YOU ARE STILL CONSIDERING THIS MODE OF ROMANCE, REMEMBER THIS: YOU CANNOT SEE PAST THE SCREEN. THIS CAUSES SOME DIFFICULTIES. IT IS SAFE AND EASY TO LIE, AND SO MANY PEOPLE DO. YOU THINK THAT HE IS A TWENTY YEAR OLD DISC-JOCKEY WITH A MOTORCYCLE. HE IS ACTUALLY A FORTY YEAR OLD PSYCHOLOGY PROFESSOR WITH A WIFE, TWO KIDS, AND A HAMSTER.**

pounding your ring the bell. A short pudgy bald fellow brandishing a giant spoon opens the door, looks at you, shrieks, and slams the door shut. You stare at the door for a moment, shrug, and head home.

The preceding story is a factual compilation of true accounts, although not always occurring in such an extreme manner. Some couples just drift apart and never meet face to face. Others find real partners and abandon the "net" computer love. And yes, a few couples do actually find happiness together. These people are ones who've been thrills bearing the sloon. My love and I met Over the Internet, willing to convert you into one of them.

These internet turned real life couples claim that you can't kick

the person intellectually and emotionally without the complications of a physical relationship. But by knowing someone who is physically absent, you are deprived of parts of their self, like mannerisms, eye contact, and body language. Maybe he pinks his nose when he is nervous. He could be doing it all the time, and you would never know because he is hiding behind his

computer. In case you are still considering this mode of romance, remember this: You cannot see past the screen. This causes some difficulties. It is safe and easy to lie, and so many people do. You think that he is a twenty year old disc jockey with a motorcycle. He is actually a forty year old psychology professor with a wife, two kids, and a hamster. Or he could be a fifteen year old girl with a warped sense of humor. Then there is the worst case

scenario where you happen to befriend a psycho ex-murderer who will stalk you for the rest of your life.

It may be less embarrassing than a personal ad. It is cheaper than going to a bar. You can do it naked and no one would know. But you are just fooling yourself and risking extreme emotional trauma by falling in love on the internet. Participating in a computer relationship is akin to driving with a busy freeway merge with no brakes, no folded. You never know what you are getting into. It is said that love is blind. Computer love is deaf, dumb, and visually impaired.

Arnee Tauh is a Barnard Junior and has written for the



# The Infashion Highway

By Melissa Halpern

In their desire to become electronically superior even those aliens up there in cyberspace realize that fashion is a culture within itself.

In today's fast paced world many professionals students and others just don't have time to stop and buy their *Glamour* during the course of the day. So why not veg out in front of the computer suck it all in and say aahh with your bottle of Pellegrino.

Repeve yourself from the paper cuts and endless advertisements of your favorite periodicals. The World Wide Web, still in its youth houses an enormous wealth of material fashion included. The numerous sites allow you to view fashions in top and underground zines in front of the comfort of your computer terminal way before they hit the stands or your snail mailbox. Yet your cyber journey does not end there.

Sit and enjoy the recent culture runway shows from Paris Milan and of course New York- yes they are in motion! At these sites you can also shop at the best boutiques (be weary of giving out your credit card number at the site!) and get the malicious gossip on your favorite supermodel. These are just the icing on the cake.

## Interesting and Fun Places to Visit on the internet

•Cool site of Kate Borstein's Rocky Horror Clinique's Home Page. No Nonense Pantyhose and The RuPaul Page Fashion Net.

## @Fashion

•How can you not love something with features like Michael Gross' Mood: The Ugly Business of Beautiful Women or Blackwalls From Rags to Riches?? Though not in-depth this site is easy on the eyes and palette. *prophemo* ifly peeks and gossip on models. <http://www.gnn.com/online/fashion/04.html>

## Fashion Photographs

•Mode!!! The runway shots on these pages are from two Berlin fashion shows. One show was put on by the Mode Messe Berlin and the other was from the famous Off Line Berlin show. <http://fasha.n5.crl.org/8080/kosiss/fashion/fashion/fashion1.html>

## Rachel's Fashion Dolls Home Page

•Rachel's Fashion Doll is a children's paper doll dress up and coloring program which appeals to a wide age group and is easy enough for preschool age children to use. <http://www.xmission.com/wwwads/rachel.html>

## The Story of Fashion The Art and Sport of Fashion

•Innovations in art as well as the glamour of Hollywood influenced fashion of the 1920's 30's and 40's. Fashion's evolution from Chanel's straight lines to Dior's 'New Look' is covered including an amusing history of the sweater.

<http://www.nando.net/azee>

## Made in Italy Fashion House

•Shows of Armani, Alma, Balestra, Basile, Baccara, Beretton, Biagiotti, Boni, Brioni, Byblos, Callaghan, Helietta, Carocciolo, Ceruti, Centinam, Compline, Coveri, Dolce & Gabbana, Erreuno, and Fendi. <http://www.Flashnet.it/01.html>

## VH1 — Fashion Specials

Fashion TV's special editions featuring the likes of Ellen Von Unwerth, Jean Paul Gaultier, Todd Oldham, and J supermodel Yasmeen Ghauri. <http://www.charm.net/~KJaker/FH1FashionSp.html>

## CNN Style

•Want to see a *Quicktime* movie clip of Beene's last runway show? Hear what Donna Karen has to say about accessories for this season? CNN Style

offers regularly updated fashion info. <http://www.gnn.com/gnn/vic/fashion/02.html>

## Vogue Radio

•Vogue Radio can be any radio station's vital link to the heart of London, England and the center of Europe's pop culture arts and fashion scene. <http://www.clubnet.co.uk/vogue.html>

## The Complete Fashion Index

•The Centre for Canadian Fashion and Design presents Canadian inspired fashion on the web. <http://www.kean.edu/~hsajoy/fashion.html>

## Parsons Archives

•Parsons School of Design Archives Collection. Architecture, illustration, scrapbooks, artwork collection, Rona Bouche fashion sketches, Bruce Butterfield Collection, Manette Cassel's notebooks, and Eric Fashion sketches. <http://diadina.edu/par/?html>

## What do you expect for Free Vogue?

Fabulous yet Friendly Fashion tips. Once upon a time, the only discussions of fashion on the internet would have led you to believe that all users dressed like this. And it is probably true. <http://www.sils.umich.edu/~sooty/fashion.html>

## Fashion Net

•The Global Meeting Point for the world of Fashion. Fashion Net is aimed at the style industry professional and consumer alike. The site has many attractions that allow you to view various fashion magazines. <http://www.gnn.com/gnn/vic/fashion/01.html>

Melissa Halpern is Barbra Streisand

## Spa Sunday Offers Pampering and Self-Care

by Barbara Andoh

The semester is not going well. Midterms and deadlines are busting brains. Stress levels are soaring through the roof. Relief is in sight with Well Woman's Spa Sunday.

On Sunday, October 29, from 2-6pm, Barnard's Well Woman peer educators are sponsoring Spa Sunday, an afternoon devoted to self-care and pampering.

SPA — this single syllable ignites visions of luxurious facilities with mud baths, massages, facials, swimming, and saunas. While Barnard's Spa Sunday will not include all of these amenities, its programming includes provocative and educational workshops.

Giselle Harrington, Director of the Well Woman Health Promotion program, said SPA Sunday is meant as a relaxing, stress-relieving time to recuperate from midterms and to learn some healthy techniques and strategies to use during the last two months of the semester.

Programs run by Health Services are aimed to educate women about these healthy strategies. Dr. Polly Wheat, Director of Health Services, will lead a workshop on alternative medicine. Nurse Cathy Jewell is also offering instruction on meditation techniques. Other services include screening for anemia, blood pressure, lessons on breast self-exam techniques, and a workshop on Chiropractic options.

For students who want to learn more about having a healthy relationship with their body, Florence Parkinson is conducting a workshop on new approaches to body image issues.

In addition to programming from peer educators and Health Services, the Barnard Physical Education Department, the cosponsor of Spa Sunday, is running several events. Patric

Gilmore, a Barnard Physical Education teacher, will teach two sessions of yoga. Students who have not yet obtained a weight room sticker will have the opportunity to attend the required workshop and get a sticker. Also, a personal trainer will be in attendance to advise students on workout habits.

Besides teaching students health information, Spa Sunday will teach students to relax. Massage is a focus of the afternoon. Certified massage therapist Madeline Bresford will be sharing skills and techniques with students. Also, First Year Class Dean Cathy Webster will teach a workshop on how to manage time under stress.

The goal of Spa Sunday is to help students relax during a potentially most stressful time of the year.



A Peer Educator works on a project for a Day Spa Day & Sunday, October 29th from 2pm to 6pm. She will be a part of the spa day.

The Well Woman Health Promotion Program and Health Services recognize the importance of keeping both mind and body healthy and that you can't have one without the other. The SPA is designed for enjoyment, relaxation, and preparation to life-long wellness. Harrington said.

Spa Sunday begins at 2pm in the Quad Gate, where students can pick up a program, fill out a sheet. There will be plenty of free refreshments available.

Barbara Andoh is a staff writer for the Bulletin. She can be reached at 212-850-2100.

## Spa Sunday, Schedule of Events

### •Quad Cafe:

2:00-6:00 Refreshments/Well-Woman Promotion

### •Deanery Dining Room:

2:00-3:00 Time Management

3:00-4:00 In Fitness & In Health

4:00-5:00 Personal Trainer- Exercise Workshop

### •Deanery Living Room:

2:00-3:00 Massage Training

3:00-4:00 Mini-Massage

4:00-5:00 Alexander Technique

### •Deer Ed Office:

2:15-3:00 Meditation

3:15-4:00 Meditation

4:00-5:00 Chiropractic Options

5:00-6:00 Alternative Medicine

### •Brooks Living Room:

2:30-4:00 Body Image/Body Awareness

4:30-6:00 My Body, Myself (Nurturing Your Body)

### •Reid Lounge:

2:00-3:00 Yoga

3:15-4:15 Yoga

### •Gym:

4:00- 5:00 Weight Room Training

## WELL WOMAN Q&A

Dear Well-Woman,

It's midterm time and I feel as if I am buried in work. I know they say that everyone feels this way, but I don't know how to handle all this stress and get everything done? What can I do to release some stress and relax without taking too much time away from my work? I don't want to waste time because then I just feel guilty and more stressed.

Signed, Stressed Out

Dear Stressed Out

Yes, everyone does feel the way you are feeling now at some point or another. Nobody enjoys taking midterms and writing papers. Most Barnard students feel overburdened with all their work so do not feel alone in this. There are many study breaks given by R.A.s and different groups try to pick one that will make you happy and allow you to forget about your work for awhile. I can offer one suggestion for a great way to release tension and have fun. Well-woman is hosting a SPA Sunday on October 29 from 2-6pm. The SPA will include massage, meditation, yoga sessions, sports and good (free) food. This day will be a great way for students to indulge themselves, relax, and have fun. Pick and choose your favorite activities. It will take a load off your body and mind.

The Well Woman

For more information about Spa Sunday or Well-Woman stop by our office at 135 Hewitt or call us at 854-3663.



# I PREFER

BY JANUARY MASSIN

*I prefer that which does not spoil* autumn leaves and bitter dry wine  
Leaves of sienna indicating time in dehydration dark wine that invites  
me to undo my hair

*I prefer that which signals for my surrender* cushions and lovers  
The pillow anticipating my entrance into the unconscious world the escape  
in a man's hold that goes unquestioned in the pretend concept of  
frozen time

*I prefer that which invigorates* early winter and puppies on cement  
A forty nine degree wind that creeps through my cashmere fluffy  
Poodle feet that are too stubborn to walk with my lead

*I prefer that which brings forth pride* neckties and completion  
A mommy in her high reach to straighten the tie of her son the  
substantial width of pages that contain my own words

*I prefer that which exhilarates* sex in my little girl room and the raw  
squeak of sneakers on the basketball court Sneaking inside me where  
I used to hide and go seek New York in a chorus of "charge!"  
sometime around 8 pm

*I prefer that which exudes confidence* hot coffee black —  
unsweetened and dances just as steamy My feet up on the desk as  
I sip espresso my body movement seductive reducing the music to  
mere background reducing the background to nothing

*I prefer that which demonstrates strength* dedicated daughters and  
the ability to feel The determined will to take daddy's hand and  
stumble through the bumpy street by his side those with smiling  
lips and crying eyes who grin at the temptation to say "fuck it"

*I prefer to blend my own ingredients* skumpy dresses with exhaustive  
speeches and celery dipped in fudge Dressed in leopard as I dress  
others thoughts crunchy veggies soaked in a sweet sauce of guilt

*I prefer that which makes me smile* the silly things I do the  
deliberative impracticality in certain actions Getting up at dawn to  
give you a kiss and a pastry wearing a bikini in the snow just because  
I look so damn good

January Massin is a Barnard Sophomore

## MRS. WARREN ESCAPES

by Micah Roberts

For the past few weeks, the cover for the Barnard Bulletin has been a picture taken at a non-campus event, with the exception of Founder's Day. This running theme is a referral to the fact that sometimes, as Barnard students, we employ ourselves in Mrs. Warren's Profession, prostituting ourselves to our education at Barnard and not participating in the engaging community that revolves around us. Our all-consuming papers, exams and extra-curricular activities reduce our lives to a social awareness that is hardly commendable. Most of the scenes on the cover will be from annual New York events in which the city takes pride.

The shot from this week's cover portrays a pigeon building its nest in the palm of a relief from the southern wall of the arch in Washington Square Park. The event that was supposed to take place in the Park this week, an annual march of dogs and their owners which culminates in a raising of the dogs above the heads of the owners around the fountain was canceled due to rain.

The visual arts despite valiant efforts from a few faculty members, are not emphasized at Barnard. Barnard women should not have to deny practice of their talents because they go to a school that lacks a visual arts focus. When Barnard women are able to explore their talents there is rarely an outlet for them to display their art or bring it to the public. The Barnard Bulletin wishes to support these women by publishing photographs, pen and ink drawings, and creative writing in our creative arts section.

Micah Roberts is a Barnard Sophomore and the Bulletin Photography Editor

"That'll be \$6.66, please."

## A Joyride to Hell

by Abigail Dye

Guys for married old people says Xavier nicknamed X, one of the three stars of Gregg Araki's new film *Doom Generation* which has its New York premiere Friday, October 27th at the Aigleka Film Center. *Doom Generation* is the wild road story of three California teens who are supposedly a product of America's amoral pop culture. Jordan White (James Duva) and Amy Blue (Rose McGowan) meet Xavier Red (Jornathon Schaech) outside of a Go-Go nightclub and the three violent teens proceed to explore their sexual boundaries as they embark upon a guilt-free spree of carnage.

*Doom Generation* opens with a scene about Amy Blue. Her abrasive nature, half-witted remarks and generally bratty attitude make her seem as though she is an extremely immature seven-year-old trapped inside the body of an eighteen-year-old woman. Her fascination with spilling out remarks about what certain people can do with certain parts of their bodies becomes monotonous. From the start of the film and indicates how emotionally guarded she really is. Incapable of expressing any emotions other than anger and disgust, Amy cannot even tell her boyfriend Jordan that she loves him. Rather she says to him, "you are the brightest cherry on top of my sundae."

Jordan White seems to be nearly one of the three who adjusts to the love life of his passive nature and seemingly comes as with the selfishness of Amy and X. He seems to be a naive true world of a teenager who has arrived here in his state and has to get used to such common sense pleasures. He seems to be the most of a sort of keus-

and do you ever wonder about your existence? Amy and X scoff at him of these remarks and make him feel like more of an outcast than he actually is. His childish activities contrast with the deepaved ones of Amy and X. Jordan leaves from a one in the motel room and goes to the A&P to buy some shirts and pants. Distracted by a glowing dark yo-yo that he sees in the checkout line Jordan purchases. He stands outside the motel room having with his yo-yo and is angrily wandering but sadly through the window at Amy and X who are going out on the boat. Because of his naivete and vulnerability Jordan adds elements of morality and humanity to the put making the film essential to the viewer. One has extreme

sympathy for the characters who are to be expected from these scenes and could not help but cry.

X's character is a sadist, a downward immoral, a twisted. He revels upon the weaknesses of those around him and feels no remorse or guilt for those people he slays. As far as he is concerned he has no need for guilt because he is young and carefree. His subjects are and hedonistic pleasures of which he tells Amy about through the judge. Of course he is only referring to one of his acts but the attraction happens to be in his behavior. X's sexuality involved with Amy from the start of the film but his attraction to Jordan is much stronger than his attraction to her.

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XAVIER RED, JORDAN WHITE, and AMY BLUE

# Dazzled by the *Phantom*



by Shirra M. Cohen

*The Phantom of the Opera* is not an opera, although there is little that isn't sung. It's not a typical musical, though there is song, dance and spectacle. What separates it from other musicals is that it maintains the qualities of a good piece of literature: displaying depth and emotion. Because of this, the audience's intellectual is still challenged. These aspects of theatre work together to create an experience which leaves audiences awestruck and has kept them returning since 1988.

The show, based on the novel by French gothic writer *The Phantom of the Opera*, tells the tale of the hideously deformed Phantom who lives beneath the stage of the Paris Grand Opéra House, exercising a kind of eerie control over its occupants. He falls in love with the young soprano Christine, who dedicates herself to training and working at the Opéra by pursuing the excellent talents

and employing all of the resources at his disposal. He develops a power over her which will not be broken until she can gain the strength to assert herself against her teacher and thereby display her devotion to Raoul a lover from her past.

Andrew Lloyd Webber's music propels the show forward and the cast brings this music further giving it a dark life that creates more dimensions in the strange world of *Phantom*. From the operatic flippancy of the Paris Opéra House's rendition of "Il Muro" to the urgent warning from the Phantom to Christine "The Point of No Return" says even more than his actions of the over-performance.

Notable musicals come to mind as well: *The Phantom*, *Dances With Wolves*, *Sensually Sedating*, a performance of *The Night*. His deep, low voice and sexual movements left me longing and needing my little Christine's lady's love performance

of "When You Were Somehow Here Again" was absolutely breathtaking. Her almost weightless soprano voice floated above me, often bringing me close to tears. The vibrance and passion of the cast sucks the viewer in, making for an intense theatre experience. But his intensity does not overwhelm. In fact, the show is remarkably accessible. I wasn't difficult to understand or took a while and the combinations of words and music evoke emotions which continued to chill me and choke me as the night progressed.

What made the experience more jolting was that I, among other reports, was to meet the cast after the show for a champagne reception. As I entered the stage at the conclusion of the show, this transition back to reality was easy to make.

The actors, as one knows by now, never wants to believe are real people. As I showered an uncontrollable flow of praise upon Christine (Tracy Shayne), she was welcoming but took it numbly, directing our conversation more towards me and my career goals. "So you're a singer," she said. "Are you interested in musical theatre or opera or what?"

Actually, I realize I might want to be a cantor (the prayer leader of the Jewish clergy). She replied with a gasp, telling me that nobody she had ever known had wanted to be a cantor and how admirable this goal was because cantors have the most beautiful voices.

Another conversation brought me back to earth was one that had with a friend — the male opera lead (Hallock Jones). He informed me that he came to class just six weeks ago, straight from a waiting list. His rehearsal for the show was a sparse two weeks in length but becoming accustomed to

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# Grunge Goes Shopping

by Anne Washburn

Twenty-four-year-old director Kevin Smith is quickly becoming the next Tarantino, according to audience members at an early screening of his second film, *Malrats*. Although the two directors utilize divergent methods to accomplish films with similar motives, the evident talent of these young directors is establishing them a niche in the monopolized annals of Hollywood.

*Malrats* is an innovative, twentysomething film situated in a New Jersey Mall and is the second film in Smith's "New Jersey Trilogy." The film has the unfortunate position of following Smith's highly acclaimed, low-budget 1994 directorial debut, *Clerks*. Because of the difference in their budgets, the two films share little in common concerning production techniques.

Smith attempts to gain the same comic feel of *Clerks* in *Malrats*, with a more expensive strategy. Budgeting an estimated nine million dollars for *Malrats*, as compared to the \$27,000 used in the amateur filming of *Clerks*, was a critical move for the career of the young director. The budget was intended to enable Smith to demonstrate his fledgling directing talents with the support of a studio. Although the film does achieve a highly comic result, the financial freedom provided with the budget of *Malrats* stifled the director. The dialogue in *Clerks* as well as the camera spots were apparently reviewed with the concerned scrutiny Smith had to show as a student spending his own money. This scrutiny, so evident in *Clerks*, creates a tone of which is absent in *Malrats*. *Malrats* is more related

to the comparison of the two films is an obvious one. Smith utilizes many of the staples of *Malrats* because they were successful in *Clerks*. The primary structure of the film is based on two best friends, and all the pay with the generational-specific character and antics



of college students. Their main conversation diversions consist of comparisons of their girlfriends or what level they have achieved in the complex world of Sega Genesis.

The main character Brody, played by newcomer Jason Lee, is an inspirational, charming twentysomething who didn't quite make the cutoff for Generation X. His best friend, TS, played by Jeremy London, is a fun, life-theater role of a jumpy straight man. Smith intentionally made Brody the stronger character while making TS that emotional one, and in a way, like TS often takes the self-assignment to which he and his friend Brody maintain he entered concern for his few projects. Brody could be

the poster boy for grunge and yet maintains his status, giving comic observations.

The relationship between Brody and TS has distinct parallel connections to the two primary characters in *Clerks*, Mowat, though the latter TS finally gains the initiative to recapture his best friend Brandy, played by the English actress, Clai Foran. Brandy's character, along with the other female roles in the film, are somewhat disappointing, although women roles have evolved greatly since *Clerks*.

Shannon Dimes, who plays Brody's friend Renee, recaptures the same Benja Waisel's quality for the director in





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**WEDNESDAY NOV. 1**  
**WETLANES**  
**The Legendary PINK DOTS**

**CRS OF THE WEEK**

BY NAOMI DE SILVA

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## A Chat With Hum

by Geoff Saavedra

Last year I reviewed Hum's album *You'd Prefer An Astronaut* and I must admit that I wasn't impressed. Surprisingly even though it took awhile, it grew on me, and is now one of my favorite albums. The band is performing with Faith No More and Monster Magnet on Halloween at Irving Plaza. I got the opportunity to interview Bryan St. Pierre, drummer of Hum, and in my opinion, the most talkative of the group, even though he says:

*Sorry I'm not a charismatic extrovert. It's the price you pay for dealing with the drummer.*

*We've been touring for five months now. We don't have anything until January and then we're going to do our own U.S. tour. This whole summer we followed other people around, which is good because it gets your name out and stuff and it's what the record label thought was important. So they did a good job for us and we figured we'd do it their way for a little while. Now that we've done it, we're looking forward to doing our own thing.*

Hum has been doing their own thing since 1992. They released a few albums on their own and toured around the Chicago area. However, after signing to RCA, everything changed. Hum's music is now released nationally and the single "Stars" is getting major radio airplay. Many people think that signing to a major label requires a compromise in the way a band works.

*They're (RCA) very accommodating*

*they've been nothing but great. They've always made their wishes known as far as what they want us to do. But when we say no, they're pretty cool about it.*

"Stars" was a big hit in New York, as well as in many other major cities. With this rise in popularity comes increased expectations.

*You're expected to play the radio game and play these radio shows and tour with bands like Bush and things. It's not a bad thing, it's just that it makes us miss the way we've done it for the past four or five years of just playing clubs for fewer than five thousand people. This Bush tour was pretty weird cause the crowds were monstrous and they were young, you know, the average age was fourteen or fifteen, so a lot of parents were waiting outside to pick the kids up after the show. It was cool though, they liked us. It just felt weird playing for someone else's crowd every night.*

Current radio airplay and a guest appearance on the Howard Stern Show have exposed many people to Hum's music.

*There's a lot of different kinds of music listeners, but we seem to attract two. The first being the 15 year old radio listeners that heard "Stars" which is a kind of fan that we've never had before. It's like you know what ever it takes, and however people get introduced to us is fine. That's strange, cause none of us are like that. You generally buy an album, you see the whole album, you don't buy it because of a single, and listen to only one song. The other people that get to know the record have been into us for a while, they*

*weren't the whole record. The general misconception of the band has been good, a lot better than expected, as far as the sales go. We've sold like over 140,000 and that's just mind-boggling for a band like us. We never expected that.*

For a band that isn't used to a heavy touring schedule, five or six is a tough haul. In response to the question about whether the band gets tired of playing the same material, St. Pierre responds:

*Seems like we've been playing the old stuff from the record forever because we've played so many shows. Too much of anything is bad. Playing "Stars" for the 100th time, it's hard to make it feel fresh every time. But it is easier to make songs feel fresh if there's new songs in between the old songs. It's kinda recharge your batteries in the new ones. It was in Bush playing "Fly By Night" one more time. I don't know what I'd do. But I guess when you've got 80,000 people there paying \$30 a ticket, it helps.*

In a few weeks Hum will start recording songs for a new album. They believe it is time to stop and rejuvenate.

*Eventually our record label would insist that we take some time off to write. We're just insisting before they're insisting. Luckily, RCA seem to be an understanding label.*

So try to win some tickets to the Halloween show and catch Hum play. The band radiates energy during their live sets, which is indicative of their album. This band is worth catching.

Geoff Saavedra is a Columbia Junior.

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## Real Live Rock 'N' Roll with Big Head Todd and the Monsters

by Debbie Grossman

I've often periodically looked at Todd Park Mohr, lead singer and guitarist for Big Head Todd and the Monsters, where the lead singer and he and his band played a near two-and-a-half-hour set as Wednesday night's alternative in the band's early commitment to music itself.

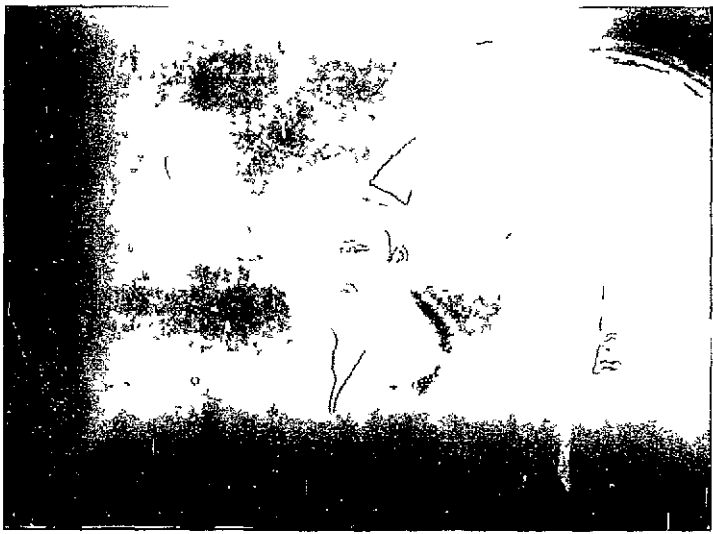
And, as an alternative rock music aficionado, I'm glad. The rock wasn't anything like a facade—Big Head Todd and the Monsters are serious about proferring good old-fashioned honest old rock 'n' roll.

They're not really any persona. You're not impressed (the fans were all part of it). I saw singer Todd Mohr, Todd and I sat near the punch bowl. Big Head sometimes nearly jawling, you can't see his face. I don't know how many times he did it. He is a real rock star. He would be a suit to perform.

Big Head Todd and the Monsters often jumped in the same place. He had a real alternative rock like Phish and the Dave Matthews Band. This combination is a real rock 'n' roll. In an alternative rock band.

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Big Head Todd and the Monsters. Photo by [unreadable]

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But Live Mot added an  
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Page 2 - Led Zeppelin

le happens. Interesting links on  
Strategem. They played the same  
number of discs from both albums  
but the response to the more familiar  
tracks from Sister Sweetly was much  
more enthusiastic.

The audience didn't seem  
to recognize the Bob Dylan piece  
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## SONIC YOUTH: Breaking the Sound Barrier

by Mousumi Paul

With a bum like *Washing Machine Dirty* and *Experimental Jet Set, Trash and No Star* under their belts, who would't enjoy seeing Sonic Youth perform? With band members Thurston Moore, Kim Gordon, Lee Ranaldo, and Steve Shelley, the group has now reached a popular mainstream sound which reaches all audiences.

On Friday, October 20, Sonic Youth played at the Academy. It was an awful night, rainy and miserable, but that didn't keep the Sonic Youth following away from the concert. Even the opening act didn't scare them off. Sonic Youth was preceded first by Wommers, an up and coming group from the Washington D.C. area. They were accurately described by the person standing next to me as "a cheesy high school band who scream a lot and try too hard."

With their performance out of the way and a twenty minute sound check to go, the restless audience waited for the second opening act to come on stage. The second group, *The Dirty Three*, an Australian band that played lots of instrumentals, consisted of a drummer, guitarist, and a violinist. They

were much better than the Wommers and actually did a good cover of Judy Collins' *Suzanne*.

After a thirty minute sound check, the crowd became impatient and began to cheer for Sonic Youth. When they finally arrived on stage, the entire audience erupted in cheers and applause. Sonic Youth opened up with a song from their newest album, *Washing Machine*, and proceeded to play a few songs from the album, including the title track. With their thirteen and a half minute feedback sessions (I timed them) and their mesmerizing melodic intervals, the band captured the audience's attention for a full two hours.

Although I wasn't exactly thrilled about the alternately high school mob that seemed to comprise the majority of the crowd, I didn't seem to notice their presence after Thurston Moore began to sing with his sweet, dark, hauntingly beautiful voice. The crowd thrashed and I was forced to move to the back of the room, but didn't mind as long as I could still hear the music.

Kim Gordon was as usual, rather

stono in her use of guitar, yet a cunning performer who shifted through the room on such songs as *But in the Heather* and *Skrrt*. Thurston Moore was characteristically indifferent, except for the two court-ship "two times that" he addressed the audience to say things like "I want to dedicate the next song to my two friends that I loved to be snowed out" (forgot to be the guy a the door).

All in all, the concert was one of the best I have seen. Although a large portion of the crowd (mostly) included were disappointed that Sonic Youth didn't play *Superstar*, the music and the atmosphere were both exceptionally good, with lots of wee-wee pedal and loud guitar. They even played songs by the band's other guitarist, Lee Ranaldo, who in contrast to Thurston Moore, has a much more "pop" voice. The band gave their all and ended up pleasing even the people in the audience who had never heard them before.

Mousumi Paul is a *Barnard Freshman*.



Sonic Youth from left to right: Thurston Moore, Steve Shelley, Kim Gordon, and Lee Ranaldo.

## COLUMBIA BAND SPOTLIGHT

### Getting funky with The Rozz Nash Sextet

by Jennifer Morin

The Rozz Nash Sextet (formerly quintet) recent addition to the band Greg Gonzales has been playing clubs like Nellis and the West End Gate for almost a year.

Morgan Smith CC 97 explained the evolution of the band from a quartet to a sextet. The band came together last November when some of the current band members who were also

cohesion between his work and his playing but it is inevitable that he ends up with little time for practicing. Although he loves playing bass he finds that he is not technically excellent at it any longer and instead has begun to develop his singing. Morgan claims that he is often frustrated that he does not have enough time to practice his singing. He often finds himself ambivalent about whether he should stay in school and try to balance academics with music leaving music sort of hanging or whether he should just move ahead and sign to a conservatory.

Morgan is hesitant to call *The Sextet* a Columbia band. He admits the band is a compilation of primarily Columbia students but explains how the music tends to attract a different crowd. Also they have yet to play at a school function. *The Sextet* sound can be characterized as a combination of jazz, soul, and R & B. The song writing although headed by Peter and Rob is an entire group project. This can be seen in their performance. The band exudes both rhythm and passion while performing.

Future plans for the band include finding a producer, recording, and spreading into the musical community. There has been talk of the band putting together a video through Viller Theater.

If you have yet to see the Rozz Nash Sextet play you should definitely put them in your list of upcoming plans. The band will have shows some time in the near future at Nellis or the West End, so keep your eyes open for flyers. For more information on the band you can contact Morgan Smith at 853-1830.

*Morgan is hesitant to call The Sextet a Columbia band. He admits the band is a compilation of primarily Columbia students, but they have yet to play at a school function.*

in Mama Joys (another Columbia band) were playing together. The band members include Morgan Smith CC 97 as bassist, Peter Smith CC 95 as pianist, Rozz Nash CC 95 on vocals, Rob Solomon GS on congos, Tim Fitzgerald on guitar and Greg Gonzales on drums.

Morgan Smith elaborated on the band's as well as his own ambitions in the music world. Morgan a music major finds that being a musician and a student has overwhelming advantages. He explains how nice it is to find out you love a gig and that you end up getting paid to do something you love. As Morgan puts it "it takes out the day job." Also for Morgan his shows seem to become his social life which he finds to be advantageous as well. Because many of his friends attend his shows the night turns into a social affair.

One disadvantage that Morgan finds is that the band takes much time away from school and vice versa. As a music major there tends to be some

continued from page 14

oggs X appears out of nowhere and comes to their rescue by beating the employee and then blowing his head off. One is disgusted as the employee's head flies across the store spraying blood and leaving a trail of bits of flesh behind it. Even less pleasing it lands in a bucket of fish and onions where it continues to speak for a few moments while green vomit spews forth from its mouth. The violence serves very little purpose in the film except to hold the attention of the bored and disgusted viewer who wants to leave but can't because he is so attracted to the gruesome visuals. This violence is as superficial as the film's plot and characters. Araki uses its shock value both as a background to the plot and to divert the viewer from other flaws of the film.

In addition to being trite, tedious and pointless Gregg Araki's newest film *Doom Generation* is filled with unfounded nihilism. Neither Amy Jordan nor X is troubled enough or has strong enough emotions to justify their violent and destructive outbursts. Though the film is well directed, its script is poorly written and its characters lack the necessary development to make it a successful production.

The title indicates Araki's belief that he is capable of defining an entire generation. What makes this presumption additionally hard to swallow is that his portrayal is outrageously negative. Luckily for us however, Araki's definition of our generation is thoroughly inaccurate.

*Abigail Dye is a Barnard Sophomore.*

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generation a part of it.

## What Has Happened To Barnard's Election Process?

by Thalia Roberts

"Dynamic self motivated creative original independent." These adjectives have been applied to us the freshmen of Barnard so often that they have already become cliché. One would think that with so much positive reinforcement we would see some of those qualities represented in our candidates for office: those who are suppose to exemplify the creative and motivated Barnard woman.

Sadly this is not the case as anyone who voted in the first year elections know.

When I started seeing all the election day propaganda up in the hall I thought *How nice*. Maybe college student government elections will be more goal oriented and productive than my high school student senate-elections-cum-popularity-contests were.

And so I stopped outside Hewitt one day before dinner to leaf through the platforms. My hopes high and my pulse throbbing with school spirit. Unfortunately what I found was a sheaf of twenty or so essays, most of which were concentrated on personal qualities ("I like to be involved") and prior experience ("I was president of my high school class"). A few candidates mentioned a Winter Ball. After reading the first five I found myself skimming and then skipping altogether chunks of the later platforms. I thought about voting. Who would I vote for? The only method of choosing a candidate was to vote for people I knew. There were about five candidates with whom I was on friendly acquaintance terms. They were nice, I supposed. They would probably make good class officers. On the other hand, their papers read just like everyone else's. How can I possibly know which one of these candidates to vote for if I have no idea what they plan to do with their office? And if I simply vote for those I know, won't that mean that I approve of the popularity

contest format of voting?

I walked away without voting. By that action I certainly alienated several of the women I know who were running. I mean let's face it, how do you tell someone you chose not to vote for her without coming off as a complete bitch? In fact, I've probably, by the act of writing this piece, alienated the rest of the candidates. However be that as it may, the incident did get me thinking about what these elections are really about and what I would like to see.

I realize that the candidates had limited space in which to outline their ideas, and that they were constrained to include information about prior experience. What disturbed me was that most of the candidates used the remaining space to discuss their personal qualities rather than their goals as officers and the methods they would use to achieve them.

What could these candidates have done to ensnare my vote? I can think of a few ideas. If any candidate had distributed a survey requesting information from the student body about its requirements and desires, that candidate would have had my vote. If she had posted signs that outlined her goals in greater detail than the platform outline at the voting table, she probably would have had my vote too. Simply for having the guts to substitute something meaningful and informative instead of the cutesy puns and pretty pictures that characterized most of the campaign literature I saw.

Of course I have no personal insight into the campaigning process. I don't see myself as the political type, and for all I know, my suggestions might be forbidden by some arcane rule of the SGA. However, I cannot bring myself to believe that there is no way for a candidate to send a meaningful message about her goals to the people whose votes she is courting.

Thalia Roberts is a Barnard First Year.

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## Thoughts On Writing A Senior Thesis and Bra Shopping from Elizabeth Gold

I'm in the process of trying to start dealing with my thesis. I love my topic and was enthusiastic about it. Well, I was enthusiastic about it all summer, until my first day of school when suddenly I became nauseous and decided to hate my topic and everything connected with it. Right now I'm in a state of perpetual wavering.

Writing a thesis does give me an excellent opportunity to lord it over Columbia students. I know of several people who have said to me, "Oh, I wish I had to write a thesis!" I look them straight in the eye and answer "No, you don't. It's hell!" This is a fun party game.

Also, it's amusing to find different activities to compare to working on a thesis. My advisor spent part of our first class riling on an extended metaphor about how doing a thesis is like cooking figs (don't ask). With all due credit to her, I think it's a lot more like bra shopping. This revelation came to me in the dressing room at the T.J. Maxx in Franklin Mall, located in scenic North East Philadelphia. I was on a bit of a shopping spree with my mother.

We had resolved to buy me some "adult clothes." Or at least clothes that were only one color and preferably not hot pink. I was doing pretty well with what for me is a sartorial challenge until my mother said, "As long as we're here, do you need any bras?" These might be the ten most dreaded words in the English language (despite if you count the contraction as two).

And I answered, sealing my doom: "Why yes, I do, as a matter of fact, mother dear." So we headed into the ladies lingerie section. To get back to the thesis analogy, this was the equivalent of logging into CLIO plus too much information and instant hypothesizing confusion.

First of all, there's the problem of all those little bra hangers. I'm sure a bunch of jowly old men came up with the design for the bra hanger, saying to each other, "This'll keep those broads from whining about equal pay for equal work." They'll be too busy trying to figure out how to unglue these dang hangers. It's impossible to pick up one bra without having about seventeen of its friends and relations fall off the rack or wind the way around your neck, cutting off an artery to the brain.

Anyway, I managed to extricate about thirty bras and carried them off to the dressing room where, to male ears, I informed me that I could only take in six at a time. Muttering oaths, I headed into the "crescentally lit" cubicle and began to try on the bras, savagely snapping the hangers in two as I ran along. In these six weeks, I had begun doing some general research.

Okay, imagine me in the dressing room, adjusting my apparatus, cursing my fate when what do I hear? The voice of my mother calling out, "Yooooo, honey, where are you?" I flung my foot under the door so she could identify me. "Honey, I?" she asked. An innocent enough question, but as I had one bra wrapped around my waist, I ran and hid from my mother

and a third jauntily tied to my head as a Moroccan as I frantically flung out to answer her with a simple yes or no. I snatched the remaining bras over the door and told her to go. In the end, I had on hold at the dressing room entrance.

By the time she brought back the new ones, I was in a deep existential state. I couldn't figure out whether the bras really existed or why they had seemed so important just a few moments before. Taking advantage of my moment of weakness, good ol' Ma was suddenly in the dressing room with me. She was hanging the bras up on their little hangers, *overseeing me for being such a sloppy, thoughtless girl.*

"But none of them fit!" I wailed. Again, this part of the experience is paralleled in thesis research. Much as I mentored my mother for guidance, hoping that she would find me a bra to buy for me and be done with the whole matter, I've been known to ask my advisor who I should talk to for my project, what their phone numbers are, and have wished that she would chat the phone for me.

Unfortunately, my mother, like my advisor, suggesting I use feminist/ Marxist theory to analyze my topic, succeeded in only complicating the matter further.

Elizabeth, she said, "Maybe you're trying on the wrong size."

But Mom, I know what size I am!

I think she added, surveying my heaving bosom with a critical eye, "that you'd have to be the same size as me."

In a jolt of the many professors with whom I've talked about my thesis, who having listened to my ideas, suggest that perhaps I should slant my research more towards their areas of speciality.

"No, Mom, I know my own size."

Well, she said, and quaked as a flash, was out of my dressing room. Relieved, I turned to try another bra, only to find her hand poking under the partition between cubicles. She was holding an off-white bra, not at all the kind I usually wear.

"Just try this for size," she said, through the partition. Thinking she had found this bra on one of the racks, I hadn't checked. I took the undergarment, only to see that it was *warm.*

Mom! There isn't any label on it. This is yours, isn't it? I screamed.

Just try on for size, honey, it won't hurt you.

Delicious! I tried it on, only to find I was exhausted and completely numb. I put my clothes back on, stumbled out of the dressing room, grabbed a few bras of various sizes, and paid for them. Then I staggered out of the store.

Today, back at Barnard in the dark, I attempted to do some reading for my thesis. Finally, I found one sentence in one of the books I was reading that made a tiny sense. I could never use it as a source. I exercised, heaped on my pounds, took a nap, and crawled home for a nap. Elizabeth Gold is a Barnard senior.

Taryn In Bed

“**Boxing**” Men

by Taryn Roeder

“I box all my men,” said Mary, opening her closet to reveal a stack of intricately decorated shoeboxes. She pulled out a box clearly marked “Soot.” Inside was a prom picture of the two of them, a dried corsage, and a few licker slubs from movies. Other boxes held newspaper clippings, valentines, postcards, poems, and jewelry. One box had a video tape inside. “That’s from when he was on *The Charles Perez show*,” she said simply.

It’s definitely twisted, but sometimes I too engage in that activity which I call “boxing” and others term “objectification.” My boss at work tells me I objectify men. He was displeased when I said haughtily to him that I don’t care about Columbia guys because “I have a boy back home.”

“What do you own him?” he asked. Do you keep him locked up in Boston with just enough bread and water for a month? You say I have a boy at home the way most people say I have a cat at home.

“Boxing” occurs everytime you look at someone and say under your breath “Yummy,” “Hot Lunch,” or “Sex on a stick.” “Boxing” is reducing someone to the contents of a shoebox. “Boxing” is when you transform a man from a person into a thing.

“What are you doing tonight?” I was asked on Wednesday.

“I’ve got a project.”

“What’s the project?”

“Just this boy I’m working on.” Inside my head, Project Boy had already lost his personality; he had become merely a project whose goal was to kiss or not to kiss. I had “boxed” him by calling him Project Boy, and I did. I so I wouldn’t have to deal with him as a real person.

Therefore, I was completely thrown off when we went out on Wednesday night. I had forgotten that there was more to him than his lips. Forgotten that I had misjudged; he was sweet and cool, and forgotten that I was going to need to make actual conversation with this guy.

Incidentally, the Project fell through. I had expected a routine response from him. What I received was a reminder that men are not machines. Objectifying people underestimates them.

So I was sitting on the couch on Thursday night, baby-sitting (hooray *Barnard Baby-sitting Services!*) for a rambunctious five-year-old boy. Unexpectedly, he jumped onto my lap, landing hard in my crotch.

Ow. I screamed, throwing him off. “You hurt me.”

I know. He said, then he questioned, “did I hurt you deeper?”

Timmy, I said, I don’t have a peepee.

I know that,” he scowled, “you have a China

Face it. In his day and age, the son of Columbia professors probably knows the correct terminology for such anatomical parts. Who wants to actually say those words though? I definitely don’t.

We’d all like to believe that some things in life are private and sacred, but I’m sorry folks, that’s just not the way it is. When I’m talking with my girlfriends, no subject is too explicit. However, it’s much more fun to discuss “virginias” and “pishers” than to use the correct textbook terms. The question asked of one girl’s recent journey south of the border was, “so did you touch his branch?” We found this term hysterical and she became known as the “Branch toucher” or sometimes as the “Tree surgeon.” And can anyone talk about fellatio with a straight face? I prefer to ask, “Did you give him one to grow on?”

Attributing new names to familiar terms is another form of boxing. Although objectifying intimate acts sometimes lessens the actual experience, it also makes taboo subjects easier to talk about. Besides, it keeps conversation light, fresh, and clever.

My friend Mary says that “boxing boys” is the only way to get over them. So she literally does that: she reduces her past boyfriends to neat, categorized and alphabetized boxes. I find myself “boxing” men in my life so that I can pretend my feelings are not involved. And it’s fun, admit it. But I also have a problem with renaming and redefining the men and events in my life. Nothing is really that neat. How can someone be summed up in one word? Sex is often messy, and relationships are never as neat and simple as a boxed up head fittingly with a bow.

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

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**Assistant Women's Issues Editor  
and Commentary Editor.**

**Experience is not necessary.  
Call x42119.**

Interested in  
Women's  
Issues?

Want to  
determine what  
Barnard  
students read  
about Women's  
Issues?

Become the  
assistant  
women's  
issues editor.

Call Diana  
x42119

The Rape Crisis  
Anti-Violence Center  
present

## THE ACCUSED

with Joy Foster  
with free food!

Group  
Discussion  
to follow



### Join a 95 year Tradition!

•General staff meetings are every  
Thursday night at 8:30. We meet at the  
Bulletin office in 128 Lower Level  
McIntosh between the bowling alley  
and the Altschul Elevators.