

Bank
November 6

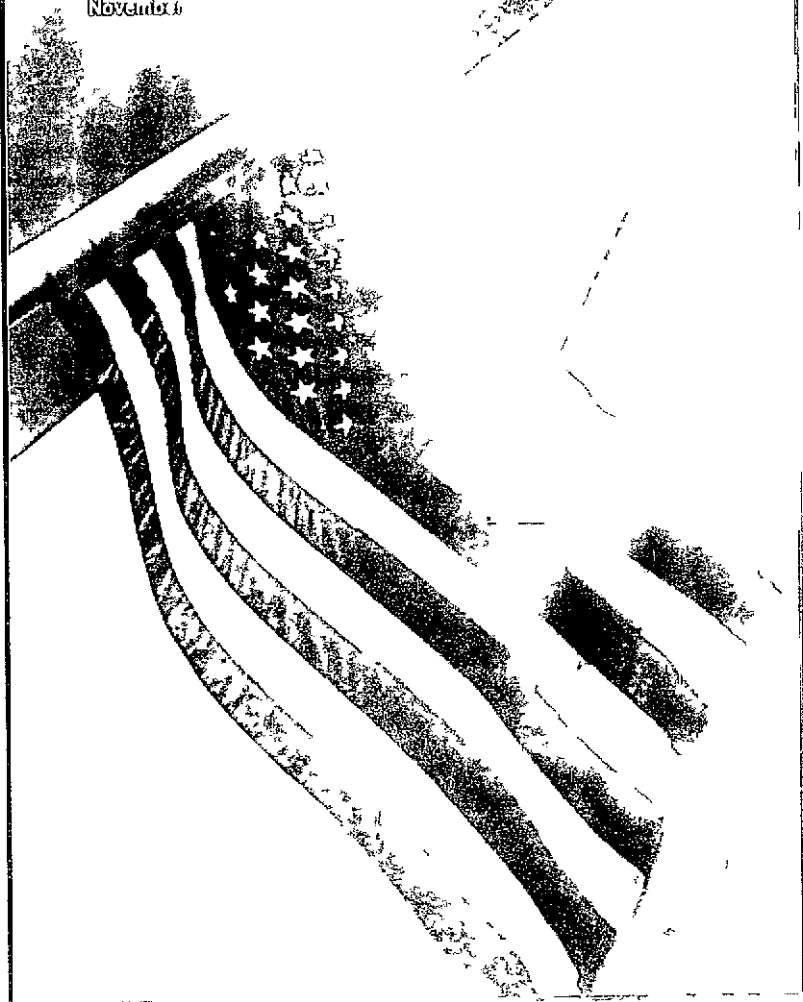


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Editor in Chief
Catharine Pajak

Managing Editor
Anne Washburn

News Editor
Purva Panday

Features Editor
Heidi Nasr

Women's Issues Editor
Diana Adams Ciardullo

Arts Editor
Ann McCarthy

Music / Commentary Editor
Naomi deSilva

Photography Editor
Micah Roberts

Music Consultant
Hilary Reiter

Assistant News Editor
Amy Boutel

Assistant Women's Issues Editor
January Massin

Weekly Columnist
Taryn Roeder

Copyeditor Coordinators
Deanna Conrod
Juliette Tritens

Business Manager
Silver Park

Advertising Manager
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Computer Consultant
Hussein Rashid

Contributing Staff

Ashley Abnson, Mia Carpenter, Shira Cohen, Alexis Del Campo, Abigail Dye, Elizabeth Gold, Sonia Higgins, Leigh H.I., Amy Hapson, Jewel James, Stephanie Karfopoulos, Sam McKinney, Julie Oh, Jessica Oley, Leni Rubenstein, Enca Schlesinger, Geoff Saavedra, Brenda Soroka

Barnard Bulletin

105 Milbank, 3009 Broadway
New York, New York 10027-6598

We are located at 128
Lower Level McIntosh.
(212) 854-2119

Student Groups Lack Accountability

The archivist office, located in the Lehman basement contains invaluable historical records. One can trace the history of black students at Barnard from the 1930s. One can discover the class flower from the first graduating class of Barnard. One can find out what happened at an SGA meeting in the 1950s. But try to find out what happened at a SGA meeting last year and the researcher will be sorely disappointed. Not only does the archivist not have these more recent minutes from meetings, neither does the SGA office.

When was the last time that student groups' constitutions were reviewed? Student groups should check up on their constitutions. They may be surprised at what they do not find. The SGA office is supposed to have all student groups' constitutions on file, but not all of the constitutions are not there. Many disappeared last year. Why? How could this happen? Because SGA was not being properly monitored or supervised. The fault lies in the inadequate structure of group advisement.

Student groups at Barnard lack suitable advisement.

For certain groups the situation has improved. According to the job description, the College Activities Director is responsible for advising about 30 student groups, including large student organizations such as the Student Government Association (SGA), the New Student Orientation Program (NSOP), and the Barnard Bulletin. In past years it has been nearly impossible to arrange an appointment with the director as the former director was inaccessible to many student groups. In the absence of a director, a makeshift advisement system has been implemented. The fact is that for many, the accessibility of advisers has improved this year even without a College Activities Office director. The accessibility of advisers does not solve the problem of group, student, and adviser accountability. Who are these groups accountable to? Who is SGA accountable to?

SGA has a budget of approximately \$200,000. SGA allocates funding to student groups. These groups receive allocations that range from \$150 to over \$15,000. Groups that receive allocations from SGA are given mailboxes in Upper Level McIntosh. Some of these mailboxes are stuffed to the limits. It is obvious that these mailboxes have not been checked recently. It is probable that several of these boxes have not been checked all year. If a group cannot check its mailbox, does it deserve money that is derived from Barnard's

The fault lies in the inadequate structure of group advisement. Student groups at Barnard lack suitable advisement.

Students, group leaders, and group advisers are not held accountable. The administrative advisement of student groups is coordinated by the College Activities Office. There are too few administrators advising too many groups. Regardless of how qualified and concerned the advisers are, there is just no way that they can provide the support necessary to run all of the student groups at Barnard. Without suitable advisement and support, it is no wonder that student groups are not producing impressive products.

Since September 1, 1995, the College Activities Office has been without a director. The former director, Christopher Koutsoyvis, left Barnard to assume the position of Dean of Student Affairs at Manhattanville College. Presently, Dean Catherine Webster is leading a search to find Koutsoyvis' replacement. But what is happening in the meantime?

students' activities fees? What do these groups do? Who keeps track of their contributions to the Barnard community?

There is no passing on of traditions in most student groups. Students often assume leadership positions by default in an uncontested election, with no training from previous leaders, and/or with no information from administrative advisers. Students running groups often have no idea of group procedures from the year before. This year, some student leaders did not even know if their group had turned in a budget proposal last year. Why is this so? This problem must be seriously considered by the committee that is reviewing applicants for the College Activities director position. A director alone cannot remedy the problem. There must be a review of advisement procedures, and group accountability must be increased.

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

COURSE DROPPING, WITHDRAWALS, AND PASS/D/FAIL

- The last day to drop a course or elect the Pass/D/Fail grading option is Thursday, November 16 (When you drop a course, it does not appear in any form on your transcript.) Please discuss with your adviser the pros and cons of dropping a course or electing the Pass/D/Fail option well before the deadline. Bear in mind that you may not drop below 12 points unless there are compelling reasons for doing so. Dropping to part-time status requires permission from your class dean as well as your adviser. The deadline to withdraw from a course (W recorded) is Thursday, December 7. Be sure to file the appropriate forms with the Registrar, 107 Milbank.

MID-TERM REPORTS - Many of you have received notices from the Dean of Studies Office indicating that a midterm report has been submitted for you in a course. The reports are not intended to make you feel bad; rather, they are intended to help you understand your situation. Please discuss the situation with your adviser or class dean so that you can address it and change it.

PROGRAM PLANNING, SPRING '96 has begun. Please be aware of procedures for limited enrollment courses and for filing a tentative program (check your mailbox for

information). Please remember to schedule an appointment with your adviser to discuss your program well before the November 30 deadline.

CORRECTION to Limited Enrollment list CPLBC3101y, "The Myth of the Vampire" offered through the Comp Lit Dept., will be taught in English and is not limited in size. Also, please be aware that SOC V3250, "Sociology of Jewish Life," is limited to 50 students. Students should sign up on the sheet on Professor Nathalie Friedman's office door.

For information on course offerings, consult the Catalogue (spring course numbers end in "y") and the Course Resource File in the Dean of Studies Office. The file supplements Catalogue information with details supplied by the instructors themselves. If you notice that a spring course in which you are interested is not on file, please notify the Office receptionist so that the information you are seeking may be secured before the end of this semester.

In addition, be sure to check your status on fulfillment of degree requirements (pp 33-39, Catalogue) and consider the electives you want to take. Remember that the second semester of elementary-level foreign language (or a more advanced course if you qualify) must be satisfactorily completed if you are to receive credit for the first-semester course unless you request (in writing) a one-time only exception to this policy.

CORRECTION, ENG BC3190 Global Literature in English Mon & Wed 4 10

5 25 taught by Maire Jaanus and Elizabeth Stewart was omitted from the early edition of the pencil book.

PROGRAM PLANNING MEETINGS :

First-Years and Sophomores - tentative Spring '96 programs should be filed in the Registrar by November 30. Sign up for courses with limited enrollment as soon as possible to be sure to get the classes you want and need.

PROGRAM PLANNING MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS

Chemistry: Luncheon & seminar for interested majors. Friday, November 17, 12-2 30pm Altshul Atrium.

Political Science & Urban Affairs: Thursday, November 16, 11 30am, 421 Lehman Hall.

See Registrar's Bulletin Board, 107 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 Altshul 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. Sign

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New Earl Hall Group Offers Alternative Religion

by Julie Oh

The supreme aim of human life is working to create a more humane society," according to the statement of purpose of the American Ethical Union, an association of Ethical Culture societies in the United States.

The Ethical Culture movement which was founded by Felix Adler, a Columbia College alumnus and Professor of Ethics in the nineteenth century, has once again found its way back to the university. This fall the Ethical Humanist Group is coordinating its events with the help of the United Campus Ministry at Earl Hall. According to Hussein Rashid, Vice Chair of Student Governing Board of Earl Hall, the Ethical Humanist Ministry Group has not yet applied for recognition from the Governing Board. The group cannot receive funding until it is recognized.

Although defined as a religion by its members, Ethical Culture is unlike most traditional religions and is rather unorthodox. It does not possess any doctrine or creed and takes no position on the existence of God or the afterlife.

"The only thing we ask of members is to dedicate their lives to moral goals," said Boe Meyerson, an adjunct leader of the New York Ethical Culture Society and the leader of the campus ministry at Columbia. "The movement is about how we live life."

The Ethical Humanists' commitment lies in recognizing the worth and dignity of every individual. Other than this commitment, there are no rules. The ultimate goal of the movement lies in creating a better world.

According to Meyerson, members of the movement played a major role in founding the American Civil Liberties Union (ACLU), Legal Aid Society and many of the early settlement houses. Social activism still plays a large role in

Ethical Culture today. The New York Society for Ethical Culture's community service projects include maintaining a homeless shelter for women and running a supervised visitation project which enables children whose parents are separated to visit with non-custodial parents in a safe setting.

Certain aspects of the religion are reminiscent of other religions such as Buddhism, but Ethical Culture is basically a separate religion according to Meyerson. Although Meyerson was raised Jewish, at an early age she struggled with intellectual problems in the belief of an omnipotent God, which led her to explore other religions.

Most Ethical Humanists are agnostic, however some members are affiliated with other religions. Each member is free to form his or her own views and opinions.

In addition to the twenty ethical societies that exist in the U.S., an international fellowship also exists throughout Europe and in India, with the largest membership in Norway.

Though the campus ministry is still small because it has just gotten started, Meyerson stated that she hopes to reach out to more students and would



Boe Meyerson leads an Ethical Humanist discussion.

like to serve as a resource in finding out more about the Ethical Culture movement.

The Ethical Humanist campus ministry holds services weekly in St. Paul's Chapel. In addition, a community discussion series also takes place weekly in Earl Hall. The ministry also offers other pastoral services such as counseling, marriage ceremonies, naming ceremonies, and memorial services.

Julie Oh is a Barnard junior.

SGA Recognizes Student Sadomasochism Group: Victory For Conversio Virium

by Jewel James

At the October 23 meeting of the *Barnard Student Government Association* (SGA) the Representative Council voted in favor of recognizing the new club *Conversio Virium*.

The decision was based on a review of the club's constitution and a presentation by its president Meredith Schwartz. *Conversio Virium* (CV, Latin for "power exchange") has been trying to get recognition by SGA since last year.

CV's interests focus on bondage, domination, submission and/or sadomasochistic (BDSM) activity between responsible and consenting adults during sexual intercourse. This topic has led to controversy as to whether or not there is room for such an organization on either Barnard or Columbia College campuses.

SGA's discussion about the vote was varied and almost every voting member had something to say. SGA president Eurydice Kelley opened the discussion by letting the quorum know

that there has been no precedence for groups that discuss sex with violence.

I wasn't going to say anything but now I think I will. We can't promote sexual violence. It is consensual behavior between two people. It is not consensual then it is sexual assault. Schwartz said.

Schwartz went on to say that the club is mainly interested in educating their members on safe ways to practice BDSM, safer sex, and ways in which to nourish BDSM relationships to grow healthy.

The first negative vote for CV was placed by Engineering Student Council liaison Kai Brown. Brown said that she cannot understand how any act of bondage, whether consensual or not, is not an act of violence.

Brown stuck to her opinion throughout the vote and at the end said that she felt SGA will be seen as a laughing stock.

Other members who felt that the group should not exist said that CV members should utilize already existing groups or services. Came Franklin Jr.

Representative to Trustees pointed to SGA's constitution.

"Making our decision let us think about whether or not this group sticks to these guidelines," Franklin said.

Franklin was referring to a section in the constitution which states that SGA's purpose is "to establish and maintain conditions which encourage high academic and creative achievements" and "to coordinate undergraduate extracurricular activities and organizations to enhance student life at Barnard College."

Franklin then pointed to the wording in CV's constitution which uses language such as "we demand."

Franklin mentioned that SGA should not support any group that places demands on either its members or any other organizations.

Schwartz's response was that the constitution was written at a time when CV members felt that they were under attack and the group is presently discussing changes in their constitution.

BEAR ESSENTIALS continued from page 4

up on the appointment schedule posted on the door of 121 Reid Hall or call x48841. Wolfman Library Consultation service is available to students working on research projects. Schedule a conference with the reference librarian x43959. Individual tutoring is also available through the Dean of Studies Office call x42024 for more information.

TUTORS NEEDED! Undergraduate students with strong backgrounds in Spanish, chemistry, geology, college algebra, computer science, economics (intermediate & intro.) and calculus (IA & IIA) should consider becoming tutors for Barnard students studying these

subjects. If you are interested in tutoring one of these or another subject, pick up an application in 105 Milbank and schedule an interview with Dean Webster. Questions? Call x42024.

PRE-MED STUDENTS - The Student National Medical Association at SUNY Health Science Center in Brooklyn is sponsoring its annual Pre-Med Convention for Underrepresented Students on Saturday, Nov. 18. Albert Einstein College of Medicine is having its Annual Minority Student Open House on Sunday, Nov. 19. Please see Jayma Abdom in the Dean of Studies Office for details or call her at x17589.

HIV TESTING is available now in Health Services. Call x42091 to make an appointment (you may use any name you choose). Pre- & Post Test counseling is required.

SENIOR CLIPBOARD

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

Essays/essays interested in the Elie Wiesel Prize in Ethics should consult Dean Schneider x42024.



Student Government Association members vote on Monday night at Barnard Hall

Franklin also attacked the fact that Schwartz was the only member willing to come out and act as president to the group.

"We should question if this group really wants recognition if no one is willing to step up," Franklin said.

Kelley pointed out that the negative stigma attached to being a BDSM member prevents those who practice it from proudly stepping to the forefront.

Arguments in favor of CV approval were many. Sarah Katz, liaison from Columbia College Student Council, noted that a vote for approval was not a vote proclaiming SGA's acceptance or promotion of that particular sexual practice. Rather, it is a reflection of the needs of students on campus, and that regardless of the opinions of SGA members those needs will still exist.

According to Vice President of Student Activities Elizabeth Berkowicz, a minimum of ten Barnard students is required for a group to be recognized. Because CV has surpassed this amount, a part of the student body needs to be represented, she said.

According to small individual surveys conducted by Sena O'Connell Bailey, students in general do not have a problem with the existence of the group or even SGA recognizing it.

Others were concerned that there really is a need for such a group because they are prepared to handle special needs not focused on existing groups. They feel that CV meetings provide a forum on issues and concerns that other clubs do not discuss. If these needs were met by other clubs, the members would not have come together to form their own group.

Schwartz pointed out that CV is not concerned with sexual preference, rather it is concerned with sexual practice.

Schwartz stressed that CV is not a group for specifically gay and lesbian students or bisexual students, or even heterosexual students. It is a group for anyone who is interested in BDSM and other groups and to discuss issues that affect their particular preference.

There has a number in favor of a proposal was that the Student Governing Board on Education's negative vote as they have historically a vote of censure on any group by SGA would mean that group is not supported or that the CV is just a discussion group.

When the vote was taken on recognizing CV, a vote of approval while there were negative votes, the group was approved. The vote was 10-0.

Alumnae Council '95 Addresses Barnard in the 21st Century

On the weekend of October 28 the Barnard Alumnae Council sponsored its bi-annual leadership conference. The theme was "Barnard in the '90s." The Alumnae Council is Barnard's national conference for alumnae volunteers which primarily serves the college by fundraising and recruitment. Volunteers toured campus and met with faculty, students, and administrators to discuss Barnard's emerging role in the 21st century.

Nearly 200 alumnae were present throughout the weekend, according to Eva Oppenheim, Senior Director of Alumnae Affairs.

"Including students, faculty, and staff we had over 240 people who registered," Oppenheim said. "It went extraordinarily well. It was a totally upbeat, spirited event, and it was packed with information."

A host of administrators and alumnae addressed issues pertinent to Barnard's future. Topics discussed included a profile of the entering class of 1999, a rising number of applicants and higher standardized test scores—especially in mathematics. Another important issue stressed was the dilemma of deferred maintenance which puts building renovation on hold due to lack of funds. Because of the administration's commitment to academic concerns, funding building maintenance has become second priority.

At a champagne breakfast on October 28, President Judith Shapiro addressed the 1995 Alumnae Council in the James Room. Shapiro spoke about the financial needs of Barnard. Oppenheim said.

university which fall under the JSU umbrella. Among these groups are several with a mission to promote and support the existence of Israel and specific political beliefs there. The 28 organizations which are included in the JSU have a combined membership of over 1,000 members.

While Furer is unable to render a blanket opinion of all groups on campus he does feel that a greater percentage of the Jewish student body is skeptical of the peace process.

"The reality of the situation is that we can not turn back on the agreement, a lot of Palestinians would be up in arms if we went back on our word," said Furer.

Furer who did not support Rabin's initial steps of making agreements with neighboring Palestinians recognizes that the right wing party has not come up with anything that would counter the measures.

Furer went on to state that presently in Israel the most important thing may not be the peace process but simply ending the division in Israeli society between the secular and religious factions. There are two very valid opinions in society, some feel that it should be a religious state and some feel that there should be separation of church and state. We are Jews and we must come together," Furer said.

With a membership of approximately 400 Yavneh, the Orthodox Jewish group affiliated with the JSU is one of the largest student organizations at Columbia. Nathan Fox, president of Yavneh, feels that college students provide a fundamental strength of Jewish society. Fox, who is politically moderate, is concerned that Orthodox groups are too often affiliated with the extreme right wing or separatist beliefs. Although Fox is not surprised at the establishment of a legal defense fund for Yigal Amir, Rabin's assassin by the Jewish Defense League, he cites this action as taken by "hatreds" and goes on to state that this is such a tiny percentage of people in the community.

Some members of the Jewish

community at Columbia experienced the blatant division in Israeli society during the time that they live there. Meria Mauerovitz lived in Israel for three years in Rafanana, a suburb of Tel Aviv. According to Mauerovitz BC 98 the opposition to Rabin's peace process was obvious. "Every Friday there is a rally in the square in the town where my parents live, it is really like the 90s version of war and many feel that peace is established then it will be a false peace."

Mauerovitz went on to state that people take Israeli life and politics very seriously and because of the split in their views, Rabin would have lost the next election.

The non-Israeli view of politics in Israel have come to view Rabin as a martyr for peace. According to Mauerovitz the newspapers here refer to him as Rabin the Hero, but people who don't like him before don't like him anymore now.

Chaplain Scott Matheny, the Acting Director of Earl Hall, views the situation from a different viewpoint. Matheny referred to Rabin as a "great leader and a visionary who was partially responsible for the creation and defense of Israel and in that process realized that the path of war would lead to nowhere, he was able to know how to carve the region to allow the state of Israel to live in peace, he was able to give some back for the greater good."

Despite the diversity of sentiment at Columbia University, supporters rally to the cause of peace in Israel. David



Over 500 mourners gathered at the Embassy despite the 32 degree temperature. The crowd was mostly students.

Swan's speech echoes this support. Swan closed his speech Saturday night by saying:

"We know our weaknesses and no one can destroy the Jewish people but the Jewish people. Hatred becomes a nuclear bomb when we let it get past this point when one Jew can hate another Jew. We must remember but this, ask you to love the Jew much of me is much in that hatred. We must love across boundaries, fight as partners and sisters. Continue the Jewish people's love for the Arah and the Jew. We must love the Jew. Rabin's death will be a great loss."

Anne Washburn is a Barnard Sophomore and a member of Hillel at Columbia.

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Established Barnard band seeks accomplished drummer (student staff administrator) faculty to perform at events. Contact: Call Paul x48097

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Politicians and Celebrities Share Poetry to Promote Literacy

by Amy Boutell

Nearly 250 students, faculty and members of the Morningside Heights community gathered at St. Paul's Chapel for a poetry reading on Monday, October 30. Prominent politicians such as David Dinkins and Geraldine Ferraro, "60 Minutes" Ed Bradley, former U.S. Poet Laureate Joseph Brodsky, essayist Susan Sontag, and adult literacy student Cornelius Cunningham all recited their favorite poems in an effort to promote literacy and to "get poetry out into the public," according to Executive Director of The American Poetry Literacy Project Andy Carroll. CC 93

The event was sponsored by Community Impact and The American Poetry and Literacy Project (APL), a national nonprofit organization that donates free books of poetry to hospitals, libraries, nursing homes and schools.

Brodsky launched the APL Project in 1993. Since its birth, the organization has donated over 50,000 new poetry books throughout the nation. In each book, a paragraph is printed to encourage readers to volunteer for a local literacy program and the National Literacy Hotline number is given for those looking for literacy instruction.

According to Carroll, the APL project has been facilitated by Poems for Life, a book compiled by a class of New York City fifth graders that wrote to celebrities asking them to share some of their favorite poetry. Carroll said that it "made us look carvonyan" when they called the evening's speakers and asked them to read their favorite poems.

Poetry has always been special to me. Bradley said. Though he has written poetry since childhood, Bradley has always "resisted every attempt" to publish. "One of his selections was 'Life by Paul Dunbar,' a poem he said has been inspirational to him. After reading the poem, Bradley recalled a major

breakthrough when a class issued in honor of Dunbar in the 1970s said "American poet" rather than "African American poet."

The first woman to run for U.S. Vice President, Ferraro also wrote poetry as a child. Poetry made her feel better

whenever he or she was due, he said. He finished with Still Rise by Maya Angelou, another inspirational and powerful poem written by an African American poet.

Having just returned from her ninth trip to Sarajevo in the past two years, where she produced Becker's play "Waiting for Godot," Sontag rushed to St. Paul's Chapel to recite poems by Emily Dickinson and Walt Whitman. Sontag, a writer herself, said she had a difficult time selecting the poems she was to read at the event.

Brodsky, the visionary behind the project, "as Carroll introduced him, read poems by Robert Frost by memory, his voice resonating throughout the chapel. Brodsky was exiled from the Soviet Union in 1972 and now lives in New York. In 1987 he won the Nobel Prize for literature.

The reading concluded with Cunningham, a participant in Across Ages, an intergenerational learning program in Philadelphia that promotes adult literacy. Cunningham has been drug and alcohol free for eight years and is now both a mentor to at-risk children and a student himself. With only the equivalent of a sixth grade education, Cunningham read words by Dunbar, Dickinson and Alfred Lord Tennyson.

After he reading, Cunningham said he continues to pursue learning. "I will get this GED," he stated. "As a matter of fact, I'm going for my PhD."

While students were impressed that such a diverse group of public figures volunteered to read at the event, Cunningham's story was especially touching to many.

All of the guests were amazing, said Shauna Jackson, BC '98. But Cornelius Cunningham's reading was especially moving. To see him read after a Nobel Prize poet and a former mayor was really uplifting. Amy Boutell is a Barnard Sophomore.



Susan Sontag reads poetry.

when she "felt lonely" at the boarding school she attended after her father passed away. Ferraro said that she regrets no longer having the time or the discipline to write poetry. Her selections included Rudyard Kipling's "If," Emily Dickinson's "Hope is the Thing with Feathers" and a passage about mercy from Shakespeare's "Merchant of Venice." Portia was a very strong lawyer. [She was] one of my first contacts with lawyers, and I am very glad I chose the profession.

Former New York City mayor and current Professor of Urban Affairs at Columbia, David Dinkins read several poems by Langston Hughes, including "Crystal Stars," which he said reminds him of his modest upbringing in Harlem and Trenton, New Jersey. Dinkins' fame, used to move a community to

The Stigma of Screening:

A Discussion of Tay-Sachs Disease and Breast Cancer in Ashkenazic women

By Brenda Soroka

Two women had me tackled to the table and a third had her hand snugly over my eyes. A painful prick shot up my arm and someone yelled "Hold her down!" Five minutes later, my blood was centrifuged, sealed and stored ready for takeoff to the lab.

Reread the opening paragraph 60,000 times. Then you'll know the beginning of Chevras Dor Yesharim's battle against Tay-Sachs.

Chevras Dor Yesharim is an Orthodox Jewish organization dedicated to Tay-Sachs testing. They test almost all yeshiva high school seniors. This gives them easy

access to the community youth before they begin serious relationships. Each student is assigned a card with a number. Before the student gets engaged or for that matter goes out with someone, young Jewish people call Chevras Dor Yesharim and tells their numbers. If one partner of them is a carrier of Tay-Sachs, they can get married if both are carriers, they are to die they cannot.

First comes love, then comes marriage, then come the parents with the baby carriage. For many, though, that's where the song ends and the pain begins. Tay-Sachs is a genetic disease occurring predominantly in Ashkenazic or Eastern European Jews. The disease is distinguished at the age of six months, beginning with general weakness and progressing with mental and motor degeneration, blindness, paralysis, dementia, seizures, and death, usually by the time the child is five years old. Tay-Sachs is also a recessive disease, which means one can be a carrier for Tay-Sachs without

having any of the symptoms. Two carriers who marry have a 25% chance of having a Tay-Sachs baby.

Tay-Sachs children are missing an impressive multi-syllabic enzyme, which is only a drop in the bucket (or endocrine system) of the thousands of enzymes our bodies produce. This enzyme is responsible for breaking down the fat layer that surrounds our nerves. When the enzyme isn't there, the nerves get layered in fat. And when the nerves bloat, they can't do their jobs. The

If one or neither of them is a carrier of Tay-Sachs, they can get married; if both are carriers, they are told they cannot.

parents are left to watch their infant slowly deteriorate and die. Tay-Sachs may sink into your mental collection of rare genetic diseases, but the fight against Tay-Sachs also provides a unique glimpse both into the spheres of genetics and the world of Orthodox Jews.

Most Orthodox Jews get involved in serious relationships with marital intentions. Many Jews, Hasidim in particular, go on parentally arranged "sit-ins," literally sitting in your home speaking to the suitor for two or three hour long sessions, and then getting engaged. Ultra-Orthodox Jews date for a few months, or even for a few weeks, and get engaged, while the more Modern Orthodox will date for many months or years. The Orthodox community can easily control Cupid's arrow, and with Chevras Dor Yesharim's help, Tay-Sachs hospital wards are practically empty. To date, Chevras Dor Yesharim has 60,000 numbers filed and has prevented over 180 marriages. Our

society hooks stigmas on people for the most mundane reasons, and Tay-Sachs carriers are especially vulnerable to those stigmas. Because of these judgements, it is virtually impossible to find out the status of any number including one's own.

I was tested privately in the comfort of my doctor's office. For a week after the testing, I bit my cuticles to the quick. What if I was a carrier? How would I discreetly inform my husband-to-be about my secret while guiding him to a private lab to be re-tested? My doctor, understanding my nervousness, allowed me to call her after hours to tell me that my DNA is fine. Many others are not so

lucky.

Now, a gene that predisposes women to develop breast cancer has been discovered exclusively in Ashkenazic Jews. The gene may account for 16% of breast cancers and 39% of ovarian cancers in Ashkenazic women. Chevras Dor Yesharim is contemplating screening for the gene. Will screening assist women in battling the cancer before it develops, or will it create unnecessary fear in them?

Considering the successful battle against Tay-Sachs, an expansion of genetic testing is being contemplated. Should we place boundaries on the genetic battlefield, or should we expand the scope of genetic screening?

Brenda Soroka is a *Barnard* Sophomore.

Receives

Beach Dept. c/o Rosine Fried, 1007
B'nei Shimon Synagogue, 1617 N. York
Highway, Connetquot, L.I. 11742
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THE ADJUDICATOR: The Soapy Business of Shampoo

By Erica Schlesinger

"I'm gonna wash that man right outta my hair."

The women of *South Pacific* sang of their woes with men as they shampooed their locks in the classic tradition of musicals, as well as shampoos, those were the good, simple, old days.

Now television ads bombard us with women with long and silky, or short and sleek, or curly but not frizzy hair. We all know that models do not necessarily look like everyday people, but if everyday people could look more like models just by using a brand of shampoo, then why wouldn't they?

That type of thinking is what the shampoo companies count on. In actuality, the first three ingredients, which are listed in order of how prevalent they are in the product, are the same in almost every shampoo. We are all washing our hair with water, ammonium laureth sulfate and ammonium lauryl sulfate. So why are there so many brands?

Shampoo is an expendable product that constantly has to be replaced. Because of its "turnover" it is, like soap, a profitable product to produce. The ads are a form of competitive marketing on the part of the shampoo companies, to get their share of consumers interested in their product.

Each shampoo has a gimmick: there are quick and easy two-in-ones, separate shampoo and conditioners "specially designed" for your hair, and even low priced brands which compare to the competition. The generic brands are often the same product as the expensive brands, only with a different label.

So how do we choose between shampoos? We listen to the commercials which educate us on hair follicle makeup and vitamins. Do you feel smarter already?

Famous women in evening dresses tell us that the shampoo they use has worked wonders; they even go so far as to show pictures of themselves when their hair wasn't perfect. The ads expect us to overlook the fact that it is impossible for the companies to make well-researched, time-tested

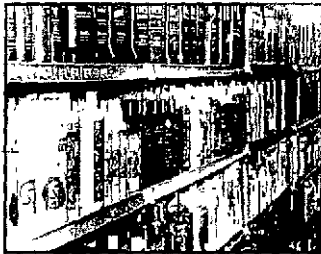
claims for the commercials, and that professional make-up artists and hairstylists can make the models look transformed, without the benefit of their "favorite" shampoo.

To an extent, we do overlook those factors, because we buy certain products instead of others. It is not horrible to buy shampoo, but it is delusional to buy it believing that your hair will transform into someone else's just because of a different product. It is true, however, that some people have found that specific shampoos actually do affect the hair.

The frequency with which women wash their hair is also amplified on television. They shower in the morning, then at the gym, then before that big date. These women are using a lot of shampoo and a lot of money. The companies like it this way because the more shampoo they can sell, the more money they make.

The Vidal Sassoon ads take us into their "unique styling center" to show us exactly how their products "protect" and "enrich" hair, two buzz words which all of the commercials use. We don't have the money to go to that styling center, but they lead us to believe that if we buy their "home salon" products, we can get the same effect. In reality, all they mean by "home salon" is bathroom products for the average woman.

In effect, the products vary slightly



in fact, many brands are produced by a single corporation. However, once a model with perfect hair shows up on our screens, we cannot simply look in our mirror and think, "Gee, I can have that just by buying a shampoo?" That is what the men paying these models want you to think. Then they want you to go to the store and become a faithful customer of their product. That is the "beauty" of consumer targeting.

The only shampoo commercial with a man as its lead was a Head & Shoulders Dandruff Shampoo commercial. There is a reason that men are not the targets of more commercials. More women do the shopping for their families than do men, and in general men are not perceived as being shoppers who are "thoughtful" in terms of brand-name identification and loyalty. Also, women are more widely expected to take care of their locks, which exposes them not only to the man pollution of the shampoo companies, but to that of all cosmetics companies.

It is up to the self-aware, critical women to decide what is best for her follicles. If we know what we're buying our heads, as well as our hair and wallets, we'll thank us for it later.

Erica Schlesinger, who has washed every man out of her hair, is a Barnard Sophomore.

features

Social **When**

This Ain't Kansas Where to Go if You
Are Hip, Young, and Disillusioned

Ever since the 1960s, youth has fascinated Americans. The predictable response of the young then has been to forsake youthful enthusiasm for a more jaded, detached air. If you are still hanging on to your teenage angst like music and want to live a Kafka dream, New York City has the places you need to go. Among its attractions, New York City counts a number of music clubs and venues which cater to everyone from misanthropes to fraternity men. The clubs are small and claustrophobic and the venues are large and impersonal, but they both have the latest in obscure music ranging from indie (independent label music) to ska to punk. They also have a range of "gnit" or "reality" factors, the greatest being 10 and the mildest being 1. Some of the best places are:

The Small Clubs:

- CBGB** 315 Bowery at Bleecker Street,
(212) 982-4052

Known in the 1970s as a place where the Beautiful People from the Riviera could slum with the Ramones from Queens, CBGB has kept its reputation for showcasing cutting-edge bands and eclectic patrons. Although the stage is in the back, the music thunders through the small club, sometimes even drowning out the music-company executives you may see schmoozing in the wild. It's almost impossible to find a seat or an acceptable expanse of floor, but if you want to sit down, then you are probably missing the point. Gnit factor: 8 for the club, 9 for the music.

- The Mercury Lounge**, 217 East Houston Street, (212) 260-4700

Mercury Lounge is an over 21 club, so come with ID or expect to be turned away. You can come to the bar in front of the club and hang out, but you can't listen to the music without that ID. Once you enter the hallowed precincts of the Mercury Lounge, however, you will find that it is fan-friendly with the stage just barely raised above the floor, and tables comfortably arranged to allow room for those who are standing. And talk about atmosphere! Gnit factor: 7 for the club, 10 for the music.

- The Cooler** 418 West 14 Street,
(212) 229-0785

Built on the site of a former meat warehouse, The Cooler is a place of aluminum-walled splendor. There are three rooms: a main bar and sitting area where you can drink and listen to bands without jumping into the sweaty melee of fans; a room that seems restricted to quiet conversation and the main room where the bands play. The main bar has monitors that show the bands which are playing, and in between bands, interesting



silent films. Besides the opportunity to watch Fritz Lang's *Metropolis* in a setting that even the German Expressionists couldn't have imagined, you can often see the indie glitterati. One night, members of Pavement, MTV's Tabitha Strong, and quite possibly Mike D. of the Beastie Boys were all present. Probably the best laid out small club in town. Gnit factor: 4 for the club, 10 for the music.

- Brownies** 169 Avenue A between 10 Street and 11 Street (212) 420-8392

Like the Mercury Lounge, Brownies is an over 21 club. There is a lot of floor space and no seating, expect to stand. The stage is close to the floor and the patrons, so there is usually a good exchange of love, hate, and profanities bounced back and forth. Brownies is known for booking good bands, but it is more of a music industry club than a fan-friendly one, so the bands who play are usually looking to get signed to a label. Overall, a good place to go mostly for the music. Gnit factor: 9 for the club, 9 for the music.

The Large Venues

- The Academy** 234 West 43 Street
between 7 Ave. and 8 Ave
(212) 249-8870

The Academy is a kind of Rockclub inspired venue that seats what seems like a lot of people. The stage is three levels

the main level a huge expanse of space where the band plays on a stage that is raised about eight feet above the floor the upper level which has rows of seats placed at an operatic height above the stage and a lower level of bathrooms. No matter where you sit or stand your neck will hurt at the end of the night either from craning up or hanging down. However if your band is playing there rest assured that they are on their way to the big time. Grt factor 1 for the venue. 8 for the music.

**Irving Plaza, 17 Irving
Place at 15 Street (212)
777-6800**

Probably the best large scale venue in New York Irving Plaza is known for booking the better class of indie luminaries. Often the opening bands are so unexpectedly good that you come away liking them as much as the main band. Decorated in a dubious mix of Asian influences and Baroque the strangeness

of its decor is a good measure of its scattered but interesting approach to music. If you must go to a fairly large concert Irving is a great place to do it. Grt factor 6 for venue. 10 for the music.

Bands usually progress from playing the small clubs when they are fairly new and obscure to playing the large venues as they become more popular. The smaller clubs have inexpensive admissions on costs usually about the price of a movie while the large venues charge from \$12 to \$18. One caveat whereas the small clubs usually cater to infallibly cool black leather clad lwerlysomethings the large venues have a slightly different patronage beware of languishing corduroy clad teenagers bearing gifts.

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

WELL WOMAN Q&A

Dear Well-Woman,

I don't sleep around (much), but occasionally I'll make out with a guy and he'll ejaculate on my body, like on my stomach or legs etc. Well, this past weekend a guy I was with ejaculated on a small cut on my stomach. It wasn't a deep, open cut, but I was wondering how risky this is. Should I get tested or wait a while?

Thanks

Dear Thanks

You are a smart woman to be considering how risky some of your sexual activities are. There are several ways that HIV can enter your body through the vagina, the anus, the mouth, and skin. Of those, the skin is the least efficient transmitter of the virus. The likelihood of the virus being transmitted this way is small, assuming your partner is infected, which we don't know. However, if you still think that you may want to be tested, you can now do so at Barnard Health Services, which is currently offering this service.

There is a "window period" with HIV. It takes approximately six months for the virus to show up on a blood test, so even if you decide to get tested for accurate results, you need to wait six months. An additional option for testing is the NY City Department of Health on 126 St. and Broadway. Even if you are not having intercourse with a man, you can still tell him to use a condom that way you won't have to worry about being infected. You always have the right to decide what happens to your own body.

Thanks for writing,
Sincerely,
Well Woman

Well Woman welcomes questions they can be dropped off outside the Peer Ed Office in 135 Hewitt. For more information about Well-Woman feel free to call us at x43063.

TOY DRIVE!

Nov. 15- Nov. 21

Drop off a toy or canned food
and get free passes to see

Toy Story

Limited supply available.

Come to the Bulletin office,
128 McIntosh,

Toy Drive Hours

Monday and Friday 12-2

Tuesday, Wednesday and

Thursday 4-6

Women Need to Face Reality

by January Massin and Amy Boutell

In an age when 56% of pregnancies are unwanted and AIDS is predicted to be the leading cause of death for women by the year 2000, Barnard students need to seriously consider every method of protection and contraception that is available. The female condom, Reality, marketed by Wisconsin Pharamical, is the only contraceptive device available to women that protects against both pregnancy and disease. It is not perfect, even Reality's promotional literature says it may be cumbersome at first and it's certainly not eye appealing. Elizabeth Kaye of *The New York Times* describes Reality as a cross between a test tube and the thumb of a transparent rubber glove. Despite its flaws, however, the female condom is a revolutionary new product aimed toward furthering women's sexual autonomy in an age plagued by both unwanted pregnancies and sexually transmitted disease. Not only are women buying condoms, they are now wearing them.

Initially, the female condom was designed to empower women in the world countries who cannot convince their partners to wear condoms. In 1993, Wisconsin Pharamical introduced the female condom to the United States. It sells for \$2.50 each, condom at pharmacies and drug stores. While the United States is not an underdeveloped nation, advances in attitudes about women and sexuality have not been parallel to its advances in technology and culture. Finally, both men and women are taking care of domestic chores, working outside the home and raising children. Now both men and women can wear condoms.

Women are facing Reality and they like it. A study from Columbia University shows that 18 out of 23 women were pleased with the female condom.

Some men do very much. Many women prefer to use the male condom because they can insert it before intercourse and they say that it provides a more natural feeling. Still, some women complain that it interferes with foreplay and they feel uncomfortable with something hanging outside their body. However, Marilyn Knight of Planned Parenthood confirms that patients keep coming back to buy more. Perhaps the biggest appeal of Reality for women is that it gives them the power to protect themselves. Susan Sholsky, Director of Education at the AIDS Center of Queens County, says it's easier for women to negotiate for something they put in their own bodies. Finally, there is a viable alternative solution for women reluctant or afraid to insist their partner wear a condom. In today's world, birth control pills, sponges, diaphragms, IUDs, cervical caps and Norplant are only half a solution or a two-fold problem.

Despite Reality's protection against both pregnancy and disease, as well as its acceptance by women, men are not nearly as excited about the arrival of the female condom. In *The New York Times*, Dr. Felicia H. Stevens of the Valley Center for Women's Health in Sacramento, California, reports that of 160 men surveyed, 46 disliked their partners using the female condom, compared to only 25% out of 190 women. One woman's partner was worried about the discomfort of getting on his hands and knees to insert it, as well as the possibility of a woman not wearing it. He even mentioned that he would accommodate her as a woman and similar comments were made by Reality's sales representative. A sales representative said that a woman he made condoms for having sex with was being by Reality, provides a more natural feeling. Still, some women complain that it interferes with foreplay and they feel uncomfortable with something hanging outside their body. However, Marilyn Knight of Planned Parenthood confirms that patients keep coming back to buy more. Perhaps the biggest appeal of Reality for women is that it gives them the power to protect themselves. Susan Sholsky, Director of Education at the AIDS Center of Queens County, says it's easier for women to negotiate for something they put in their own bodies. Finally, there is a viable alternative solution for women reluctant or afraid to insist their partner wear a condom. In today's world, birth control pills, sponges, diaphragms, IUDs, cervical caps and Norplant are only half a solution or a two-fold problem.

Commissioner of the Food and Drug Administration was quoted in *The New York Times* as saying that the female condom is not all that we would wish for, but it is better than no protection at all. The FDA stresses that the failure rate for protection against pregnancy is on the high side—21.26%. However, it also admits that these statistics are due to improper use and that when used correctly, Reality is approximately 90% effective. When compared to the 15% failure rate of diaphragms, 17% of the sponge, and 18% of the cervical cap—none of which protect against sexually transmitted disease—Reality is the best option available. Indeed, when used correctly, it is more effective than even the male condom, which has a failure rate of 15%. Kessler fails to recognize that any contraceptive can be used improperly and his claim that Reality is better than no protection at all gives far too little credit to a product that not only matches, but surpasses, the effectiveness of its competitors.

The cost of protecting oneself against disease and unwanted pregnancy is clearly a reduction in the pleasure factor of sex. Some say that the female condom takes away from the pleasure of foreplay, that it is difficult to insert and that it is an unattractive, large and imposing device, not to mention that it has a tendency to squeak. Ideally, sex should be a passionate and at the same time, safe encounter between two people where the only issue is nifty body parts would not have to be covered, capped or inserted with any sort of device. We would all prefer to use no protection at all, but we do not have this option. It is time to face Reality. *January Massin is a Barnard sophomore and the Assistant Women's Issues Editor and Amy Boutell is a Barnard sophomore and the Assistant News Editor.*

Are You a "Feminist"?

New book offers insight for confused young feminists

by Sonia C. Higgins

For a short period of time I had the freedom to explore this question: Was I or was I not a feminist? Looking for an explanation in feminist texts I let my questions loose on bookstores and libraries all over my hometown. The first readings were very exciting. The feminist analyses raised my consciousness to the complexity and depth of the patriarchal web of oppression. The tremendous bias of our gender system in favor of the male sex incited in me anger, indignation, and motivation to somehow change the system.

As I read more and more about the oppression of women I began to have my doubts. I began to wonder whether there was any hope for our sex at all. The literature mapped out a society in which women were oppressed in everything they did. Yet such an interpretation would mean that all I am is a victim. My sense of self-worth just would not allow me to embrace such an analysis. Did that mean that I was not a feminist? Not necessarily, because I do concede to some of the feminist ideology. It seemed as if my doubts left me with nowhere to stand.

So it was with a great sign of relief that I read Rene Denfeld's *New Victorians: A Young Woman's Challenge to the Old Feminist Order*. A free lance journalist and boxer in training from Portland, Oregon, Rene Denfeld writes that a whole generation of women are having the same doubts that I have.

In her book Denfeld investigates why it is that young women are once again hesitant to label themselves feminists. Due in part to her extensive interviews with women from a variety of

socio-economic backgrounds and professions Denfeld concludes that there are two feminist movements: one consisting of institutional feminists (the feminist organized movements and their leaders) and one of the women who hold feminist ideals which they express in their day to day life.

Not only does Denfeld argue that these seemingly similar groups are

In her book Denfeld investigates why it is that young women are once again hesitant to label themselves "feminists"

incompatible she says that institutional feminism is alienating other women. Denfeld gives a fascinating account of how radical leaders have taken center stage in the feminist dialogue and consequently applied extremist beliefs to supposedly mainstream feminism. This radical ideology often has little to do with women's everyday rights and more often than not condemns women to complacent lifestyles within the patriarchy.

She writes: "Dworkin's [referring to feminist Andrea Dworkin] view that all sex is rape and that all men are potential rapists is considered gospel by many in the movement, cited reverently in many an article and book and taught to women's studies students as mainstream feminism. If you are a woman in a heterosexual relationship this ideology is potentially offensive."

Denfeld sees these radical feminist groups as the "New Victorians" of the twentieth century. Throughout the book Denfeld notes examples of how the patriarchal tenets of this feminist movement: from victim mythology to goddess worship, from feminism to a new

moral pedestal. From this moral pedestal the "New Victorians" condemn all lifestyles which do not comply. Denfeld wrote about one woman's experience when applying for a job at NOW, the National Organization of Women. Her application was enthusiastically received until she mentioned that she had worked as a nude model at an art school. At that point she was immediately removed from consideration. A NOW coordinator explained that because NOW is against pornography it would be against our image to hire someone like you.

The New Victorians is full of disturbing examples of institutional feminism gone wrong. In the concluding chapter of her book Denfeld suggests (not surprisingly) that the feminist movement refocus its efforts towards practical social reforms such as improved child care and political parity. Denfeld wholeheartedly advocates fighting this new ideology of oppression even if it is coming from those who are supposed to be fighting the same battle. She makes a strong point:

If these ideas have struck a chord with your own experiences, I would highly recommend this book. Also, if anyone feels so motivated to establish an alternative voice of feminism on campus or just wants to share their impressions and/or concerns about feminism now, please feel free to contact me through the Bulletin office.

Sonia C. Higgins is a Barnard Junior.



GENDER DYSPHORIA (FOR KIM)

BY SAM MCKINNEY

I wade through the clinical descriptions of who you are
I read between the lines of your new happiness

Searching your words

To understand your dreams

You lay your thoughts before me like colors

In your letters I can almost imagine your

Swirling cascades of emotions

But you have already forgotten the things that I
imagine to be you.

Finally, I see you

And I almost understand how you must hate it

Your face that turns in lines sharper than I could bear

Your limbs hang all wrong, straight up and down

No curves, only muscles and hair

I see you in the mirror with a knife in your hand

Starving to death and scratching away the boy outside

I see you carving out curves with a scalpel

And your eyes gliding over my body, not with desire
but with envy.

Now I understand.

I see you in your mind falling through numbers of
walls, curves, and vectors.

You see things that I might have seen, but you push
them away.

How can I understand you when I look in the mirror
and am satisfied?

I pound on your lines because I want to get in and you
hear only whispers

You recede into the curves of your mind

I am left in a square with the curves on the outside
reaching only corners

Only smoothness and lines, nothing human at all

Sam McKinney is a Barnard Junior

MRS.

WARREN

ESCAPES

A VERBAL REVISION OF THE
COVER SERIES

by Micah Roberts

On the night of Yitzhak Rabin's assassination, the temperature in Washington dropped to 32 degrees. I didn't mind this, however, as the nature of my business allowed me to stay in my hotel room. When I was finished with business, I turned on the television to see a young boy shoot Yitzhak Rabin during his peace rally. The next morning, I walked to the Mall. It was still cold, but the sun was out. I wandered around until I found the Washington Monument with its circle of flags. The air was still, but an occasional gust of wind upset the flags and sent them flapping. Because they were at half-mast, I was able to reach one and run my fingers across its surface. It wasn't smooth or silky, as it appeared to be, but thick and tough with heavy stitching. A few flags down from me I heard a little boy ask his father why the flags were so low. I couldn't quite make out what the father's answer was, but a few moments later he picked the boy up and held him over his head. The little boy reached out to grab the flapping flag but the wind wouldn't stop to let it down and the man's arms got tired. As he set the boy down, the man said, "They're not low enough, son."

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

ALL THE PRETTY PICTURES

70 YEARS OF ART IN THE NEW YORKER

by Ann McCarthy

Published to commemorate the seventieth anniversary of New York's enduring favorite magazine, Lee Lorenz's *The Art of the New Yorker 1925-1995* is an attractive coffee-table type of book stuffed with the cartoons, cover illustrations, photographs, and other artworks that have come to characterize the publication. This compilation of artwork is complimented by Lorenz's history of the magazine's development and the part that art played in it.

Starting as a contract artist for *The New Yorker* in 1958, then as art editor from 1973 to 1993, and currently its cartoon editor, Lorenz's deep affiliation with *The New Yorker* comes through in his affectionate and sometimes nostalgic prose. While obviously not an objective narrator, Lorenz is occasionally critical, as when he states that the best full-page cartoons were done in the 1930s and 40s, when artists

and writers collaborated on them. He goes on to say that "No member of the younger generation has either the skill or it seems the inclination to continue this tradition. Many of them are, it seems to me, essentially writers who illustrate their own pieces." The narrative is enjoyable reading, and Lorenz's close connection to the magazine adds to his writing in several ways. First, he is able to provide personal experiences to illustrate the extent of insight into issues like the complicated business of choosing among thousands of pieces of work



*You'd think George and Ella could in the picture of the child's life
41. nigh 111. 114. 0. 5. n. f. tant. New Yorker. 1. 1.*

each week without a lenient editor or artists. His affiliation with the *New Yorker* probably helped in finding out amusing old anecdotes of which there are many. Anyone charmed by 1920s culture will certainly appreciate the tidbits about the Agonathon Round Table, which was not as noticeably connected to *The New Yorker* as most people think. In fact, EB's editor, James T. Aubrey, was one of the original cartoonists who stayed behind the gathering to see and see, congratulations.

Lorenz's recollections of the *New Yorker* are a good read for anyone

the changes Tina Brown has made in the magazine since becoming editor in July of 1992. Her many accomplishments have been to encourage artists to produce cover pages that hold personal significance for them and to do much more of the magazine in color.

Undoubtedly, though, the best part of this book is the pictures. Through them, one can see the history of the magazine and its changing values over the years. A disturbing aspect of the artwork is, at least, the artwork chosen for the magazine, that is, it stresses how

very white the magazine has been over the years. Of course we all know that *The New Yorker* has never been esteemed for being multicultural but flipping through the book the only representations of non-whites are some covers from the 30s that parody Japanese prints and are intended to show that "there is something tremendously amusing about the Japanese attempts to emulate Western customs" and a recent caricature of Jon Hendricks. While this exclusion is annoying the very end of the book shows that under Tina Brown's direction the artwork has become at least a little bit more representational of the various cultures in New York.

The Art of the New Yorker 1925-1995 is a lovely book. While the author believes that "a much fatter volume is crying to get out" she still hopes that this work "will provide a useful armature for more comprehensive work to come." The more than 400 pictures included in this volume and the succinct text are probably an exhaustive enough study for the average reader.

Ann McCarthy is a Barnard Sophomore and Bulletin Arts Editor



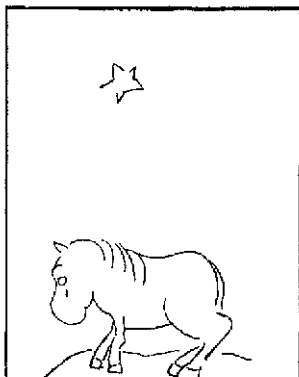
THE NEW YORKER'S

Mr. Eustace Tilly, himself

*The New Yorker's cover has Eustace Tilly,
drawn by Jonathan Bill*



*It is obvious ladies that though
we may not all be beautiful we
can all be smart
by Helen Hokanson*



The Hopeless Quarry

*One of the iconic drawings of James Thurber,
a key contributor to the early New Yorker*

Student Poets vs. Ginsberg

by Ann McCarthy

The Barnard Literary Society made the mistake of scheduling their first open reading of the year on the same night and at the same time that Allen Ginsberg was to read on Columbia's campus. The people in charge of the Ginsberg reading were incredibly rude to the lady but dedicated fans who, having arrived too late to fit into the tiny room inexplicably picked for the reading, hoped to listen at the door just to catch snippets of the Beelzebub poetry. Citing fire codes, the hosts of Ginsberg's reading forced the pleading fans away. But the writers hustling the Barnard reading were most gracious. They even baked cookies. While the turmoil for the Literary Society's reading was small, this made for an intimate environment for those who had signed up to share their work. Following is a small sampling that you probably missed hearing. Those in charge of Literary Society have promised that there will be a banner to



Students attend a poetry reading in Mischel Lobby

advertise their next reading and that it will be held in the Quad Cafe on a night when no world famous laureates are in town. The Literary Society meets every other Sunday evening and generates a magazine called "13th Article" each

spring. For more information, contact Catherine Chambers at x3476b.

Ann McCarthy is a Bard '81 Sophomore and Bulletin Arts Editor.

World Trade Center at Rush Hour

For the first time a boy is visiting New York
by the skyscrapers gleaming in the sun.
He looks back at windows over his shoulder.
Golden haze drops its curtain over the sun.
The boy stares at a helicopter in Brook

But his mother is not thrilled
by the horns, the haze, the hot sun.
She shrugs his cheerful arm from around her shoulder,
refuses to follow his pointing finger of heaven.

So she doesn't see the window of the window
where the helicopter hovers near the main door.
It glows like a firefly, wings glowing in the sun,
buzzing in the window of Brooks Brothers Building.

Colors

I take an onion
I am peeling you
I expecting to find
Something else
An onion, bra n a i f i t t l e
With each layer I rem
You are the same
Only smaller
Sting me more
S l l a u n n

Tempestt in a Teapot: New Show Deviates Little from Trash Talk Norm

by Lari Rubinstein

Although she was the middle child on *The Cosby Show*, Tempestt Bledsoe's character Vanessa Huxtable never faded into the background, and though the number of new talk shows aired this season is higher than the average 10 of their guests, Bledsoe's show *Tempestt* is making its mark. This second highest rated new talk show of the season is produced by a team which includes veterans of such shows as *Ricki Lake* and *The Charles Perez Show*.

Tempestt includes discussion which, according to her press releases, focuses mainly on relationship-based issues. As trashy as these issues may be, Bledsoe brings a young approach to the topics. Attempting to appeal to a younger audience than the *Ricki Lake Show*, *Tempestt* has a young feel in both its panelists and set. The set, designed by the same team that designed the set for the hit sitcom *Friends*, has a decidedly funky atmosphere, with bright colors and angular shapes contributing to a fun party-like mood. This mood is intensified in the studio audience, which, rivaling the spirit of even *Ricki Lake*'s studio audience, screams and yells with delight at any cheating, lying, or generally "bad guy" type of guest.

And there are plenty of these type of guests on *Tempestt*—one mostly of the show topics. Set within the relationship-based issues, *Tempestt* has a length. The producers of *Tempestt* have come up with the following six topics: your mom/firming with your man; you're sick of being teased; your mom keeps dating and how you want to find her a boy toy; comforting people who won't make a move; should you consult a psychic. The preceding topics were



Tempestt Bledsoe

part of a list distributed to the studio audience at a recent taping of *Tempestt* as a way of locating prospective guests.

To be fair, *Tempestt* also does cleaner topics, such as runaways wanting to return home or a wedding proposal. However, shows on *all* topics unavoidably defer to the shouting matches where Bledsoe must soearn in on her hard-held microphone in order to be heard above the guests. With the audience members simultaneously voicing their opinion, the show can go for long stretches where it is not possible to make out what anyone is saying. Bledsoe ends these shouting matches by doing a commercial break so that

the viewer gets a chance to clear his head before the bell rings for the next round.

And in each consecutive segment of the show, the shouting gets even louder, because of the show's format during each commercial break, new guests are added to the stage. The new guest or guests tells his story and then both the audience and the guests on stage comment and ask questions. After five or six sets of different guests on stage, the taker psychologist is brought out to comment on the situation and offer advice in about one sentence per guest. Then, as the final part of the show, Bledsoe goes down the line of guests and tries to resolve each conflict.

rita loyola

theater

Onion Days with Late Nite Theater

by Shira M. Cohen

With a name like *Onion Days* and *Starry Nights in the Zero Sum Republic* Late Nite Theater's first production was far from a conventional theater experience. The show was presented in the basement of River, a Columbia dorm. Audience members sat on couches which trailed in several rows back down the long narrow room or reclined on cushions placed in front of the couches. The "stage" or performance space was located in the far end of the room and was made up of floor space enclosed on three sides by white sheets with a light in each corner.

The formal establishment of Late Nite Theater as a student group just happened this year, although its core members have been doing theater together for a while. Its main aim, as an established campus group, is to give performance and technical opportunities to non-theater majors.

The show, as the groups first project, consisted of four main one acts with shorter skits between each and had an overall cast of 16. The skit which I found most intriguing was *Onion Days* by Ross Beschler (CC 98) who also acted in it. This skit focused on the prototypically perfect couple of Barry (Ross Beschler) and Mary (Thalia Robakis BC 99) and their relationship with his son Bob (Nicole Wiley BC 98). When a town official and his wife visit for dinner, Bob reacts to the visitors by putting on a gas mask and planting himself in the livingroom where no one can miss him. By the end of *Onion Days* Bob had disappeared and the dinner guests' clothing was splattered with red. Gary and Mary were watching, appalled and I was puzzled. The actors seemed to believe in their parts, but I still feel I must have missed something which I have

wondered about since the end of the show.

Other notable performances were Peter Jabal Obina's (CC 97) compelling interpretation of *The Cat in the Hat* and the Tarantino style parody *Republic Dogs* written by Columbia student Nathaniel Daw (CC 96).

Some of the skits were random and some of the acting seemed raw, but Late Nite Theater has succeeded fully in establishing itself as a functional theater society. This is especially impressive considering the potential setbacks involved. An SGA grant of \$150 failed to cover the \$750 production cost, and the difference came mostly out of the actors' own pockets, save the donation of one bench from the Barnard Theater Department. Actors also did sets, lights and curtains.

The formal establishment of Late Nite Theater as a student group just happened this year, although its core members have been doing theater together for a while.

Among the difficulties in production the most difficult was finding adequate production space. Karen Kahn, the show's producer, considers the group lucky to have gotten the basement of River, though the makeshift stage had to be taken down after each performance because of fire safety rules. Whatever the case, the production pulled in 170 people and everyone seemed pleased. I'm very proud of LNT for doing what they did

with what they had. Kahn said:

The group's plans for the future include producing more student written work and finding performance space on Barnard's campus. As it is always looking for new members, anyone interested in getting involved in any aspect of production is encouraged to contact Emma Rivera at 280 6824 or Karen Kahn at x39152.

Shira M. Cohen is a Barnard First Year.

Tempestt Bledsoe

continued from previous page

either verbally by audience participation or by a creative visual aid. For example, in a show about parents wanting to kick their moaning grown children out of the house, children put their keys to the house in a guarded fishbowl. The structure of the show is fast paced and too choopy if the producers gave the audience more than two minutes to discuss each guest; the audience wouldn't have to resort to shouting.

Bledsoe herself seems to have fun with most of the topics, and her excited attitude helps to lighten the mood of some of the more heavy topics. If you like to watch this type of "trash talk" show, "Tempestt" is definitely for you—it appeals to the college and younger age group, and many of the guests are often college students themselves. However, if you don't appreciate the airwaves being filled with more and more shows devoted to screaming yelling and insulting guests over issues such as "Should you hitch him or ditch him?" just choose the cheerier!

Lani Ribbens is a Barnard Junior.

DISCS OF THE WEEK

BY NAOMI DI SILVA

Into ANOTHER Animal Rights Benefit

Presently signed to Hollywood Records, this is into Another's concluding release with Revelation and conceivably one of their most critical. 100% of the profits from sales of this recording will be donated to People for the Ethical Treatment of Animals (PETA). This charitable EP delves further into this remarkable band's realm of serene magnificence with three inspirational tracks. There's a mix of the haunting *Poison Fingers* adopted from their acclaimed masterpiece album *Ignorance To Be Free*, deliberates the domino principle of inherited racism/prejudice which I perceive a lot of people could relate to. Last but not least is *Herbivore* with its surprisingly Reggae Underdog-ish feel which is unquestionably a plea for compassion towards our fellow animal companions through the lifestyles of vegetarianism. This is a really great cause. I salute into Another and Revelation if you won't buy this for yourself, then buy it for the animals!

FOO FIGHTERS *Foo fighters*

Star power: Dave Grohl from Nirvana, Pat Smear from the Germs, and the two guys from Sunny Day Real Estate. Even Greg Dulli of the Afghan Whigs is in on this. With such a stellar line-up, it is very hard for me to go into this review with an unbiased opinion. The members here have all earned their mettle with excellent records, and I would expect nothing less here. Luckily I'm not disappointed.

Some songs are fast, some are slow, but even when the distortion is kicking it's still pop. Really catchy, a lot of changes in each song keep them busy and exciting. A few of my friends were not at all receptive to this, so be forewarned this isn't a remake of the aforementioned bands. I think it's more than a solid effort nonetheless.

THE TEA PARTY *THE EDGES OF TWILIGHT*

Definitely a band to catch live. The Tea Party radiates both power and energy. My only gripe with this band is that the lead vocalist sounds like the long lost brother of Chris Cornell. A bit more originality would have been appreciated. Despite this let-down, the band demonstrates their creative talenting all the requisite rock rules: tight drumming, distorted guitars, crunch and piercing vocals with more than enough rasp to make them tough.

The highlight on *The Edges of Twilight* is *Sister Awake* with its catchy Egyptian rhythm. If you are in the mood for some rock n' roll from the dark side, pick up a copy of The Tea Party's release.

by Maia Carpenter

Try Menho for that cool satisfying feeling definitely uncool. Menho is a trio from Champaign, Illinois featuring vocals, guitar, bass, and percussion. Their self-titled debut on Capito Records unfortunately follows the formulaic approach to rock/pop that seems to be overtaking much of the popular music scene. Songs like "Briefcase Full of Cash" and "Ragtime Cash" resemble Pearl Jam and Smashing Pumpkins tunes we know all too well. Tinges of southern style music in "Codes and Ciphers" and "Reverent Eyes Turn Heavenward" are not used tastefully or creatively, not doing justice to the traditions from which they were stolen. Forget even trying to apply the notions of originality, beauty, and musicality to this new band's creative attempts. With boring chord progressions recognizable after one minute of listening and vocals that are so unmelodic they make me grit my teeth, Menho's album is definitely not worth your time. Lyrics that try to attain that pseudo-coolness that is characteristic of popular today make it even less appealing to listen to. "Barkroot again and I lost all my hard earned Yankee dollars on gaming dens and cellars" and party-girl Polaroids are all I have to show and sell, and shame rides shotgun, yeah and look who brought one. Stress is best. So skip the temptations of illusion to cool and don't buy into inhaling Menho!

Maia Carpenter is a Bernard Junco



The trio Menho - d. n. photo

SHANNON HOON, dead at 28

by Ashley Atkinson

On October 22 the Blind Melon message zone on the Internet's World Wide Web was filled with hundreds of messages. Every minute a new message appeared expressing fear, disbelief and despair. No one wanted to believe what they had heard on the radio: lead singer Shannon Hoon was found dead of an apparent accidental overdose at age 28.

Hoon and the rest of Blind Melon had two successful albums under their belt and had become a MTV buzz bin staple with hits like "No Rain," "Tones of Home," and "Galaxy." Their fans were devoted and spanned the globe (in Sweden there was a "moment of silence" dedicated to Hoon and his family the day after his death where thousands stopped what they were doing in an effort to "keep Shannon's memory bright"). They were touring and were well received by the ardent fans who came to see them. More importantly however Hoon was happily married and had a baby daughter, Nico, who was born on July 11 of this year. All of this ended at 1:20 PM on October 21 when a sound engineer went to the back of the bus to wake Hoon as they entered New Orleans.

The suddenness of Hoon's death sent shock waves through the legions of fans who followed the band's progress.

Mimi, a college student in San Francisco, cried that he seemed like he had his life together. He said he wanted to be a good daddy to Nico.

But others who knew him better were sadly unsurprised. Hoon's mother commented that she

was just surprised that he lasted this long.

Shannon Hoon was close to his roots and many in his hometown of Lafayette, Louisiana, knew about his problems with drugs. But they also knew his kind nature and close relations with his family. Shannon even took his father to the MTV music awards. When Blind Melon received their reward, Hoon's father remarked to the person next to him, "I amusedly look at that crazy kid up there in a dress!"

When people wrote about Hoon on the Internet on the 22nd they remembered his incredible stage presence, his boundless joy and his consideration for fans. One person wrote about an experience in London where Hoon gave him an orange to soothe his hunger pains and then fought a bouncer who was harassing a fan. Others told of shows where they had gone backstage to meet the band and been received with incredible warmth by Hoon and his bandmates. Some fans were angry at Hoon for leaving his wife and new daughter alone in the world, but most just expressed their strongest sympathies and condolences. There has been a fund set up through the band's fan base for Hoon's daughter to pay for her education and other expenses.

Blind Melon's tour has been canceled and many of the band's fans are upset that they didn't see their favorite group one last time.

Those who did see Blind Melon at their last show in Houston, Texas, feel both lucky and even more upset by the recent loss.

I just SAW them and he was so alive so energetic. I mourned one continued on page 20.

Sven Gali ALIVE and WIRED

by Geoff Saavedra

Power. That's the word that comes to mind when listening to these Canadian guys. Every song on their album *Live* does not sound the same. The album contains chunky guitar riffs with emotionally charged vocals in a variety of settings. "What You Give," the opening track, is characteristic of most of Sven Gali's songs. It bases itself more on rhythm and repetition than on flashy chord progressions. It has a very percussive, feeling primal tribal. It makes me feel like reverting to my savage cave-man self and dancing around a fire, brandishing a club.

This band's music like that of *I Mother Earth* is based on rhythm and has a jazzy feel. The vocals for both of these bands are slightly on the high side, but there is enough gruff so that the vocals don't sound like a heavy metal wail.

This type of music is where everything is headed. It's mid tempo with occasional bursts of speed. Distortion isn't always used either. A good balance is set between the use of both speed and distortion.

Highlights on this album include "Helen," "Make Me," and "Keeps Me Down." The songs have perfect vocals. The inflections in all the right places cause emotion to seep from the songs. "Helen" features David Wantless, the lead singer screaming "Helen" on a slightly faster rhythm than the rest of the band, pushing you to the next verse.

The anger on this album is not as obvious as a *Suicidal Tendencies* record, but it's definitely present. "I want what you hate! I want what you sell! I want the life you fake! I want what keeps me down!" This is what angst is. It's all about dealing with one's self, dealing with the anger. And the music follows right along with the lyrics, changing from loud and grinding to quiet and laid back.

Sven Gali have a perfect grasp on the idea of space. Their songs are structured by emotions and not by what chord would sound better next, or how many times they've already played a riff.

Sven Gali fit perfectly in-between the Pearl Jams, the punk "rebirth," and the industrial rise of today. They take the intensity of all three and add their own rhythmic crunch. Sven Gali's CD is intense. I wouldn't want to miss a live show. I recommend that you try not to either.

Beyond the trees
Rusty leaves
The edge of sky
What does it mean
Your honesty
Will set me free
Don't let me drown "Truth"

Geoff Saavedra is a Columbia Junior

Schtum: *Not Much More Than a Groovy Name*

by Stephanie M. Kartalopoulos

"Schtum."

"Schtum?"

"Yeah, Schtum."

"Wait—what is Schtum? Is it some sort of a foreign profanity?"

"No, silly, it's the name of a music group. A NEW music group. Schtum."

"Oh, I see. Schtum. I like the name. Schtum. Huh."

Well, Schtum is the latest thing to come out of Ireland, following in the footsteps of greats like U2, Throwing Muses, Cranberries, and many more. But let me tell you: if this debut album is indicative of Schtum's talent, they will not be following in the footsteps of such "greats."

Their debut album, *Grow*, is a fitting title. This group obviously has to do just that—grow, grow up, mature, and get talent. This group sounds like a bunch of different styles and influences thrown together. This is perhaps due to the fact that Schtum's influences range from *Rage Against the Machine*, *Jane's Addiction*, *Cypress Hill*, and *Public Enemy*.

I popped *Grow* into my stereo for the first time, not knowing what to expect. The first song, "Post Modern," began with a unique, lively, promising riff. Then the song went down hill. The singing began. The only lyrics of this song that I was able to make out and that stuck in my head were "How do we begin?" This phrase could not possibly have been repeated more times in this song. Also, Chrissie McNeil's vocals are definitely in a league of their own. Just imagine a deep voice playing over your stereo. Now imagine hearing that voice in slow motion. This is McNeil. D E E P and a most comatose. It almost makes you fall asleep. By the end of the song, there was more "noise" than "music"; it seemed as if this group just wanted to

show off all their instruments by playing with no concern about how they actually sounded.

Then I listened to the second song, "Run." As I began to listen to the first lyrics, I began to wonder—was there a lead singer or a lead screamer in this group? Also, what is up with these lyrics? My idea of a song is NOT something where the only thing I can make out is "20 jumps, 20 years to the point of no return." And then I concentrated on the background music. Let me tell you, it was "driving" all night. The guitar played the same riff over and over again. By the end of this song, I had a headache reminiscent of the headaches I get on bitter cold February days when I forget to wear my hat. Again, more noise than music.

Now it's time to listen to the fifth song, "Skydiver." My first thoughts were, "Geez, what vocals!" This singer talks more than he sings. Did he strain his voice on the first four songs? The guitars were just as annoying and just as repetitive as in the other songs. The only words I could easily make out in the song were "Jump right off the face of it. Like a skydiver." How inspiring.

By now I was getting really frustrated. I wanted my Advil and my Ton Amos. I wanted to get a hot cup of tea and fall asleep. I did not want to hear any more. I skipped to the eighth song, "Grow," the title song. The opening guitar riff of this song was actually pretty interesting—like an odd combination of old U2 and Pearl Jam, if you can imagine it. I remember thinking to myself, "as I listened to this song, why is there more talking than singing? Where the heck is my Advil?"

Schtum has zero talent. If Schtum got rich and famous, I will scream at the injustice and horror of the music business. It will be a mockery of the whole beauty and art form of music if

this group gets away with such a crime. Once you get past the excitement of the group's name (trust me, say "Schtum" over and over again for about an hour or two and the excitement subsides) there is nothing else left to say. Do not buy *Grow*. This band needs time to mature.

Stephanie Kartalopoulos is a Barnard First Year and Bulletin Staff Writer.

Shannon Hoon

continued from page 19

fan. Those at the Houston show will always remember the songs Blind Melon played that night, the way they looked and how they sounded. And as shocked as the fans were, in retrospect many cite the Houston show as giving the epiphany for Shannon Hoon's life. The last song of the evening was "Change," a perennial crowd favorite. As the music played, Hoon stood at the edge of the stage and sang the verse, "But I know we can't all stay here forever, so I want to write my words on the lace of today." The next day he was gone, and those left in the wake of his life are trying to make sure those words are never erased.

Ashley Atkinson is a Barnard First Year.

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Reflections of a Slob

I have just spent the last two hours cleaning my room and it is still piled high with stuff. This is a condition I'm used to because I'm a slob. It's hard for me to admit it because "slob" is such a derogatory word, but it fits me. I'm not personally dirty, just constitutionally incapable of cleaning up after myself until my room has started to look like Northern Ireland on a bad day.

When I was growing up, I always thought my parents were meticulously neat. It seemed like they were constantly mopping or stacking our possessions into piles or wiping dusty surfaces with sponges. Now I realize that this was their desperate defense against their own sloppiness. They

In my freshman year at Barnard, I was stuck with the neatest roommate of all time. We dealt with it by pretending there was a line down the center of the room. I was allowed to be as messy as I wanted to be on my side, and she could be completely Lysolized on her side.

were always fighting about who had to clean up. Unfortunately they produced a monster me.

As a youngster, my room was always covered with stuff. Not just the usual detritus of childhood, but complicated villages I had constructed out of Fisher Price finger puppets or piles of popsicle sticks in special, magical designs. I never finished any of these layouts, but I would insist that they lie intact on my floor for months at a time. My parents would shake their heads or slide across the floor after stepping on a matchbox car, but they could never get me to clean up. Partially, I blame my messiness on them. They never forced me to make my bed or wash the ring out of the bathtub.

As time has gone by, I've gotten worse. This would be fine if I lived by myself, but I haven't really lived alone since my senior year of high school. Even during my last two summers of high school, I lived in a small room at the Jersey Shore with my best friend. Of course, she's a neat freak. I'd put something down, just for a second, and by the time I'd turn around to get it, it would be alphabetized and filed.

She was so neat that she couldn't sleep unless her shoes were arranged in a little line under her bed at night. And they had to be in left-right order. God help us all if the toes were pointing out!

In my freshman year at Barnard, I was stuck with the neatest roommate of all time. We dealt with it by pretending there was a line down the center of the room. I was allowed to be as messy as I wanted to be on my side, and she could be completely Lysolized on her side. Problems arose when I discovered she had cleaned out my desk for me. This happened several times until I politely asked her to quit it. Occasionally my mess would seep over to her side

of the room. For example, she enjoyed sweeping, and I didn't. I told her to just sweep her side, but she was insistent that if I didn't sweep my side as well, then the dust and little fuzzies would migrate back to her area. I refused to admit the logic of this.

Freshman year, however, was nothing compared to the situation between my boyfriend and me. He's a rather tidy person, and sometimes I fear that my mess will drive him insane. Like the other day, I had just finished using a pen, and I threw it on the floor when I was done, like I always do. He

started screaming and jumping up and down, yelling "I caught you! I caught you!"

But the worst was when his mother came to help him move in his futon. Several days before, I had purchased a peach, and hadn't gotten around to eating it yet. I didn't really know where the peach was, but I suspected that maybe my boyfriend ate it or something. So his mother comes walking into the room, pulls the old bed away from the wall, and out falls this disgusting, rotting peach (with a few fruit flies). I started giggling, but no one else seemed to think it was funny.

I don't really enjoy being so disgusting, but I'm incapable of order. Neatness seems like such fun, you always have clean sheets and a place to sit. But I've come to terms with the fact that while some people have trouble with math, or difficulty learning a foreign language, some are messy. Actually, I have trouble with math and languages as well, but that's another story.

Elizabeth Godd is a Barnard Senior.

Taryn in Bed

"The Lines To Use The Lines To Lose"

I'll admit to y'all I've been down and dirty like the best of them. What I'm saying is, although I have a passion for mocking guys who use cheesy lines, I know that I've used them too. There are Pick-up Lines, and then there are Signifying Lines. A Signifying Line signifies your interest in someone who you've been hanging out with. It is a statement which reveals your desire to transform a friendship into a dating thing or into—as my friend Bocca refers to friends who hook up—"Friends MORE."

My experience with pick up lines is limited. I've never personally done any of that "there must be mirrors on your pants because I can see myself in them" stuff. I've never approached a man and said to him in a sincere 1980s voice "we all need to be touched."

What I have done though is equally cheesy.

Recently I called up a guy to ask him the due-date on a paper even though my friend Mary is in the class with me, even though Mary and I sit together during every class period and could have easily gotten the due date from her. And this has happened to everyone. You find yourself studying in Butler in the same room as the cute guy from psychology class. (Not that this is coincidental—you've probably watched this guy for a few weeks and you know he always studies on the sixth floor.) You go over to him and begin "Aren't you in my psych class? I'm Taryn. Although this is not sleazy it is cheesy. Why? Because inevitably before you approach him, you already know that he's in your class, you already know his name, you probably even know where he lives and whether his loyalties lie with Grandma's or Tom's."

If you can manipulate a situation so there is no need for cheesiness—power to you! Creative Pick-up Lines are impressive especially if they make you laugh. I was quite amused with a boy in a bar downtown who pulled on the sleeve of my shirt and asked in a conversational tone "So, did you steal this?"

I have no real justification for using cheesy lines myself. I'm normally a creative girl. I'd least clichés a most as much I hate using the word "party" as a verb. But there needs to be some line of transition between hanging out with someone and getting the first kiss. The Signifying Line bridges the gap between "friends and MORE."

Knowing a good Signifying Line is important in order to avoid name pre-boogie talks. Let's say you're getting a long with someone cool. You've deconstructed Faulkner and his representation of the South together and you've decided this is the guy for you. You're hanging out in your room, but it's way too uncouth to pimp him, so you turn on the TV. Nothing is on, so you end up watching World Wrestling Federation and you find yourself immersed in a horribly dumb conversation.

"Wrestling is cool!"

"Yeah, who do you want to win?"

"I think I'm going to root for those two British lwns."

"Then I root for the American. I guess. Do you think he breaks his nose?"

"I don't know, do you think they're all on steroids?" At this point neither of you is really listening. You're both probably thinking "blah blah blah take off your clothes."

Signifying Lines, though bound to be cheesy, allow you to skip the annoying pre-boogie talk, because a good line will alert a guy of your interest immediately. The responsibility is yours however, because most men do not know any good lines. There's always the guy who looks soulfully into your eyes and says "do you want to hear a cool CD?" And there is the one guy who said "as you sit on opposite sides of his bed, each equidistant from the television screen, 'why don't you sit over here so you can see the TV better?'"

Man, but I've done it too. I've said some things so cheesy it's painful. I was cuddling with a boy from New Orleans one night and he put his arms around me in an amorphous way. To clarify what I wanted I blurted "Don't hold me like that because if you don't kiss me I'm going to be really depressed." Don't hold me like that? Oh, what a low moment in my verbal history! To quote Heart of Darkness: "He horror! the horror!"

Sometimes it's a good idea in a Signifying Line to seductively deny that any tension is present. He has his hand on your neck and you know he's nervous, but you begin to doubt whether he wants to kiss you or not. Say something like "So we're friends right? Nothing's sketchy?" In a comment like this you downplay all the existing emotion. Guys can't handle this. They need to reassure themselves that there is indeed some vibe between the two of you. Most likely he'll turn his head to you, pucker up, and the two of you will begin a journey down the path of lov.

Remember, once you've signified to a guy that you like him, he may not act upon his most carnal impulses. Even with your best line, sometimes a crazy guy is not going to give you the response you want. This is not a personal comment on you; it doesn't mean that he doesn't like you. If you're cool then of course he likes you; he just doesn't know it yet. It is important to remember what my friend Sue says: "Don't forget that your beauty is sometimes too intense for the mortal men to handle." Remember too, when you reassess your attitude at night and wonder why Columbia men are not lining up at your door that they probably just don't know where you live.

Taryn Roeder is a *Bernardini* and a *Bulletin Weekly* columnist.

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or Boston. For more information,
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HAVE SOME FUN!!



at the
McIntosh

Bowling Alley!!

Monday: 12:30p.m. - 4p.m. 8p.m. -9p.m.

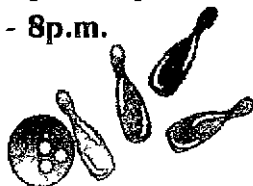
Tuesday: 12p.m. - 4p.m. 8p.m. - 9p.m.

Wednesday: 12:30p.m. - 4p.m. 8p.m. -9p.m.

Thursday: 12:30p.m. - 4p.m. 8p.m. -9p.m.

Friday and Saturday: 12p.m. - 8p.m.

Sunday: 7p.m. - 9p.m.



ONLY \$2.00 A GAME!!

**includes balls, shoes and
scoresheets**

ALSO AVAILABLE FOR PARTIES!!

For more information, please call x45301 or x42096