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**The Bulletin would like to apologize to *Jennifer Arend for overlooking photo* credits in the Nov 22 issue Katie Brophie took the photographs this week.**

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**New York, New York 10027-6598**

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**Lower Level McIntosh**
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# Note from the Editor

This issue is our last for the semester. I want to thank all our editors, writers, office assistants, copyeditors, business staff, photographers, computer consultant, and our supportive advisor, who have made this semester fruitful. I also want to thank the facility workers who take care of our office and the security officers who take care of us.

The Bulletin has been invigorated by the input of our readers and the support that Barnard has given us. Our Spring Editorial Board (see adjacent staff box) is currently preparing for another great semester. But for us to produce a paper that meets the needs of our readers, the *Bulletin* needs suggestions from our readers. The *Bulletin* wants to hear from you. We began gathering your input with surveys that were distributed in Lower Level McIntosh on November 15.

We found that a large majority of those surveyed liked our format: 130 (67%) of you said that you liked our magazine look while only 65 (33%) students responded that they would prefer a newspaper format.

64% of those surveyed either read every issue or almost every issue of the Bulletin. Only 3% never read the Bulletin and the remaining 33% read the paper occasionally.

Our most popular section is Commentary. 52% noted that they enjoyed reading our commentary section. The survey allowed for multiple answers of preferred sections.

Other sections are preferred by different classes. 39% of the Seniors surveyed chose Women's Issues as one of their picks. The Class of 1997 indicated Features, Women's Issues, and Arts as their choices. The Features section was preferred by Sophomores. The Class of 1999 chose Arts and Music as their second choices (with a respective 40% and 37% of those surveyed).

And you all know Taryn Roeder's personal life: 64% of you are familiar with her weekly column *Taryn in Bed*.

The comments written on the surveys will be instrumental in our planning for the future of the Bulletin. A glimpse of what our readers offered follows:

One sophomore wrote: "I think if the design was different I would read the Bulletin more. The articles seem squished together — a little overwhelming." However another respondent noted that "the articles are more relevant and better laid out [this year]."

A sophomore noted that this year there are "better articles with good writing."

A First-Year suggested that the Bulletin print "more interesting articles about NY and things you can do."

Another First Year appreciates what the Bulletin already writes about city events: "I mostly remember the music / arts reviews because I usually use them to help me decide if I want to go to a show."

And a senior noted that this year the Bulletin has had a "more even handed editorial tone [that is] more inclusive of our community."

The Bulletin looks forward to hearing more responses from our readers. Write us a letter, drop us a note in our mailbox on the door, or send us a voice mail. We appreciate the suggestions and complaints.

## 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

**DEADLINE TO WITHDRAW FROM A COURSE** (W recorded) is Thursday December 7. Be sure to file the appropriate forms with the Registrar 107 Milbank

**DEFERRED EXAMS** - Students who are unable to take an exam because of illness or other emergencies must get consent from their course instructor and their class dean in order to defer the exam. If consent is given students must file a deferral form with the Registrar's Office. The deadline to submit this form is Tuesday January 2. Please note that deferred exams for Barnard courses are scheduled to be given on January 11 & 12. You will be receiving a memo from Dean Blank expanding on these instructions

**REMINDER TO STUDENTS WHO RECEIVED TUTORING** during the fall 1995 semester: you are required to pay any outstanding balances on your account BEFORE the end of the semester. Those of you who have not paid for your tutoring sessions this semester will receive a letter in your mailbox shortly stating the amount you owe for your sessions. Students who leave for the semester without paying their tutoring bill will have their Spring registration blocked until the balance is paid

**CALCULUS PLACEMENT EXAM** - Students who wish to take a calculus placement examination in preparation for enrollment in a calculus course during the Spring term may make an appointment to take the exam during the week of January 8, 1996. Please contact Mary Young in the Undergraduate Math Department office in 410 Mathematics x42432

**STUDENTS NOT RETURNING TO BARNARD NEXT SEMESTER** (& who are not February '96 graduates) are reminded to file a study leave or withdrawal form in the Dean of Studies office. Students seeking credit for study leave should see Dean Szer. Course approval forms should be signed by appropriate department chairs

**ENROLLMENT PROCEDURES** - Manhattan School of Music applications for the 1996-97 academic year must be filed with the Barnard Registrar by Monday, January 1 for auditions to be held February 26-March 1. The Juilliard School applications are due Thursday, December 14 for the February 26 to March 1 auditions

Students planning to enroll at MSM or Juilliard must obtain Professor Gail Archer's signature (328C Milbank)

**PRE-LAW STUDENTS** - If you are applying for admission to law school in 1996 please check the status of your pre-law file in the Dean of Studies Office 105 Milbank before you leave school for the semester break

**PRE-MED & PRE VET STUDENTS** - the Dean of Studies office is starting to receive information about various summer programs. Some of these programs have rolling admissions or January deadlines. If you are interested see Jayme Abdoo before you go home for break

**LIBRARY COMPUTER USE**- The library computers provide electronic access to local and remote sources of information. First priority must be given to students using the computers for curriculum related purposes. However in order to meet student requests the library has designated two computers (with purple "E-mail Here" signs) to access Barnard and Columbia email accounts - ONLY when not in use for library research. There is a 10 minute limit for email use

**HEALTH SERVICES** announces its Self Treatment Center. Cold? Headache? Stomach Flu? Menstrual Cramps? Try the walk-in computerized Self Treatment center and give health services your feedback. The Self Treatment center hours are M-F 8:30am-4:30pm (closed Tuesday 10:30-11:30am)

**JUNIORS** - You must declare a major in order to register for the Spring 1996 term. You can avoid having your registration held if you take action before the end of the current semester. Call Dean Runsdorf in the Dean of Studies office x42024 if you have questions

## 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

## FEBRUARY 1996 DEGREE CANDIDATES

You should have received a letter from Dean Schneider regarding February graduation exercises. Return the form enclosed by Friday, December 15 if you did not receive this letter, contact Dean Schneider or Lillian Appel in the Dean of Studies office at x42024. Please note that your transcript and diploma cannot be released in February unless you have cleared all holds you may have. If you think you might have a hold on your account, please check with the Registrar's Office, and be sure to clear that hold before February

**GOOD LUCK ON FINALS!**

# Women's Co-op Searches for Space

by Melanie Vickers

At 11:00 pm the lights are still on and a pot of coffee percolates in the corner. A discussion group on feminine identity is just breaking up, but a few women linger on the couch to chat. Others drift in, stopping off to browse a book, to check on meeting schedules or just to chat with a friend.

A scene such as this is not out of what Jessica May envisioned when she brought up the idea of recreating a Women's Co-op in a meeting of *Lesbians and Bisexuals in Action* (LABIA) earlier this Fall. What May suggested was not necessarily a meeting place for LABIA, but a place for all Barnard women which would suit a variety of needs.

"It would serve as a meeting and organizational space, and also as a lounge," said May.

"I feel strongly about the idea of a Women's Co-op being an organization that is constructed out of many organizations who are interested in maintaining a women-oriented space in a cooperative effort," May continued.

Several members of LABIA took an interest in May's plan and set out to find a space in which to create such an environment.

The original Women's Co-op, which has disintegrated in the past two years, formerly met in a space on the first floor of Brooks Hall in the Quad. In October, May and Heather Starr could actually LABIA spoke to Dean of Students Georgie Gatch about securing the room for the Co-op, and they were told by the Quad Hall Council [illegible] expressed interest.

"We are keeping an eye on space usage," said Gatch. "There is no definitive answer [illegible] hours of that meeting. Quad Hall Council had a sign-up at the space."

Starr disagreed with this decision.

"LABIA is a group of people that has been meeting in classrooms for the past two years," said Starr. "With groups meeting in so many different places, there is no unity. QHC already has a desk, an RA desk, and movie nights in Reid Lounge," said Starr.

According to Gatch, there was no reason that QHC should not have the space as they were the first group to express interest in it.

"We want to [illegible] private the 1st Floor of Hewitt and Brooks," said Gatch. "So given that no organization was using Quad Hall, Council wanted to take the space and use it for themselves as well as make available to a lot of groups."

Gatch suggested that since the Co-op needed time to organize, [illegible] tion and request SGA funds, [illegible] could work with QHC to reserve the space to hold meetings and house their materials.

Gatch said Hall Council wanted to [illegible] the present space to serve as a [illegible] meetings and resources [illegible] Women's Co-op [illegible] be [illegible] and "they also [illegible] Director of Residential Life [illegible] Aldo.

"The need [illegible] grow and demand space by their number, we can look into finding space for them," Arnold said.

The space historically occupied by the Women's Co-op was no longer available for that specific use, but May foresaw a compromise. "We need to rethink the priorities of that space, organize it and share it."

In the meantime, members of the new Women's Co-op concentrated on increasing membership. Next week they will set up tables in Mosh with flyers and form a border [illegible] people and [illegible]eres.

*The women's coop has gone unused for two years. The Quad Hall Council is currently making plans to begin using the space.*

*Melanie Vickers is a Barnard Sophomore.*

# LOCAL MOTION

*Performance artist Holly Hughes spoke at the coffeehouse Saturday night. Students enjoyed homemade refreshments.*

Over 125 students walked into *Sulzberger Parlor on Saturday night to* attend LABIA's (Lesbians and Bisexuals of Author) first coffeehouse.

Students read original poems and stories and performed music. LABIA provided free tea and coffee. Homemade baked goods were available for a nominal fee.

Barnard junior Sophie [illegible] introduced *about twelve student performers.* Highlights of the evening included the work of First Year Jessica May who read her own poetry. Her poems spoke of an intellectual love and included touching phrases such as "you're looking for me to find me."

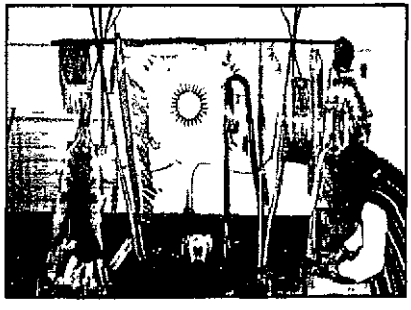
The evening was headlined by performance artist Holly Hughes. Hughes *is a renowned performer who has* been teaching in the Barnard Theatre department this semester.

Hughes began by asking the audience members "Is it 10:30 do you know where your relations are?" Hughes continued on the very funny routine about the strange Michigan hometown where the schools don't teach history. "It was amusing for example," she explained, "that we learned that the Indians were slaves in America and the Republicans freed them." She joked about a Christian Leadership Conference she attended "that was in the [illegible] lesbian training ground."

Hughes elaborated on her adventures in search to find a definition of homosexuality. She noted that David Rubin's *Everything I Ever Wanted to Know About Sex* (male homosexuality, received chapters while female homosexuality was just a footnote under masturbation). Rubin defined same sex love as a neurotic compulsive relationship with no redeeming qualities.

The event which was advertised as [illegible] ended at midnight at [illegible]. At the end of the evening there were [illegible] about 40 students in attendance.

Feis closed the night saying that the sponsors were pleased at the turnout and [illegible] another [illegible] soon.



*[illegible] Apache lecture [illegible] Native American [illegible] the environment [illegible]*

# HIV Testing Offered at Barnard

by Julie Ann Boas

Confidential HIV Testing is now available at Barnard College Health Services.

The test is currently offered free of charge to students with the laboratory cost of $68 covered by the Department of Health. Currently Health Services has the resources to counsel and test eight students per week, roughly equal to the number of Barnard students who were tested at Columbia in previous years.

HIV testing at Barnard is the result of work that began four years ago when Dr. Polly Wheat, director of Health Services, arrived at Barnard College. The Junior Class President then, Alicia Oyan, surveyed students and determined a need for HIV testing. Oyan presented her findings to Health Services. Oyan also found that students were unaware that testing services were available for them at Columbia. Because the demand among students for testing has continually increased, Barnard has optimized resources in order to offer testing here.

HIV testing is fully confidential. Confidentiality is maintained during the whole process of testing, from the time an appointment is scheduled to the time three weeks later when test results are returned.

Pre-counseling is required by law and a student who wishes to make an appointment may call Health Services and leave any name or pseudonym she wishes. In a further effort to ensure confidentiality, there is a separate entrance for counseling and testing so that students do not have to pass through the reception area.

The pre-counseling sessions last approximately [illegible] minutes. Counseling services are provided by Nurse Practitioner Kathy Jewe and by Registered Nurse Terry O'Rourke. Both are state certified HIV counselors. During pre-counseling, discussion centers around the issues and logistics of testing.

According to Wheat, this time involves "frank discussion of sexual behavior and other risk factors." An evaluation form is used to assess why somebody wants to be tested and an explanation of the test is given. Other issues discussed are what the student will do if she discovers that she is HIV positive, the availability of support from friends or family, and the student's current general health. After going through pre-counseling, some students chose not to get tested, having decided that the risk was lower than they anticipated.

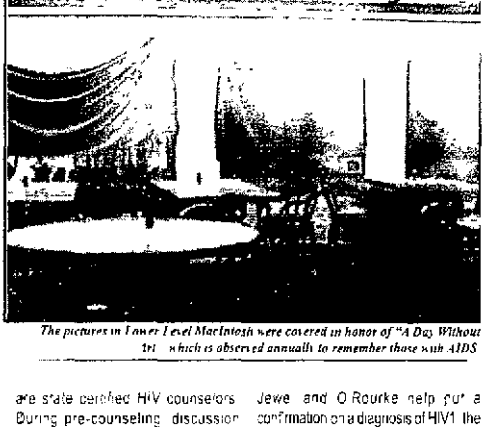
Post-counseling, students are given approximately three weeks after the testing an appointment is made with the same practitioner who counselled, to receive counseling services and the test results are returned. Results may not be given over the phone.

At this point, no [illegible] process. Jewe and O'Rourke help give a confirmation on a diagnosis of HIV1, the only strain of the disease common in the United States. Six months after the initial test, further testing might be recommended depending on the time of the possible exposure. Confidentiality is crucial at this point.

Wheat explained that, "Everything is totally anonymous. We keep no records. Specimens are sent out by number. Only the person who did the test can connect the information. We have a mechanism at the time to make a link between specimen, result, and name."

Wheat also mentioned that she expects the majority of Barnard students to be at low risk for HIV exposure. However, she stressed that if students have engaged in risk factors for transmission of HIV, it is responsible to get tested. The most responsible thing would be to behave in a way as to not expose oneself to HIV.

*Julie Ann Boas is a Barnard Sophomore.*



*The pictures in Lower Level Macintosh were covered in honor of "A Day Without Art," which is observed annually to remember those with AIDS.*

# [illegible] Burns [illegible] her Love Story [illegible] Bill [illegible] AIDS

by Diana Adams Ciardullo

Author Janice Burns with her husband Bill on the cover of her new book Sarah's Song. Bill recently died of the AIDS virus.

A small whisper of a woman steps up to the microphone. Her thinned hair frames a heavily made-up face. A slim green pantsuit hides an emaciated figure. Her movements are slow and deliberate. She pours herself a cup of water from a large bottle and, with obvious effort, begins to speak.

Her voice is clear and surprisingly powerful, and so is the message that she delivers. Janice Burns is a thirty-two year old woman who has been living with HIV for eleven years. She lost her husband and her dreams of motherhood to AIDS. The small audience gathered in Sulzberger Parlor in Barnard Hall listens attentively as she tells her story. It is a beautiful love story with a deadly virus as its villain.

Janice has written a book about her story, *Sarah's Song*. The beautiful prose is a collection of her journal entries beginning at the time she learned of her HIV status in March 1987. She read from several passages and answered questions from the audience on the evening of Tuesday, November 28 at the event sponsored by the *Well Woman* Peer Education.

The story begins at Oberlin College in June 1983 when she met Bill Burns at a College Research Conference. Burns tells the audience that she believes she fell in love with him at that moment [illegible] his sense of humor and [illegible]

The [illegible] Washington DC, and he to Villanova University. The two did develop a close friendship and Bill confided in her about a same-sex relationship he became involved in when he returned to school. They discussed his confusion over his sexuality, neither of them knowing that his brief relationship would infect him with the deadly virus HIV. The following year they became romantically involved and studied in Europe together. Traversing the continent, by her account, they lived like a happy couple and embraced the idea of sharing a future.

While still in college Bill proposed and they were married six months after their graduation. [illegible] bliss was [illegible] when she became [illegible] six months after the wedding [illegible] and pain. [illegible] doctors gave her different diagnoses [illegible] self-inflicted nervous condition caused by stress and the [illegible] was probably [illegible] something at work. Eventually Janice began to believe that she was mentally unstable, and quit her job.

However, in December of 1986 Janice found herself ill once again. On New Year's Eve she had her adenoids and tonsils out. The attending surgeon said her tonsils and adenoids "were the largest he had ever encountered." It was about this time that Burns began paying a bit more attention to the media coverage of AIDS. The stories she read did not paint a picture of young straight people contracting the disease. Instead she found stories of promiscuous homosexual men, often men who had accumulated hundreds, even thousands of partners, and [illegible] drug users. Eventually her fears and [illegible] unable to [illegible] was tested for [illegible]

She described [illegible] emotions they experienced [illegible]

But in early 1987 Bill tested HIV positive and they realized they would never laugh about those three weeks. Janice was then tested and like Bill she was HIV positive. Reading from a passage in her book dated March 19, 1987 Janice described her reaction to the diagnosis: "This is terror unadulterated."

The couple waited two years before they "went public" about being HIV positive. Opening up to family and friends was a painful process but the responses were overwhelmingly supportive. Now Janice says "my family is a great source of comfort for me."

The passages that she read from told a beautiful love story and yet her words also revealed the terror and inhuman reality of AIDS. She and her husband suffered from numerous opportunistic infections and spent "too much time" in and out of the hospital.

AIDS is a devastating disease. Young, strong, healthy bodies suddenly become susceptible to bacteria and disease that usually strike the very old. Or in some cases, strains of bacteria so rare they are nearly impossible to identify. Burns talked about the horrifying reality that she is "toxic." In bringing a child into the world or by loving another human being, she could transfer the deadly virus.

"I am a widow with AIDS," she said. "I am toxic. I could kill."

When Janice and Bill decided to go public and speak about their HIV status they wanted to "put a face on AIDS." Janice described the process of coming out to the public. In her journal she wrote: "The burden of dishonesty lifted from my shoulders will become the burden of honesty elsewhere." The couple spoke at high schools on TV and radio and wrote and lobbied for as far as newspapers. Janice continues to lobby for funding for AIDS research and fight as much as she can. Despite the dedication and physical energy that her work requires, she emphasizes that what makes it all worthwhile is the thought that she can get the message through to at least one person, enable them to protect themself and encourage others to do the same.

responded without lines and. Denial. At first she thought: "Okay so everyone else dies from this disease but I'm not going to." Eventually her feelings of denial gave way and she persevered for her self and her husband.

Janice Burns has a mission and it is an important one. According to the Centers for Disease Control HIV related illness is the leading cause of death among 25-44 year-olds. A recent study by the National Institutes of Health found that while the rate of AIDS incidence is stabilizing among people born before 1960, among individuals born after 1960 AIDS the incidence rate has increased rapidly.

Secretary of the U.S. Department of Health and Human Services Donna E. Shalala said in a press release dated November 30, 1995: "What we have is a generation in jeopardy." In the same press release it was written that infection rates peak in the mid-to-late twenties and that there is a substantial increase in the rate of infection as each subsequent generation comes of age.

Barnard College was an especially appropriate setting for Burns' reading and talk. She was the first Women's Studies major to graduate from Trinity College in Washington DC and she has always supported efforts for women's education and health promotion.

In the wake of these new findings on the incidence of AIDS among young people, efforts like those of Janice Burns are key in educating future generations on prevention. AIDS is a preventable disease and hopefully as more people learn, incidence should continue to rise among young people.

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

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**AIDS is a devastating disease. Young, strong, healthy bodies suddenly become susceptible to bacteria and disease that usually strike the very old. Or in some cases, strains of bacteria so rare they are nearly impossible to identify. Burns talked about the horrifying reality that she is "toxic." In bringing a child into the world or by loving another human being, she could transfer the deadly virus.**

**"I am a widow with AIDS," she said, "I am toxic. I could kill."**

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The most powerful message of this woman's story was summed up in a simple sentence from her book: "I had a love despite AIDS." The love that she had is what prompted her to publish the book and what keeps her alive. She said that after Bill's death she felt the urgency to finish the book in order to preserve his life. She said, "I don't want him to be forgotten."

Following the reading and talk she answered questions from the audience. She emphasizes openness and told the audience not to shy away from personal questions.

When asked how she was able to accept the diagnosis she

# A Life of the Mind: The Tenure Process

by Joanna Franco

*[The Faculty's] abiding achievement is a constant demonstration in the classroom of the binding ties of teaching and scholarship to each other which simply will not accept the possibility of any serious conflict between them.*

statement on tenure The Faculty and Board of Trustees of Barnard College

Ideally there should be no conflict between teaching and scholarship However, the tenure process at Barnard may prove that this ideal has not yet materialized Teaching can come into conflict with scholarship especially for Barnard professors who are coming up for tenure which is the equivalent of an unlimited employment contract A Barnard applicant for tenure must achieve both Barnard's and Columbia University's standards for a tenure appointment These standards emphasize teaching and scholarship differently and the conflict can occur when the applicant tries to fulfill both standards

Barnard's standards include teaching of high quality scholarship and service to the community (which is fulfilled by serving on committees) Columbia's standards weigh slightly differently According to the Columbia statement on tenure " the nominee must be an outstanding scholar a person's proven capacity for the highest effectiveness as a teacher is also necessary but by itself is not a sufficient basis for tenure The essential requirement for the appointment of any nominee is scholarly achievement testifying to an unusually critical or imaginative mind " Therefore as a Barnard applicant the person must perform high quality teaching in order to fulfill Barnard's mission as an undergraduate college and produce imaginative and original work as a scholar in order to fulfill Columbia's mission as a research university

## teaching vs research

The expectation of achieving both Barnard's and Columbia's standards for tenure creates two main concerns for the faculty One concern is that meeting both standards can be too demanding given all the time that teaching and research can take up As Political Science Professor Xiaobo Lu said "I think that one can run into difficulty when trying to meet the dual standards of Barnard and Columbia because after teaching and serving on committees there can be little time left to do research "

The second concern is that although Barnard emphasizes teaching publications may weigh more in the tenure process due to Columbia's emphasis on research Political Science Professor Dennis Dalton commented "Of these three criteria [teaching publications service to the college] Barnard places considerable weight on teaching This is a teaching institution students should be aware of that My particular feeling is that once it gets to the Columbia side too much weight is placed on publication

English Department Professor Peter Platt shared a similar opinion It is my impression that the connection with Columbia is both a blessing and a curse The blessings include a prestige and a renowned library yet I think that publishing will have more weight in the end [for Barnard tenure applicants] because of the connection to Columbia " said Platt

## accountability

Under the current process the tenure applicants are told the decision through their respective chairs who are informed of the outcomes by the provost at Barnard The chair tells the applicant of the decision by calling the applicant or by meeting with him/her This procedure can create concern for the applicant because the applicant does not hear directly how and why the decision was made Professor William Sharpe of the English Department said Because the proceedings are confidential it's sometimes difficult for the faculty to understand the decision

English Department Professor Cary Plotkin who was denied tenure last spring agreed "What is peculiar to me about the whole process is that the committee is accountable to the president but not to the candidate One never knows what the reasons are [behind the decision] It would be an improvement for the committee itself to tell the applicant "

## are there advantages?

The concerns over the current tenure process are valid however there are advantages in having dual standards in the process The main advantage is that Barnard would be able to work with Columbia in creating a learning environment that functioned under one standard Barnard Provost Elizabeth Boylan said Meeting both Barnard's and Columbia's standards is challenging but look at what we gain and not at what we lose which is some autonomy We gain recognition of what Provost Cole calls a single standard of excellence in the University Our faculty is recognized as full and equal in quality " Therefore Boylan said that as a result of this single standard of excellence " the university as a whole can "operate as one large co-ed faculty allowing students to take classes at both Barnard and Columbia College

With all the concerns about the process attention is being brought onto

*continued on page 18*

# Faculty Thoughts on Tenure

ASSISTANT PROFESSOR CARY PLOTKIN
ENGLISH DEPARTMENT

"What is peculiar to me about the whole process is that the committee is accountable to the president but not to the candidate One never knows what the reasons are [behind the decision] It would be an improvement for the committee itself to tell the applicant "

"Of these three criteria [teaching publications service to the college], Barnard places considerable weight on teaching This is a teaching institution students should be aware of that My particular feeling is that once it gets to the Columbia side too much weight is placed on publication

PROFESSOR DENNIS DALTON
POLITICAL SCIENCE DEPARTMENT

ASSOCIATE PROFESSOR
WILLIAM SHARPE

ENGLISH DEPARTMENT

"Because the proceedings are confidential, it s sometimes difficult for the faculty to understand the decision "

I think that one can run into difficulty when trying to meet the dual standards of Barnard and Columbia because after teaching and serving on committees there can be little time left to do research

ASSISTANT PROFESSOR
XIAOBO LU
POLITICAL SCIENCE DEPARTMENT


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# Fashion Week, Month, Year?

BY MELISSA HALPERN

Once upon a time, many fashion retailers, buyers and press looked forward to the monthly event they call Seventh on Sixth. The glitz and glory events showed the most fabulous and glamorous to view the collections of New York's hottest designers such as Anna Sui, Isaac Mizrahi and Marc Jacobs. Yet is it possible that we are now witnessing a watered down version of the fashion subculture? Is it becoming exploited? Is it becoming risque? Every night and maybe even every day New York's social calendar is filled with fashion shows and social events. Many would argue that fashion is becoming so elitist and unattainable that it is alienating itself from the civilized world of common folk. Walking into a trendy SoHo sushi bar without a little black Donna Karan dress or a pair of MiU MiU boots can be regarded as a rude or distasteful gesture. Just recently a dear friend of mine was practically hassled and refused entry into the Tunnel because of inappropriate attire. In a fury of disgust, he just stood there trying to maintain his composure when he saw two men enter the club wearing Patricia Field's stilettos and black vinyl dresses (designer of course).

It's apparent that in these recent years, people have become fashion pretentious. And these socialite events and shows provide just a glimpse of what to expect. During the last couple of months I had the pleasure (or rather the disgust) of attending these flamboyant fashion events. In October I went to some of the shows at Seventh on Sixth. They were so packed that sometimes I didn't even get a seat. Clothing for the upcoming holiday collections are bright, sophisticated and clean—no baggy or awkward styles. The downside of all: very, very pricey.

The next stop was at the Palladium for the Absolut Vodka Alternative Fashion Week Show, where various dress established and emerging designers collaborated to predict the trends for the upcoming season. The shows were filled with jaded, organized, with spiralling egotists, gaudy and weary eyed men that consumed too many strong complimentary Absolut drinks. Yet, with all the mayhem, many of the collections were full of character, wearable and affordable. Personal favorites for women include Spooky and Mary Adams and for men, Pop Icon and Enrique Padilla. Spooky's designs were colorful and dynamic in mesh, exude with pink and yellows. The designs were definitely club influenced, yet for a sense of femininity and purity, Mary Adam's Little Bo Peep influenced dresses and petticoats do not serve for office attire—but for a crazy party or reception, why not.

Further, Herbert Velez for Pop Icon presented a collection that was fully inspired by old rude boy of arade—bright color bold patterns and tight, tight fabrics. Lastly, Enrique Padilla stole the show with his white and black designs. The eerieness of the runway soundtrack chilled the audience, yet the brilliance of his designs enchanted them. Crinkle fabrics, long unstructured sheaths were signature of many of the Matsuda pieces. Pants were long and full and skirts were straight with no control.

So in the end, who can really say who will be the winners or the losers in the ongoing fashion extravaganza. Will people who can afford the lavish couture clothing say true to their roots or will they be a little more daring and wear the not so designer wardrobes? This week will be the next fashion venture. A question of the throwing a party for its newly elected fashion police [illegible] Carrie Donovan [illegible] senior [illegible] the authorities on fashion's jobs and [illegible] if they be [illegible] they say and [illegible] what's [illegible] the [illegible]

*Melissa Halpern is a Ba[illegible]*

*For the Love (and Hate) of Food*

# The Struggle to Escape the Body and its Image

by January Massin

"You are what you eat."

When I eat a sloppy joe I am greasy fat and slovenly. When I eat raw string beans I am crisp, fresh, and slender. When I eat too much I am unseemly, lethargic and gruesome. When I eat very little I am feminine, *delicate and graceful. And so the choice* is up to me.

I can be a lean, mean string bean or a big, fat sloppy Joe. What I put in my mouth determines how I feel about myself as a person. It is not surprising to me that each day I spend half an hour in the grocery store, walking through each aisle, trying to make the agonizing decision about what to eat. If it were a choice between a box of macaroni and cheese and a can of tuna fish, it would be relatively simple. But it is not. It is a choice between loving *myself and hating myself.*

My decisions at the grocery store are among the most crucial decisions of my life. In my mind, food is not linked with taste or hunger. It is linked with control, self worth, and success. And so when Jane Hirschmann began her workshop on obsession with food by explaining the "strange reach for food when one is not hungry," I thought, what's so strange about that? What does food really have to do with hunger?

Over three weeks ago, on November 12, The Barnard Center for Research on Women and The New York Chapter of Hadassah, sponsored a series of workshops designed at exploring the issues and concerns of women. I immediately chose to attend the discussion led by psychotherapist Jane Hirschmann, entitled "When Women Stop Hating Their Bodies." I chose this workshop because, for me, being female means constantly engaging in a battle to control what I eat, how I look, and consequently, how I feel.

Hirschmann held her workshop in room 304 Barnard Hall, where I have my Political Theory class Tuesday and *Thursday mornings. The room in which* Professor Dennis Dalton dazzles me with his lectures on such political philosophers as Plato and Rousseau, was transformed into an intimate atmosphere where women honestly expressed how they felt about their bodies and food. Ideas and thoughts *were running as rampantly through my* mind during that afternoon discussion as they do during my morning classes with Professor Dalton. A woman's attitude toward food and her body is just as complex and is in need of as much insightful analysis as any material or political text.

**I do not make myself vomit after eating. But I have a problem with food. I usually deprive myself of it or I abuse it. I attach what I eat and how much I weigh to what I feel and how successful I am as a woman. I cry over food, I run to food with the greatest urgency, I turn away from it with fierce determination. I hate it with a passion and at the same time I would be lost without it.**

For the past few weeks, I have continually thought about three things that Hirschmann said during the workshop. The first statement that I have been thinking and rethinking is: in this country we are encouraged to "shape our bodies rather than focus on shaping *the world. For me, the problematic part* of this sentence is the "rather than."

In my own experience, I don't see shaping my body and shaping the world as separate activities and that is where the problem lies. I can't shape the world without shaping my body. Forget about shaping the world. I am uncomfortable with the thought of *living* in the world without focusing on shaping my body. If I cannot sculpt my body by controlling what I eat, then I have lost control. A bad dream for me would be one in which I was forced to eat three moderately portioned meals a day *and a snack or two. What the hell* would I do if I felt inadequate? You mean to tell me that I can't starve myself for a few days in order to try "to become a better woman! You are going to tell me I can't lose five pounds so that I can boost my self esteem! I thank God that that would just be a bad dream. The sad truth is, I think of my choice to compulsively diet as a gift. The common notion is that we eat in order to survive— for me, it is often the opposite. I do not eat in order to survive.

If I am unhappy with my body, I not go out into the world, because I know that I will be unable to enjoy it. Last week, someone I really liked asked me to go out with him on the spur of the moment and I said I had to stay home and study. The truth was that I felt I had to stay home that night because I was feeling fat. I was so frustrated that he

had asked me at the last moment. Why couldn't he have warned me in advance? I could have gone out with him if I only had a few days to practically starve myself so that I could feel good about going out in the world.

The second thing that Hirschmann made me think about was that a bad thought about your body is never really about your body. Women, says Hirschmann, speak in code. A bad body thought needs to be "de-coded." For instance, if you are unhappy with how you fit into your pants, what really may be bothering you is that you feel as if you don't fit in with your peers. Hirschmann suggests that we try to push the bad thoughts about ourselves off our bodies and onto other issues. She warns that if we fail to translate the thoughts we have about our bodies, we ignore the real issues that we are struggling with. Decoding these thoughts is a step, explains Hirschmann, to ending our obsession with food and weight.


But I know that I do not diet simply to fit into a dress or to loose a few pounds. I am acutely conscious that I feel I am a better person overall when I am thinner. I know that I diet because I am afraid that no man will love me unless I am skinny. I know that I feel that I am no one special unless I am thin. I realize that my obsessive need to control what I eat comes from a fear of losing control in anything and becoming helpless. I know that I am so afraid of this because my mother died when I was young, and from the start of my life I was introduced to the scary fact that there are things that are beyond our control. Yet I am still obsessed with food and my weight. Just because you have a problem doesn't mean you are in denial.

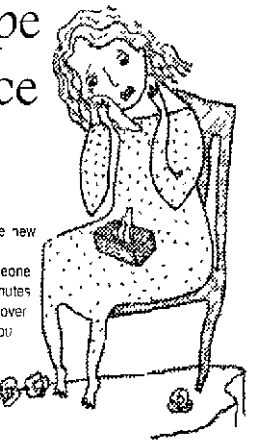
Hirschmann claims that "bad body fever" is ubiquitous among all women." This is the third thing she said that left a definite impression on my mind. As I hear a woman whom I suspect to be in her sixties express her concern that she is not thin enough, I begin to believe that most women, at most ages, struggle with what they eat and how much they weigh. I was under the impression that once you hit fifty or sixty, you cease to obsess over your body. But that was a mistaken impression. Just as it is a mistake to believe that a woman must be anorexic or bulimic in order to have an eating disorder. According to any doctor's chart I am an average, healthy weight for my height and frame. I do not make myself vomit after eating. But I have a problem with food. I usually deprive myself of it or I abuse it. I attach what I eat and how much I weigh to what I feel and how successful I am as a woman. I cry over food. I run to food with the greatest urgency. I turn away from it with fierce determination. I hate it with a passion and at the same time I would be lost without it.

One out of every four college women is bulimic. This fact alone is terrifying. But what if there were a statistic on the percentage of women who obsess over their weight and food? I think this percentage would be dangerously close to 100.

In a newsletter handed out during the workshop, there is a section that I refer to as the "Imagine" section. It says: "Imagine not feeling guilty about eating. Imagine never thinking about food except when your stomach tells you it's time to eat. Imagine looking in the mirror and smiling with pleasure at your reflection. I could never imagine.

*January Massin is a Barnard sophomore and the Bulletin Assistant Women's Issues Editor.*

# Changes to the Rape Crisis/ Anti-Violence Support Center



by Sara Avant Stover

This fall, the faculty once known to the campus community as The Rape Crisis Center underwent two major changes, the first is its name and the second is the services that it provides

The center officially changed its name from The Rape Crisis Center to the Rape Crisis/Anti-Violence Support Center The change in services was the implementation of a twenty-four hour advocacy program for survivors of sexual assault and violence

Center coordinator Alison Cabob articulated the reasons behind these changes "In terms of the name change there had been concern that perhaps the old name didn't accurately portray all of our services handling homophobia racism and violence to the community In terms of the advocacy program we embraced the opportunity to expand our services in that way under the new Sexual Assault Policy"

Consider the fact that someone will be raped within the three minutes that you take to graze your eyes over this article Now look around you One in seven women now in college have already been raped It's everywhere you look Headlines scream in memory of Central Park joggers and Nicole Brown Simpson Distant and mechanical we are machines as we glance at the tragic photos of these violated women and traumatized corpses

Overwhelming as the statistics are it is easy to think that there is nothing we can do about the tragedy of rape However to stay afloat above such weighty issues as racism sexual assault and homophobia the Rape Crisis/Anti Violence Support Center believes that there is positive work to be done Tackling issues in bits and pieces volunteers at the center thrive under the motto "Think globally act locally"

After protesting against an administration that refused to provide funding for the center student activists won their battle and opened the doors of the Rape Crisis Center in the Spring of 1992 These student activists then trained themselves and became the first peer counselors Working with a faculty members from both Columbia and Barnard Colleges, student peer counselors had access to clinical support within their new home on the fifth floor of Butler Library Advertising their new services to the community through information sessions in dormitories and establishing a Statement of Purpose for the center were two further accomplishments of the active founders

They drafted a creed which outlines the mission of the peer counselors "The silencing of survivors is detrimental to the healing of individual survivors and that the silence masks an alarming frequency of sexual violence We envision the RCC as a safe place for survivors of sexual violence to speak about their experiences and to break the silence and the censorship which are tacitly and explicitly encouraged by our media, administration and cultural politics"

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Today peer counselors still do

this statement and provide informative and confidential over the phone services from 7:00 to 11:00 pm Tuesday through Sunday. Each counselor volunteers for two two hour shifts a week. Counselors also undergo supervision for one hour each week with one of the center's two clinical advisors Rachel Effron and Nancy Gamly.

Two years ago after losing the center's two original clinical psychologists students pressured the administration to provide clinical support and Rachel Effron was hired to work with both the Rape Crisis Center and Health Services. Nancy Gamly is new to the center this semester. Cabob who has been the center's coordinator for the past two years explains that the function of these clinical advisors is to take a step back when it comes to student counseling.

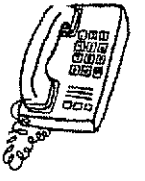
"The job is to train the counselors and the advocates and to provide supervision. We advocate that our services are peer-provided but with professional support," she says.

General volunteers who are not trained peer counselors were the second group of student volunteers formed in the center. Dispersed into small groups that dissect specific issues these student volunteers educate the community on the issues of rape and domestic violence both directly and indirectly.

One group, Outreach, distributes educational pamphlets and presents "Floor Raps" to dorms informing students about the center's objectives. External and Internal Community Building are two other working groups that strive to build relations with other on-campus student organizations and with groups outside of the community—such as the media.

It is in the internal community building group that Cabob hopes to see the most expansion. She commented, "I would like to see the center work more closely with other student groups to increase the understanding of the center and the services available. I would like to set up a dialogue among groups so that more information goes to the community and so that more information on racism and homophobia can come into the center."

Also involved in communications is the Special Events Group. This group organizes events for Take Back the Night and Women's History Month and also organizes smaller movie screenings. The Special Events Group strives to first expose the issues of the



center to the community and then to answer questions and spark discussion.

Up until this fall these were the only student volunteers within the center. However since the adoption of the new Sexual Assault Policy the university is required to provide on-call peer advocates twenty four hours a day seven days a week. Although this advocacy program was recently activated on Monday November 13 its implementation did not occur as smoothly as the center would have hoped.

Allison remarks on these difficulties by saying, "We embraced the idea of the service but we would have liked to have had more support from the administration and more time to plan and set up the program."

Although it was not clear at first who would act as advocates under the new policy whether they would be RAs or the center's existing volunteers, the center now holds the responsibility of providing advocates to the community.

Training and certification for the advocates began in October. Undergoing an eighteen hour training program on issues such as university, legal and hospital procedures these advocates now offer their own hotline — 854 WALK. Advocates are available for confidential meetings and are available as resources for information on legal and medical procedures. Advocates give survivors an opportunity to explore his or her options.

With the new twenty four hour advocacy service as well as the center's name change the center is growing and changing. Dedicated to promoting the fact that it is a center provided for students by students these changes were given much of their shape by the volunteers. In a bi-weekly meeting new proposals for the center are shared and voted on. Because of this democratic process the center is an antihierarchial organization. New changes cannot be implemented by the coordinator or the clinical advisors without a collective agreement from the volunteers.

Prejudices are urged to be left outside the center and they are absent from the services provided. Included in the organization's mission statement is this creed: "We know that sexual assault is not confined to any one group or community and that the popular stereotypes lie."

After supporting and fostering this open minded attitude through her work in the center over the past two years Allison will be leaving the center at the end of the semester—leaving the center without a coordinator.

By continuing to counsel and to educate the mission of the Columbia/Barnard Rape Crisis/Anti Violence Support Center will not be stifled. Within the mind of each volunteer echoes the final sentence of the Miss on Statement: "We work for the day when we are not needed."

*Sara Avant Stover is a Barnard First year.*

## WELL WOMAN Q&A

**Dear Well Woman,**

***I am a junior at Barnard with a close circle of established friends. We've always felt comfortable sharing with each other our most intimate secrets and giving each other advice and support. Lately I've started feeling uncomfortable. I finally have something I don't think I can talk to them about. In the last couple of months I have been questioning who I'm attracted to sexually. If I told my friends that I think I like women, I'm afraid they would laugh at me, or stop hanging out with me. Even worse, they could think that I'm coming on to them. I really need to talk to someone about my feelings. What should I do?***

*Sincerely Questioning*

*Dear Questioning*

*First, I admire your honesty with yourself about your feelings. It is normal for you to feel a bit nervous and isolated. Since your friends sound understanding, it is likely that they would support your new-found interest, although they may have questions and concerns, especially at first. However, it may also help for you to speak with someone who can be neutral and confidential. The Well-Woman Peer Educators are always here for private meetings to talk about anything that you are thinking about. In addition, volunteers staff OUTREACH every Monday and Wednesday night from 8-11 pm. You can speak with a peer counselor anonymously. Call X 43091. They are trained specifically to deal with issues about coming out. Just know that you are not alone with these feelings. There is more support than you may think.*

*-Well Woman Peer Educators*

# Tenure at Barnard

*continued from page 10*

how to improve the tenure process and hopefully the college will be able to recognize its ideal of quality scholarship without sacrificing quality teaching.

### *more feedback*

Provost Boylan hopes to improve the process by obtaining feedback and making clearer descriptions to the departments and faculty about the tenure process. "In my experience what I think is most important is regular feedback, formal and informal. The only thing formal we have right now is the third year review. Also there has not been a lot of action from the Deans and Provost's office in creating uniformity with the departments on how to handle the process. We will also need to work with department chairs and untenured faculty more."

Insights and suggestions from faculty would certainly be valuable in making the tenure process more thorough. Currently the junior faculty are told about the tenure process and its requirements through the academic code that's distributed to all the faculty. They can also use department chairs as additional sources of information. One suggestion from Plotkin was that he wished to have a written, thorough list for all the criteria of tenure, as well as a list of what does and does not figure into the tenure process. Lu made a similar suggestion in that he would like the list to state what the requirements were in qualitative terms.

### *A more sensitive tenure process*

Political Science professor Naomi Weisberger, who was denied tenure last spring, mentioned three possible ways for improving the tenure process. One: Barnard should give more priority to quality teaching. Two: Columbia places too much emphasis on abstract theory and in my area of expertise, political science, this emphasis is at the expense of policy studies and area studies, which are subjects students want to take. Three: Barnard should be more sensitive to faculty who have young children. There are going to be gaps in publications and Barnard, as a women's college, should be sensitive to this.

### *students should be involved*

Although tenure problems are largely outside of the students' hands, Dalton believes that students could be more involved. The process, from my point of view, should involve the students more. I do not mean to say to redesign procedures, but students should have more interest. My problem is that students input is at the end, when it could be involved earlier. For example, students should be involved when the department hires new faculty by seeing the presentations that the tentative faculty give."

It is no doubt that students are affected by the tenure process, since the standards for tenure affect the education of students. Although quality teaching is paramount for Barnard faculty, will an emphasis on research affect the way students are taught? Lindsay Kaplan, BC '98 said: "Most of us are annoyed when the TA doesn't know the material, and the professor is off writing a book. There's such a big difference between TAs and actual professors, who know and are really interested in the material."

According to Alex Chantecuane, BC '99, a lot of students don't know anything about the tenure process. Perhaps the first step for students in improving the process is for students to be more informed on how the process works. Although changes in the process may inevitably lie in the hands of administrators and professors, students should have more interest, as Dalton said.

As a result, the college community could work together in creating an ideal learning environment, where teaching and scholarship would have no conflict between them.

*Joanna Franco is a Barnard Sophomore.*





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a thousand [illegible]
*Angel in America* by Katie Brophie

I thought you were nice
with your mismatched socks
and cordoroy pants torn at the knee
pigtails bouncing in tune with
confident invincible strides
arm in arm, half skipping along
cobblestone paths
blue eyes laughing at brown eyes
twirling purple braids
and popping Bubble Yum bubbles
over your noses.
I admired your careless freedom
and mused at your antics.
I breathed in your colorful air
and silently giggled along with you
in contagious celebration.
Truly I had stumbled upon a
sort of candyland
of kind and happy big-little girls.
I thought you were nice, but now, as I
pass by,
your screeching groups
huddled together in a chattering mound
of salvation army garb
I examine each pair of eyes
evenly, slowly, carefully, accusingly
One of you wrecked my snowman

Lili Bernstein

## MRS. WARREN ESCAPES

by Micah Roberts

Every December first, the city celebrates a day without art in memory of all those who have died of AIDS. It is a hard day for me. I have had many friends, young women of my profession, die of AIDS. I escaped to City Hall in the afternoon where four people stood at microphones calling out the names of AIDS victims. From midnight of the thirtieth to midnight of the first names were announced without the pause of a heartbeat. David Clarke was among these names. He was a very good friend and once I heard his name I just couldn't stay any longer. David was thirty-eight when he died. I attended one or two of the poetry readings he used to hold in his Village apartment. I always felt incredibly out of place, but he just begged me to come. I could never figure out why. He used to tell me I should move in with him so I wouldn't have to continue my profession. When he got sick, I could never bear to see him. He had his lover to take care of him and so I just stopped going to his place. When I heard he died months later, I could only be grateful that someone had had mercy on him. I felt awful for deserting him and hearing that he died eased my guilt. But at City Hall, when they called his name over the loud speaker and it rang out through the narrow streets, I felt a huge burst of life. I ran home. The cloaked Nike was the first covered art I saw. I hugged her. I celebrated.

# White Man's Burden Gives Society a Twist

by Keisha Knight

Imagine living in a world in which the racial power structure as we know it is completely reversed. Imagine how things would look to the oppressed and the multitude. This is the scenario set in Lawrence Benderson's new film *White Man's Burden*.

The film centers around John Pinnock, an African American worker living in the world where things are beginning to fall apart. He gets laid off, loses his house, and becomes separated from his family. Alone and desperate, Pinnock finds the man on whom he blames his hardship, a black industrialist, Thaddeus Thomas (Harry Belafonte), from here the story unfolds as the two men spend quality time together learning to understand each other and stop at common boundaries.

The story line is one that makes this film [illegible] about [illegible] society.

Director Desmond Nakano states, "This movie is proposed to really make you rethink the issue, examine your own [illegible] however [illegible] extremes and [illegible] exaggerate. Obviously in real life [illegible] wealthy and not all black [illegible] the film [illegible] are meant to provoke [illegible] audience [illegible]

Like Nakano's statement [illegible] underclass [illegible]

John Travolta and Harry Belafonte star in *White Man's Burden*, a drama about a white man [illegible] the black power structure.

[illegible] attention [illegible] unfolds as the two men spend quality time together learning to understand each other and stop at common boundaries.

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Kelly Lynch and Harry Belafonte star in *White Man's Burden*.

Like Nakano's statement [illegible] underclass [illegible]

# Photographing and Displaying the "Unmentionables"

by Micah Roberts

As students of a school of thought that believes no medium is free from the interrogation of feminism, we should not be surprised to find feminism pervading the from time controversy of art versus pornography. Photographer Merry Alpern recently showed her images of working nude women at the Bernstein gallery in Midtown.

Although Alpern makes no claims of a dedication to feminism in her work, her latest pictures have a distinct feminist quality to them. They pose the questions women have had to ask themselves as workers in a male dominated work force. The photographs are presented in a gallery setting as works of art: they hang over a fireplace, they are arranged along a wall above a couch, they are framed and matted as any Ansel Adams image would be. They use sex as a framework for form and style.

Merry Alpern was the third of three photographers to be denied money from the National Endowment for the Arts (NEA). She followed behind Barbara DeGenevieve and Andres Serrano for presenting photographs that the NEA did not consider to fall under the guidelines of art.

The photographs are presented in an exhibit called Dirty Windows. They are images of illicit pleasure: drug taking and sex for money between men in business suits and young women wearing almost nothing. They are blurred vignettes taken in the back alley of a low rent nightclub in the Wall Street district. They are photographs of women at work, counting their money and preparing their patrons.

[illegible] these photographs lurches on the gray area between art and pornography. The pictures themselves are presentations by the working women going somewhere, second considerably appropriate for women and making almost no money for their efforts. [illegible]

Working women during some hard, stormy considers [illegible] inappropriate and making really good money.

Of the less than three dozen images, only one is easily quickly read. All are bordered by gray; the lines are blurred and difficult to describe exactly what transactions are taking place. This blurring of images makes the form of each photograph aesthetically interesting: odd parts of the human body are cut in halves and quarters by window leading; actions of hands are obscured and blend into their background; apparent positions seem impossible.

Pornography is considered some kind of magic goes on behind closed doors or in this case, behind drawn curtains. It is not found in a gallery setting or amongst the Angels or Mapplethorpes of a photographic collection. Alpern's photographs, however, are now collectors items. They remain to stand the test of time by overcoming their current status in the limelight of controversy. They should not be easy; the images speak of more than a sensational stereotype for artistic or perverted. They do not seek to offend or shock, instead the images must be seen before a judgement may be passed on them. They pose interesting questions to uniform and shape. They are not people, objects of mechanical [illegible] exposed portraits of [illegible] propositions of questionable lifestyles that few of us will admit to finding desirable.

Unmentionable employment has been a common subject for art since the impressionists started breaking the boundaries of suitable subjectivity. Manet's *Bar at the Folies Bergere* a young barmaid stands on tired feet as she gazes across her patrons. It is difficult to tell exactly where she is standing in relation to the bar and the mirror and the drinks she serves. The viewer is given only the upper body. Alpern's photographs give the viewer only the central torso. Straight forward looks are not needed. The work goes on, the money comes in. These women are interactive and animated. Because of this, they are interesting shapes seen through dirty windows.

*Micah Roberts is the Business Photography Editor and a Graduate [illegible]*

# *Eve's Plum* SHAKES THE TREE

by Ashley Atkinson

**Eve's Plum** needs a good meal When I enter their dressing room at the Limelight, the band is lounging around a table filled with chips crackers and soft drinks

"We go out to restaurants occasionally," bassist Theo Mack is quick to assure me, as he offers me a greasy can of french onion dip

"We try to get those exec types to buy us meals," he says

Singer Colleen Fitzpatrick inspects a package of crackers and asks guitarist Michael Kotch "Do you think this is safe?"

"She's paranoid," Michael says "She thinks everyone's trying to poison her, she makes our tour manager taste all her food before she touches it Make sure you put that in," he says, pointing at my notepad

"I do not!" Colleen laughingly protests

Accusations aside the members of Eve's Plum seem remarkably in sync with one another Not that they have anything to fight about Their newest album *Cherry Alive* is doing well they are currently touring with **My Life With the Thrill Kill Kult** and will soon begin a tour with college rock newcomers **Better Than Ezra**

"Yeah, playing with **My Life With the Thrill Kill Kult** is pretty strange but fun" comments Colleen "We get a lot of goths at the shows and I'm not sure if they're into us But" she says her face lighting up "there was the most beautiful little goth boy who must have been about 12 he had the most wonderful skin "

"We've been hearing about this boy for weeks" drummer Ben Kotch interrupts "She's obsessed"

"She's paranoid and she likes little boys You got all that?" Theo asks looking over my shoulder And again Colleen protests

Colleen seems to be the voice of the band Friendly informal she tells the story with sweeping hand gestures pausing only to push her reddish hair behind her ear As both singer and songwriter she feels a personal link to the songs Eve's Plum puts out

> "The truth is, we're all feminists, but she's not," Michael quips, pointing at Colleen. "We just tell her what to write"
>
> The members of Eve's Plum are definately at ease with one another There is no observable tension in the room. Even Michael and Ben, who are identical twins (Ben's five minutes older), say they rarely fight

"Our songs aren't directly feminist they're just about things I care about actually we're all fascists" she jokes

Feminist anthems or not songs like "Lipstuck" and "Cherry Alive" deal with issues such as women's perceptions of beauty and their subsequent exploitation

"The truth is we're all feminists but she's not" Michael quips pointing at Colleen "We just tell her what to write"

The members of Eve's Plum are definitely at ease with one another There is no observable tension in the room Even Michael and Ben who are identical twins (Ben's five minutes older) say they rarely fight

"It's weird" Michael comments "We do things at the same time like call our mother for no reason or wake up singing the same song It's eerie"

The Kotch twins found Colleen in college (she was in one of Michael's classes) and picked up Theo two years ago when he answered their ad

"Yeah after like six auditions they said okay" Theo smiles

"LIES!!!" The other three members yell "It wasn't six! It was three!!"

"After 19 auditions spread over a period of six months" Theo jokingly amends his statement "But yeah then I joined up"

But what does the name Eve's Plum mean? Apparently it's a nod to middle Brady Eve Plumb the insecure little girl with a lot of growing up to do So are any of the members big Brady Bunch fans?

"Not really" Colleen admits "And what used to be cute has now become a pain in the ass"

"We'll we all used to watch it after school" Ben adds "But now it's out of hand"

Pain in the ass or not Eve's Plum handles their name with charm and a smile Do they really not have ANY major problems?

"We're too nice" Colleen replies to my question "We gotta work on that"

"Too nice?" I echo

"Yeah we get stomped on" Theo agrees

A few minutes later the conversation degenerates into anecdotes with Colleen telling us about a fight she got in over a cab "So the guy BASICALLY elbows me in the stomach I get mud on me he's like saying Now we're both going to get killed thanks to you and finally I push my way to the cab in front of him and he swings his umbrella at me and I get in"

Michael looks incredulous "You didn't offer to share it with him?"

Maybe this niceness thing IS something they need to work on

*Ashley Atkinson is a Barnard First Year*

# Dissonant Melange Creates a New Era of Music

by Rachel Finn

On the small square of a stage cluttered with amplifiers and various other equipment, the four members of Shudder to Think found their place in the cramped space. Shudder to Think is a band whose sound is a [illegible] of rock [illegible] compositions which [illegible] unique bass. The music blows on the unconventional [illegible] dissonant guitar melodies which define [illegible] and out of the music. The overall effect of the material includes [illegible] small instruments that each musician brings to the piece.

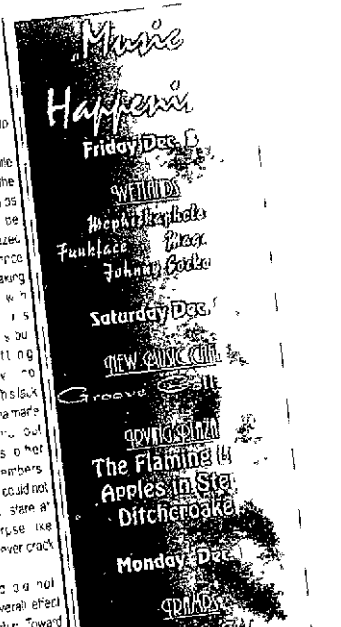
The [illegible] set consisted of a mélange of new compositions and songs from the band's album *Pony Express*. The song [illegible] began the set, which was followed by a handful of new material. From the moment they plugged in their instruments, [illegible] plugged an intense energy into the room. [illegible] Craig Wedren, the front man for Shudder, amused the crowd with his pale swea[illegible] head and the serene [illegible] songs.

[illegible] was lead guitarist Nathan Larson, who brought the most charisma to the show. With his slicked black hair and neatly trimmed goatee, he created an aura which captivated anyone who dared to watch his flailing movements. Craig [illegible]

**It was lead guitarist, Nathan Larson, who brought the most charisma to the show. With his slicked black hair and neatly trimmed goatee, he created an aura which captivated anyone who dared to watch his flailing movements**

[illegible] Unfortunately, [illegible] Lass of Stuard Hill While [illegible] producing [illegible] asked the audience [illegible] Nathan. He looked as [illegible] members making [illegible] concert [illegible] absolutely no emotion. This lack of charisma made [illegible] band members [illegible] and one could not help but stare at his [illegible] face. [illegible] Shudder to Think [illegible]

[illegible] Craig began [illegible] Miller Band [illegible] Shudder to Think [illegible]



# Barnard's Growing Physics and Astronomy Departments

– by Sam McKinney

Before 1989 the Barnard Physics department consisted of only one professor Richard Friedberg who had been here for almost thirty years We did not have an Astronomy Department As aside from the few classes that Professor Friedberg taught Barnard students who wanted to study Physics or Astronomy had to cross the street

There were one or two Physics majors every decade or so In 1989 Barnard began to expand this almost nonexistent department by hiring Professor Timothy Halpin Healy He was followed in 1990 by Laura Kay, an Astronomy Professor and another Physics Professor Sally Koutsoliotas in 1993

Over the last few years, the fifth floor of Altschul has begun to fill with professors and students of Physics and Astronomy Barnard now has its own three semester calculus based introductory Physics sequence (BC1206, 1207 and 1208), taught by Professors Koutsoliotas and Halpin-Healy that is famous for being difficult but amazing Professor Friedberg also teaches a two semester non-calculus based introductory sequence called "Physics for Poets" which is becoming a more popular choice for non scientists to fulfill their lab requirements


Professor Kay teaches an introductory Astronomy course also a popular lab class Professors Friedberg and Halpin Healy teach various upper-level Physics courses Students roam the fifth floor of Altschul at all hours of the day and night desperately trying to finish problem sets and prepare for exams in the reading room and the new Physics and Astronomy majors lounge

There are now at least six Physics majors three Astronomy majors one Physics/Philosophy major two Physics minors and a few students studying Physics in the 3 2 program (a new program that enables students to spend three years at Barnard and two years at the School of Engineering and Applied Science and get a degree from both schools) Many of the current Physics and Astronomy majors chose their majors because of introductory classes at Barnard

One disadvantage of these majors is that Professors Friedberg and Halpin-Healy teach only a few advanced classes so after taking our introductory classes at Barnard majors have to take most of their upper level classes at Columbia There is not enough communication between the two schools and Barnard students are often isolated in Columbia class where they do not know anyone As the number of majors continues to grow this is changing There are more Barnard students in Columbia Physics classes and the departments in the two colleges are planning events together

According to Professor Halpin Healy in order for a department to be self sustaining that is for students to be able to take all the classes for a major in that department it needs to have at least six professors We are a few professors short of this goal and will probably stay that way for a while For now it is enough that a department that once existed only to fulfill pre med requirements is flourishing and a small community is growing on the fifth floor of Altschul

Sam McKinney is a Barnard Junior

# The Religion Of Science

by Sam McKinney

A friend once told me that I am drawn to abstract subjects. Religion, Philosophy, Physics, Astronomy. At the time this made me angry because I did not see these subjects as abstract at all. I saw them as very concrete. They are the root of all thoughts, feelings, matter and time. They are the meaning and the source of everything that is. These subjects are the logical extremes of all other subjects, but I think I see now that extremes are usually abstract.

What she saw that many people don't see is that there is a connection between these abstract subjects. The connection between Religion and Physics is not immediately obvious, but it is completely natural. Originally they were the same thing. The ancient Greeks saw no distinction between asking who God is and asking what matter is made of. The same philosophers pondered both questions trying to understand the meaning of the universe and our own existence. I am interested in both religion and science (a combination that my father said could only lead to a career in Astrology) for these same reasons. I study Religion because I want to know why I exist. I study Physics because I want to know how.

I gave up on Religion at least for now because I could not find answers fast enough. I found too much bureaucracy, dogma, and corruption and not enough spirituality. I could not relate to the spirituality I did find. Science gave me answers straight away. This is also why so many ancient scientists turned away from religion. Science was easier, more reliable. You always knew what it would do. You had to think but you didn't have to give up anything or feel anything. It was easier to assign everything an artificial value than to have a spiritual experience. Scientists discovered more and more laws, so many that it did not seem like there was room for anything else. They began to doubt the existence of God, they thought that science had answered every question.

We have discovered what matter is made of and where the universe came from: protons, neutrons, electrons, the four forces, the big bang, these are solid, concrete answers. In comparison, religion has given us answers like peace, love, and life after death, which are vague and unsatisfying and still leave children confused and scared of death and Hell. At the start of the twentieth century, with the discovery of Quantum Mechanics, the Uncertainty Principle, and Relativity, Science suddenly got a lot stranger, and it has been getting stranger ever since. These new theories shocked scientists so much that even Einstein denied the consequences of his own theory of Relativity saying "God does not play dice with the universe."

Almost a century later, the consequences can no longer be denied. Science is getting to the point where it is already closer than the ancient Greeks ever could have dreamed. Yet the more we learn about the answers of science, the more we realize that they are only questions leading to stranger and stranger answers. The universe started as an infinitely heavy, infinitely small point, and suddenly exploded. But how did it get there and why did it explode? What does it mean? Why are the laws and forces of nature the way they are? The explanations rely on particles that don't really exist, and on time moving slower and mass getting larger as things move faster. The answers rely on concepts that maybe only religion can explain. The answers leave me in love with the absurdity, maybe even the sheer abstractness of it all, but still unsatisfied, wanting more, wanting meaning. Wanting not just to know but to feel that Physics and religion are similar but they are not the same. In fundamentally different ways both search for the same thing, both ask questions that ultimately we cannot answer.

*Sam McKinney is a Barnard jun*

*A Never Ending Story*

# The Language Requirement

*by Elizabeth Gold*

My Italian final is December eighteenth at nine am. I found this out in class this morning and have not been able to fully relax ever since. You see I have a long and traumatic history with Italian. In fact I have taken more Italian classes than any other subject except for my major and still have not completed my language requirement. My experience with the language has spanned across my four years at Barnard and starts even before I came to college.

When I was in high school two of my best friends spent the summer in Italy. They came back with cool shoes, tales of kissing gorgeous boys in the moonlight and a wide range of Italian curses. Instantly I yearned to visit this marvelous country myself. My desire was quenched when my senior Latin class went to Italy for spring break. We spent a week in Rome and another week in the countryside. These were two of the best weeks of my life. It was so beautiful there, all the men were gorgeous, the language was musical and sensuous, blah blah blah. I resolved to take Italian as soon as I got to college. And thus began my season in purgatory.

As a bright eyed and bushy tailed young Barnard first year I decided to take the "Comprehensive Elementary and Intermediate" Italian class. This was a special speed up course designed to cram two years worth of grammar into a single year. Perfect! I thought. I'll learn Italian quickly and get my requirement over in half the time. Little did I know that if you take the comprehensive class you then have to take a year of literature to satisfy the language requirement. Being that I was ignorant of what was to come, I tried my best to do well in the class. I was surprised the first day when it turned out that half the class was practically fluent. They were making little jokes with the professor, talking about their favorite coffee bars in the Piazza Navone, organizing formal debates about Italian politics. I couldn't understand why people who were obviously native speakers of the language were taking the class, but being a trusting sort of girl I continued to persevere.

Sadly perseverance was easier said than done. I blame the problem on the fact that my first Italian section met three times a week, and one of those times was Friday afternoon. I just couldn't get up the energy to drag myself over to the Casa Italiana (this was when classes were still being held there). Then, as I mentioned before, the other people in the class terrified me. They were all old (sophomores at least) and scary. As time has gone on I have realized that people in language classes always seem old and scary to me because once I step inside the classroom I regress to the mental age of four.

So anyway I took that class for a year thinking I was finished with my language requirement only to discover that I then had to take a year of literature. Having barely gotten a C my first year I was suddenly reading Dante. The first day of my second year class everyone had to go around the room and say how long they had been taking Italian. Most of the students had recently returned from studying in Florence. A few of them had lived in Italy for several years. For the first six weeks of class I would sit in the back doodling in my notebook. On the day of the midterm I spent about ten minutes looking at the exam and fighting off the urge to vomit, drew a few smiley faces on my paper and handed it in. Then I walked over to the registrar to drop the class.

> As time has gone on I have realized that people in language classes always seem old and scary to me, because once I step inside the classroom I regress to the mental age of four

I took the rest of the year off from Italian. At the beginning of my junior year I decided enough was enough. I had to pass Italian or I wasn't going to graduate (an event which seemed mercifully far away at the time). Deciding to ease myself into it gradually, I signed up for the elementary conversation class. It was a fun class on the rare occasions I actually attended. Finally my professor got fed up and forced me to do some work. Miraculously I actually learned some basic Italian! However the conversation class did not satisfy my requirement.

Stuck I either had to attempt a year of literature again or petition the Committee on Academic Standing to allow me to take elementary and intermediate grammar for the third time. If you have ever petitioned the Committee on Academic Standing you know it is a nightmarish process involving many forms and signatures. I had to prove to them that my original grammar class had insufficiently prepared me for literature so I could go back and take grammar which I had supposedly already learned and still receive credit. My lack of skill was proven when I took the departmental placement test and placed right back into elementary Italian.

*continued on page 31*

## Taryn In Bed

# "The Real Reason Why"

"What are you doing on Friday night?" An annoyingly perky woman had just approached Mary, Sue and I as we lounged in Upper Level McIntosh, our legs in identical used Levis sprawled across the table. We looked at her with slight interest, the way you look at the rat's brain that is passed around in psychology class.

"Um, I don't know," I answered for the three of us.

"How would you girls like to go on Sunset Cruises?" "Tickets to Sunset Cruises only cost $15," she said, and Sunset Cruises are a great way to meet people from the city. Going on a Sunset Cruise, she insisted, was like going to a high class club, with really good dance music, except you were on a boat and on the water.

Sunset Cruises sounded like the antithesis of anything I would ever want to do.

I thought the woman was brave to approach us, though, since we are obviously the badasses of Barnard (or at least we obviously think we are the badasses of Barnard) and I told her nicely, "I don't think cruises are really our scene."

"Oh," she said, leaning in like we were telling secrets at a slumber party, "what is your scene?"

"Mostly," I whispered, in a confidential tone, "we just sit around and drink six-packs until we're drunk."

"Well, there's alcohol on the boat," she said, as if solving the world's problems.

"Thank God for that," said Mary, in mock relief.

"Actually," I said, trying to discourage the ticket sale, "I'm getting over a sex-addiction." The woman's mouth dropped.

"Yeah," said Sue, "Besides, what kind of people are going to be on this cruise?"

"I won't lie to you," said the woman, "there's lots of business men."

"That would be bad for her," said Sue, pointing at me, "she might meet a random guy and feel compelled to sleep with him." The woman walked away.

"What were you doing?" Mary and Sue wanted to know.

"I don't know," I confessed and then I asked my friends, "why do I say things like that? Why do I make that kind of stuff up?"

They had no answers for me.

Those questions are echoed when people ask me why do you write a column? Why would you want to share your life with the entire school?

Here's the story of how I began to write the column, and why.

In the summer I told Aaron, a beautiful boy with the green hoops dangling from his ears, that I write a column in my school paper.

"I need a title," I said.

"So you want to be a writer," he answered.

"Actually," I said, "I want to be Anka Radokovich—the Sex-editor of Details—but if I can't be her, I'd like to be a writer."

"Oh," he said, "so you write about sex?"

"Basically," I said, not mentioning that I'm actually more interested in everything but.

"Call it 'Taryn In Bed' then," he said. I like it, was the most obvious answer in the world.

Taryn In Bed. I liked it. It cut straight to the point, but more than that, it conjured up images of undress, of nakedness, metaphors. I thought, for honesty, I wanted to bare my soul in this column.

I'm not obsessed with men, I'm fascinated by them. I write about men because they seem exotic and alien to me. they are Other. I am interested in the working of the male mind. They have a complete unawareness of many things that are obvious to every woman. I was at a party the other day, all dressed up in a black dress—I also wore a gold sequin tiara and walked around telling people "I'm the Prom Queen," but that's another story involving too much champagne and I'd rather not speak about it—and the boy I was with rested his hand on my stomach. All at once I realized this guy has no idea about Control-top pantyhose. This is an example of a normal idea which men have no awareness of. Men simply have no clue that our stomachs do not morph into flatness every time we go out.

* * * *

I wrote the column also for therapeutic reasons. I needed a place to figure things out.

Can't you talk to your girlfriends, you wonder. Sure, but I wanted to "assen the amount of problems I heaped on them." they've got little messed up worlds of their own. Besides, I'm with my babes so much that sometimes we get a little too involved in each other's lives. Sue was moping the other day about an ex-boyfriend of hers. I got fed up and said:

"I've been thinking about it. Brian was definitely one of our better boyfriends."

"Our?" she said.

"You's. Whatever. In any case, I really liked Brian. He was great." Sue nodded cautiously. I continued, "Well, I'm pretty much over him now. So why aren't you?"

continued on the next page

Because he was my boyfriend she screamed at me. I had nearly forgotten that is where too much togetherness will get you.

Talk to the boys you're with you may say.

I've tried.

I said to my sort-of boyfriend in early fall "My friends think I have a problem. They say I'm obsessed with boots. They say I need to go to mental health services. What do you think?"

"You don't have a problem," he said. "I think you're just having fun." Later I realized he had to say that. It would have been messed up for him to say "yes, I think you are a bootie-obsessed hoochie."

So I've tried to use my columns to analyze myself. I ended up also getting advice from the whole school. From editors at the Bulletin, from students, professors and deans alike. This is cool because it means that I've received ten sessions of therapy for the mere $9500 cost of one semester.

Anka Radokavich would never explain her reasons for writing. She just writes. If you've read Details you know that she is a strong, kick-ass woman (she's not much of a writer—but we can't all be great) and that is why I admire her. I analyze and explain too much for my own good. I know this. Somebody once asked me that if Anka and Dr Judy (the sex-therapist on Z100) had a fight, who did I think would win. That was probably the hardest questions I've ever been asked but I said right away Anka. Dr Judy would probably say "Take a deep breath and tell me how you feel," and Anka would punch her in the mouth and say "I'm a babe!" In my column each week I was trying to share with y'all my struggle to embody the kind of confident, Anka-like power to say what I want to say and to say what I think is real. If I learn anything at all in college I hope it is to emerge from Barnard a hard core, kick-ass, old-school, powerful woman.

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

## Italian

*continued from page 28*

Once again I found myself earning the same old grammar, this time with a new book which happened to cost fifty dollars. Also once again I had a little attendance problem. Well actually I kind of cut class for three weeks straight. Then I failed the mid-term and had to withdraw from the class a week before the final. By this time I was so frustrated with my situation that I figured I just wouldn't graduate. I was plagued by nightmares about Italian. My friend Chris would leave me phone messages in a sinister Italian accent saying, Elizabeth, this is the Italian department, we have decoded to kill you." I figured that the members of the department used a picture of me as a dartboard.

*Wiser people then I convinced me that* I had to graduate, and in order to do so I had to pass my intermediate year of Italian. Actually, my boyfriend at but held a gun to my head, forcing me to study grammar and see a tutor over the summer.

This September I walked into my fifth Italian class. Knowing that I don't have any more time left has given me reason to study. I see a tutor, do my homework most nights and even try to keep from crying openly in class. Yet somehow, as my professor recently told me, I am still "hanging by a thread." My tutor thinks I am just not studying in the right way. My shrink thinks I have a mental block. My friends think they're going to kill me if they have to hear about this for another second. I am obsessed and it is not doing me any good.

After I found out the date and time of my final exam, I imagined what would happen if I couldn't sleep between now and December eighteenth. Or what would happen if I fail the exam. Wrong! This article has been a bit of an exercise, but I'll stop enough. Please, anyone who reads this, pray for me.

*Elizabeth Gold is a Barnard senior and a Bulletin weekly columnist.*

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