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Cover photo by Leigh Hill

**Voices:****Au Sujet De Printemps**

Here comes the sun, na na na na na  
Ah spring. Blooming trees, cat naps on the  
Lehman lawn during (ahem, between)  
classes, pabó dining at the West End Gate,  
new sandals—final exams, graduation,  
finishing theses, making summer plans,  
moving out. Okay so it's not all bliss.  
Somehow the time between spring break  
and finals week seems to pass in the blink  
of an eye. Just when the weather warms up  
and mounds start wandering far, far away  
from school, the stress hits. Now, however,  
is the optimal time to let yourself catch a  
little spring fever. In its milder forms,  
spring fever is a nonlethal, in fact pleasant,  
diversion. However, in extreme cases it  
can be dangerous. The following are some  
guidelines for ensuring that spring fever  
does not become spring pneumonia.

#1 Do bust out with some choice  
spring clothes, a pretty sundress, shorts, or  
open toed shoes. Don't, however, sun  
bathe in your string bikini on Lehman  
lawn.

#2 Do have lunch on the steps—a  
sandwich and a catnap between classes is  
always ideal (not to mention the opportunity  
for some scoping). Don't, however,  
justify missing class for prime sunbathing  
hours. Summer is only six weeks away,  
and then you'll have the luxury of sun-  
bathing without the guilt of missing class.

#3 Do entertain the notion of a spring  
fling, but moderation is key. The end of the  
year is a dangerous time to get serious.

How to know if you've gone too far?

During class, instead of taking notes on  
Aristotle or the Bard you find yourself  
scrawling cartoons of sunsets and beaches.

You procrastinate writing that impor-  
tant essay because there is a Bavwatch  
marathon on TV.

You suddenly have the urge to buy  
every beach boys album ever recorded.

You actually buy a Beach Boys album.

You catch yourself applying suntan oil  
during class.

You start planning your wedding.  
Which leads us to our final symptom of  
spring fever gone awry—you think you  
are in love. Nothing, but nothing, can be  
more dangerous for an intelligent, seem-  
ingly together Barnard student during  
these potentially stressful times than  
falling in love. Along with the annoying  
distraction of having Barry Manilow songs  
stuck in your head, you will alienate and  
annoy your friends, perhaps beyond  
redemption. Furthermore, you face the  
task of trying to simultaneously live in a  
romantic comedy and function in reality  
(see page 21 for more on this). Save it for  
summer kids. Haven't you ever noticed  
that in the movies when couples fall in  
love, they do absolutely nothing but stay  
in bed, gaze into each other's eyes, and  
take really cheesy pictures of each other to  
capture their love? Aha! That's where you  
are fooled. We all really know that those  
pictures end up torn, burned, or otherwise  
destroyed after the movie ends. Eventual-  
ly Barry Manilow stops and Liz Phair  
kicks in. And, what happens to careers,  
ambition, and, uh, homework while said  
couple lounges in bed for days on end. No,  
your better off, trust us. If you hold off on  
falling in love until after finals. Exercise  
outdoors, go shopping, savor a pint of  
frozen yogurt—the options are limitless.

Alas, enjoy spring. Lord knows we  
deserve it after months of frigid weather  
and constant darkness. Just remember,  
only a couple months until summer, now  
that's something to really celebrate.

# depart ments

- 2 **Voices:** Are you warm? Must be spring fever
- 4 **Calendar of Campus Events:** Let's see what the kids are planning this week
- Bear Essentials:** Notes from the underground



- 5 **Green House Plans:** How a generous gift will affect the plants and their home
- 6 **A Tragedy Deeply Affects Columbia Community:** The one story we hoped we'd never have to publish

# news

# feat ures



- 8 **Nancy Kline Piore Chronicles First Female Physicians:** Barnard Professor's book launches new series on women pioneers
- 9 **The Real Cost of the Meal Plan:** Stacey Cowley does some arithmetic



- 10 **A Rose is a Rose:** Gender identity the focus of the Guggenheim's current photo exhibit
- 11 **Broadway Tonite at Barnard:** Singing and dancing for a cause
- 12 **Film Review:** Inventing the Abbotts needs a better script
- 13 **Photofile:** The next time you see this, will be at the Guggenheim

# arts

# music

- 14 **Rap and Death:** The loss of two rap stars raises questions about the link
- 16 **Music Calendar:** Welcome spring with some good music
- Columbia Music Presents:** Columbia musicians impress



- 18 **Well Woman Q&A:** First masturbation, how orgasms, can't wait to see what's next



# ob om

# com men tary

- 19 **Sara Stover:** Could you be this sympathetic if your sister was miserable in Italy?
- 20 **Cruel and Unusual Punishment:** Questioning the death penalty
- 21 **All Grown Up:** Who is she kidding? Taryn's back in bed





# Barnard Events Calendar

for April 2-8

**WED 4/2**

6:30pm More than book knowledge. How our own struggles with Food Eating Weight and Body Image Help us Help Other women panel discussion Altschul Auditorium

8pm A tribute to American Musical Theatre featuring Kitty Carlisle Hart Miller Theatre

8:10pm Spring has Sprung bowling and pool tournament Lower Level McIntosh

**THURS 4/3**

5:30-9:00 *Nena* A feature length film by Zimbabwean feminist Goodwin Mawra with discussion led by professor Linda Beck 304 Barnard Hall

8pm Diane Walsh part of the Essential Keyboard Series Miller Theatre

**TUES 4/8**

5:30-10pm Barnard Admissions phone-a-thon

8pm and 10:30pm Zooprax *Deal* *Calm* Altschul Auditorium

8pm Kenzaburo Oe and John Nathan perform part of the Theatre of Ideas series Miller Theatre



# BEAR ESSENTIALS



**THE WRITING FELLOWS PROGRAM** is looking for students who read write and communicate well. If you will be a sophomore or junior this coming September you may apply to become a Fellow. Applications are available in the English Department Office, 417 Barnard Hall, and The Writing Center, 121 Reid Hall. The application deadline is Friday, April 11.

**THE CHILD LIFE PROGRAM AT MONTEFIORE HOSPITAL** (affiliated with Montefiore Hospital) is offering paid summer internships for students to work with seriously ill children who will be in the hospital for a long time. These internships promise to be very worthwhile for students who are interested in health professions. Please meet with Dean Bournoutian as soon as possible.

**FIRST-YEAR STUDENTS**

Please attend one of the two program planning meetings led by Dean Kreger as you begin to think about your coursework for the 1997 fall term. They will be held on Monday, April 7 from 5 to 6pm in Lehman Auditorium and on Tuesday, April 8 from 12 to 1pm in the Jams Room.

**SOPHOMORFS** Please attend one of two meetings led by Dean Taylor which will focus on the major declaration process and on filing your 1997 program. They will be held on Thursday, April 3, from 4 to 5pm in Sulzberger Parlor and Friday, April 4, from 12 to 1pm in 304 Barnard Hall.

**MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS**

You are encouraged to attend departmental meetings according to your interests. See listings on the Registrar's window and outside of the Dean's Office (105 and 107 Milbank) for daily updates from other departments.

American Studies  
Tuesday 4/8  
6pm  
409 Barnard Hall

Architecture  
Wednesday 4/9  
12:30-1:30pm  
306A Barnard Hall

Art History  
Thursday 4/3  
12:20pm  
Sulzberger Parlor 3rd floor Barnard Hall

continues on page 9



# A Tree Grows at Barnard

by Eva Goldsmith

The Barnard Greenhouse that is located atop Milbank Hall will be restructured, refurbished, and renamed by early next fall. The new Arthur Ross Greenhouse has been made possible by a generous donation of one million dollars by Barnard trustee and benefactor Arthur Ross. The new facility is intended to offer a more suitable environment in which Barnard students and faculty members can study and enjoy the plant life that is made available to them.

Philip Ammirato, the Ann Whitney Olin Professor of Biological Sciences, explains that there will be both structural and practical changes in the new greenhouse which will help Barnard "move into the twenty-first century." The present greenhouse consists of a large area which is divided into three rooms of different climates: the rain forest, the tropical, and the subtropical environments. The Arthur Ross Greenhouse will occupy the same area, but with some alterations in the setup. The center room, which will be called the conservatory, will stand out a bit and will be taller than the current middle room. The two rooms on either side of the conservatory will be divided in half, leaving four research bays and five different environments, instead of three, for Barnard patrons of the greenhouse. A larger preparation corridor will be added which will allow individuals to enter each particular bay directly from the corridor. This will prevent a mixture of climates from one bay to another. The staircase in Milbank Hall leading up to the greenhouse on the roof will also be

extended. Currently, the stairs reach the top of the roof and require visitors to walk outside before actually reaching the greenhouse. This adjustment, in conjunction with the addition of a small passage elevator, will provide easier access to the greenhouse for both disabled individuals and people transporting plants to and from the greenhouse.

Ammirato and the Biology department are excited about a number of the practical changes of the greenhouse. New, fully-automated control systems will be installed in the Arthur Ross Greenhouse. The current greenhouse requires manual control for everything, including temperature, water, and light. The new structure will have systems controlling the automatic ventilation and cooling of the rooms, a luxury the greenhouse is now lacking. The tedious task of watering all of the plants will also be eliminated, and automatic lighting of the plants will assist in controlling photo periods and will avoid problems on dim or short winter days.

The greenhouse now can be seen as a "synoptic collection of plants," as described by Ammirato. The variety of plants serves as a source of diversity for Barnard's courses and laboratories.

John Cozza, the current greenhouse technician, concurs with Ammirato's view, and refers to the plant life as "eclectic." Cozza sees the variety within the greenhouse as representative of the Barnard community as a whole. He is concerned that the structure and practical plants of the new greenhouse will not incorporate the diversity of plants and wildlife that he has promoted in the

current greenhouse. He fears that the new greenhouse will serve more as a laboratory than as a place where one can learn about different habitats. He is referring to the natural ecosystem, including plants and animals, which he has been able to balance for two years. The plans for the Arthur Ross Greenhouse do not include any reference to the maintenance of non-plant life in the new structure.

Whereas Cozza believes the new greenhouse will not create new habits nor use plants as a teaching tool, Ammirato is certain that the Arthur Ross Greenhouse will serve as an educational place of high-quality research for students and faculty. Ammirato explains that there are five faculty members in the Biology Department at Barnard who use plants in their research, and the new greenhouse will provide adequate facilities under which to advance the experiments. He was especially excited about the temperature, light, and insect control the new structure will offer. Many studies are ruined by the interference of insects, a problem that cannot be controlled in the current greenhouse. The automated systems that will be installed will alleviate these problems.

The plants of the current greenhouse will be removed and resettled in temporary greenhouses this April, in preparation for the remodeling that is going to take place during the summer. Diseased plants will be discarded and plants not needed in the new greenhouse will be donated to educational institutions.

Eva Goldsmith is a Barnard sophomore.



# Service Honors Columbia Student's

A memorial in honor of Columbia College student Caryn Davis was held on Tuesday, March 25. According to Columbia Chaplain Jewelnel Davis, the service celebrated the person that she was among us and was put together in light of Caryn's joyfulness as an African American and a Christian.

Austin Quigley spoke of Caryn's life as a Columbia student.

Caryn Davis came to Columbia with an excellent academic record, he said. She thought of herself as somewhat of an introvert, but her teachers saw her as a leader. Quigley discussed the various roles one has in life and sadly, for all those who gained so much from Caryn, her life has ended before the roles are carried out. Noting that a loss is a loss to us all, Quigley spoke of the service as a time to mourn her death and to hold onto something of her life.

Assistant professor Sihana Patriarca, praising Caryn's analytical rigor, critical questioning, and real gift for learning, told of her ability to make a text relate to life. She added, "And I liked her as a very kind and personal human being. She made me happy as a teacher. I saw there working with passion, a student and a thoughtful human being. I only wish Caryn had given us another chance to delight in those treasures."

The members of this community inevitably feel some responsibility for what has happened to her.

*A Celebration for the Life of*



*Caryn Sabena Davis*

November 18, 1971 - March 1, 1997

St. Paul's Chapel, March 25, 1997

Columbia University, New York, NY



# Memory by Celebrating Her Life

Patriarca said. She emphasized "We are here to celebrate the life of Caryn. This is the only way to bring her back to life."

Robert O'Meally, the Zora Neale Hurston Professor of Comparative

"She made me happy as a teacher. I saw there, working with passion, a student and a thoughtful human being. I only wish Caryn had given us another chance to delight in those treasures."

—Assistant Professor Silvana Patriarca

Literature, said in a written statement, "You could see her listening with intensity." O'Meally discussed the talent and potential he saw in Davis one day as she discussed potential paper topics with her. "I'll miss her forever," he concluded.

Introducing her musical selection, Aretha Franklin's version of "Bridge over Troubled Water," Trassera Adams said she chose the song because Caryn loved Aretha Franklin, and because "I'm hoping that each and every one of us can be someone else's bridge over troubled waters."

Jewelnel Davis introduced the remembrances section of the service. "This is a complicated time, a time of silence. Share as you need to." During this time a graduate student who led Caryn in a discussion section read a poem.

One of her friends said, "Caryn was a very active person. A very intelligent avid reader." As she shared a story of Caryn marching

in the rain from City College to Butler, others smiled and laughed quietly. She believed in doing something for the community.

Looking at a picture of Caryn, another friend noted, "It had been

awhile since I'd seen that expression." She noted that when she thinks of Caryn, "I think of that smile. I think of perseverance."

Two members of the Building Operations staff shared their enthusiasm about the time they were able to spend working alongside Caryn. "She was a joy to work with and we loved having her around," one said. She also admonished students:

"We can take a little more time out. Maybe we can build a bridge, maybe we can fill a gap."

"I wish I had known her longer," the other said, speaking through tears. "I'm thankful for having known Caryn for having been a part of her life for her having been a part of my life."

Another friend, Jennifer shared her memories of helping Caryn move from one campus location to another. She laughed at Caryn's "twelve pairs of shoes, black and brown of style and an appearance that's illegal in residence halls."

"The thing that struck me was

that she was so giving. It was easy to love her and care about her because she was so caring. I wish I could have returned those words to her." She said.

A co-worker at the Columbia Journalism Review praised Caryn's ability to give "unselfishly to anyone."

Monica Benton, the Graduate Assistant for Elliott, called for a stronger sense of community. "I loved her," she said, "and I didn't know her as well as many of you did because I thought she was okay. We have to talk about it."

A fellow Black Student's Organization, BSO, member recalled Caryn's perseverance in a writing campaign. "She was a very generous person, with her time and with

"We are here to celebrate the life of Caryn. This is the only way to bring her back to life."

—Assistant Professor Silvana Patriarca

her feelings.

Another friend revealed the struggle in dealing with Caryn's death. "We became very close this year. It was very, very devastating. If anyone would have noticed anything, it would have been me. At least she's finally at peace, and is finally resting."

Angela Robinson read the poem by Lorraine Hansberry. "To be young, gifted, and black, which, she said, aptly describes Caryn."

## Barnard Professor Chronicles First Female M.D.

by *Mita Mallick*

English professor Nancy Kline Piore has graced the classrooms of prestigious colleges such as Harvard Tufts UCLA and Wellesley with her lectures. A Barnard alumna today she is the director of the writing program at Barnard as well as a novelist playwright and translator. Recently Cornet Press announced the publication of the Barnard Biography Series a collection of books that will cover notable women in history. Two new books will be added to the series each March in celebration of Women's History Month. Piore is the author of one of the first two books in the series *Elizabeth Blackwell: A Doctor's Triumph*.

Elizabeth Blackwell and the words "first woman M.D." have become interchangeable terms. Most students have been learning the same thing in their junior high school classes about Blackwell for decades: Blackwell was the first woman to become a doctor and her achievements opened the door for other women. What about her triumphs and disappointments her passion for medicine her tenacity and perseverance? In general very little has been written about Elizabeth Blackwell perhaps because she was not a very glamorous figure. On the shelves in the library one can find general facts about her life in

encyclopedias and illustrated children's books about Blackwell in which the pictures are far more fascinating than the portrayal of her life. Piore's book leads the reader into Blackwell's life and gives a glimpse of the world with in Blackwell herself.

The preface of each book will be written by a successful Barnard alumna connected with the field of the book's subject. This is Piore's

women could talk to each other without their children or husbands. These spots were hotbeds of feminism. Piore remarked: "One of the greatest concerns of Blackwell and her colleagues was to educate women about their bodies—information which was often kept secret from them during the Victorian Era." According to Victorian rules, women didn't have bodies, but they had babies.

Piore said:

"The biography itself took Piore two summers to write. In my research I found virtually no feminist treatment of this extraordinary woman. Piore commented: 'She read about the women's movement in the 19th century and drew some of her own conclusions.' Among other things she read the works of Emerson and read about aboli-



*Professor Nancy Kline Piore celebrates the publication of her book at a reception held in March 13 in the Brooks Living Room.*

first young adult biography and she was given the project by pure chance. When she asked if she could write a biography for the series she was assigned Elizabeth Blackwell. Piore, who has always been fascinated by medicine was by no means disappointed. Just like most little girls at the age of twelve she wanted nothing more than to be a doctor.

Women's health in the Victorian Era and its relation to medicine became a key issue in writing the biography of Blackwell. There were health spas where women used to go to—places where

tionism for Blackwell was a transcendentalist and her father was an abolitionist. Researching the book gave Piore the chance to learn about 19th century culture.

You can't help but love the person you write about. Elizabeth Blackwell is a remarkable woman. Here, in a book adding every time to the courageous women who take chances we must remember we have the courage to take

*Mita Mallick is a Barnard Undergraduate and the Bulletin Business Manager.*



# The Real Cost of the Meal Plan

## COST PER MEAL

Aramark is unveiling a slew of new meal plan options for next year. The biggest change: meals will now be allotted semester by semester, rather than week by week, to allow for more flexibility. But when you break down the numbers, just how good a deal are the various meal plans? A plan by plan breakdown:

COST-# OF POINTS = SEMESTER COST/# OF MEALS=COST PER MEAL

### PLAN (Meals/Points)

|           |                                 |                |
|-----------|---------------------------------|----------------|
| Unlimited | \$1760-25 = \$1736/unlimited=NA |                |
| 100/450   | \$1675-450 = \$1225/100=        | <b>\$12.25</b> |
| 150/300   | \$1675-300 = \$1375/150=        | <b>\$9.16</b>  |
| 225/200   | \$1675-200=\$1475/225 =         | <b>\$6.56</b>  |
| 75/250    | \$1490-250=\$1240/75=           | <b>\$16.53</b> |

continued from page 4

Biological Sciences  
Thursday, 4/3  
12pm  
903 Altschul Hall

Chemistry  
Chemistry/Biochemistry  
Luncheon meeting  
Friday, 4/11  
12pm  
Altschul Atrium

Computer Science  
Monday 4/7  
2:30pm  
Computer Science  
Conference Room

Economics  
Thursday, 4/10  
12:1pm  
409 Barnard Hall

Education  
Thursday 4/10  
12-1:30pm  
323 Milbank Hall

English  
Wednesday 4/2  
4:10-5:00pm  
Sulzberger Parlor 3rd floor  
Barnard Hall

European Studies  
Tuesday, 4/8  
6pm  
409 Barnard Hall

French  
Tuesday, 4/8  
12-1pm  
305 Milbank

German  
Friday, 4/11  
11:12-30pm  
320 Milbank Hall

History  
Tuesday 4/8  
6pm  
409 Barnard Hall

Political Science  
Tuesday, 4/8  
12-1:15pm  
421 Lehman Hall  
(Students are welcome to bring lunch, the department will supply sodas, muffins, fruit and cookies.)

Religion  
Monday 4/7  
3pm  
318 Milbank Hall

Psychology  
Tuesday 4/8  
12:15pm  
405 Milbank Hall

Sociology  
Thursday, 4/10  
5pm  
318 Milbank Hall

Spanish  
Thursday, 4/10  
4pm  
207 Milbank Hall

Theatre  
Friday, 4/4  
2pm  
229 Milbank

Urban Affairs  
Tuesday 4/8  
12-1:15pm  
421 Lehman Hall  
(Students are welcome to bring lunch, the department will supply sodas, muffins, fruit, and cookies.)

Women's Studies  
Thursday 4/3  
4:30pm  
The Center for Research on  
Women (101 Barnard Hall)

**PRE-LAW STUDENTS**  
learn about a career in patent law. Attorney Charles Miller will speak to interested students on Wednesday, April 2, at 7pm, in the Brooks Living Room.

**PRE-LAW STUDENTS**  
Important meeting with Dean Tsu for those of you who plan to apply to law school next year. Thursday, April 10, at 6pm in 402 Barnard Hall. If you are unable to attend, please be sure pick up materials (after the meeting) from Ms. Abdoo in the Dean of Studies Office.

**IF YOU ARE STUDYING ABROAD IN THE FALL**, please attend an important informational session with Dean Szell on Thursday, April 9, from 6 to 7pm in the North Tower.



## Rose is a Rose is a Rose: Gender Performance in Photography

by Betsy Crowell

The Solomon R. Guggenheim Museum houses one of the world's finest collections of modern and contemporary art. Designed by Frank Lloyd Wright, it is itself one of the greatest works of the collection. Wright applied his vision of fluid and organic architecture in designing the museum. Because of its circular shape, as you move through the main exhibit, you move up and around. This makes for an interesting perspective, since the museum itself is a work of art; the pieces on view become integrated into the whole atmosphere. You do not get lost in a maze of rooms as in other museums. You can always look down to see where you started and return if you wish. Galleries attached to the main ramp also showcase the incredible permanent collection.

Right now, until April 27, the Mapplethorpe gallery is showing the photo exhibit *Rose is a Rose is a Rose*. This exhibit concerns gender identity as interpreted through photography and includes 20th-century art beginning with the work of the Surrealists and Dadaists of the 1920s. Of the exhibit's theme, the assistant curator Jennifer Blessing says, "From the recent proliferation of films starring cross-dressed protagonists to advertisements featuring ambiguously sexed adolescents, myriad media images reflect a contemporary fascination with gender identity. Though our society constantly tries to uphold rigid traditional ideas of gender, we also challenge

those boundaries. In many of the photos on view, the artist dresses in drag to show the ease with which we can cross the line of gender. Andy Warhol did a Self Portrait in Urag and Man Ray photographed Marcel Duchamp as a woman for his Marcel Duchamp as Rose Selavy. In Robert Mapplethorpe's Self Portrait, he shows himself looking like a masculine greaser



from the 1950s, wearing a leather jacket and dangling a cigarette from his lips. He then juxtaposes this masculine portrait with one of him wearing makeup and no shirt where he looks more womanly, but he is still clearly Mapplethorpe. By doing this, he clouds the very associations we have with gender identity. Janine Antoni presents three portraits: one with her dressed as a man with a man in drag, the next with the man looking like a traditional man and she like a traditional woman, and the last with both looking like women. Because her

skillfully styled hair and makeup, it is hard to tell at first that she was truly a woman all along. In fooling her audience, she demonstrates that there is much more to gender identity than many people's traditional beliefs.

In our rigidly gendered society when we do not know someone's sex by their physical attributes, we feel at a loss because we do not know what role in which to place that person. Cindy Sherman tries to shatter traditional women's roles when she substitutes her face into both a portrait of Louis XV and a painting of a woman of that same period. She then shows women in typical roles of the 1950s inside the home; finally, she shows a very basic but realistic self-portrait. By exhibiting all of these together, she indicates that a woman can be many things, but most importantly, she must be herself.

Many of the artists also attempt to increase the visibility of individuals who have been marginalized by mainstream society. These artists make drag queens into the stars they long to be. Ann Goldin's Ivy with Marilyn Boston juxtaposes a drag queen with a picture of Marilyn Monroe. Marilyn represents the traditional archetype of female beauty in using a drag queen. Goldin attempts to break this mold. In Jürgen Klauke's *Transformer*, he allows a drag queen to pose for the camera as if (s)he really were a star. In a sense, Klauke uses the camera to transform him/her. Brassai gives



## "Broadway Tonite" Makes Special Appearance at Barnard

by *Charli Long*

Despite looming midterms, hundreds of Barnard and Columbia students packed Miller Theatre on the evening of March 9 to see "Broadway Tonite," a benefit concert organized by Broadway Cares/Equity Fights AIDS (BC/EFA). BC/EFA is an organization which raises money to support people in the entertainment industry affected by HIV and AIDS. Donations are collected through audience appeals at performances and special projects such as "Broadway Tonite," a concert featuring performers from hit Broadway shows.

Plans to bring the talent of the Broadway stage to Barnard began seriously in January. Yelena Salkovskaya (BC '98), the vice president of Student Activities for the Student Government Association (SGA), had seen the performance at New York University (NYU), which has showcased the concert for the past two years. SGA then presented the plan to move the performance uptown to Joe Bertolino in the College Activities Office and the deans.

Romeo Joven, the producer of "Broadway Tonite" and a senior at NYU's Tisch School of the Arts, had produced the two performances at NYU. Joven acted as a liaison between Barnard and BC/EFA, contacting all of the performers, scheduling rehearsals, and planning the post-performance reception in Lower Level McIntosh. Other responsibilities were divided

between Salkovskaya, who dealt with production, and SGA President Michelle Katz (BC '97), who handled on-campus duties such as finding sponsors and publicity. Other SGA members helped out with various errands.

This event really culminated SGA's main goal for this year—to effect change on campus. It also helped an excellent cause and was the biggest event on campus this year," Katz said.

When the big night finally came, every seat in Miller Theatre was

**"This event really culminated SGA's main goal for this year—to effect change on campus. It also helped an excellent cause and was the biggest event on campus this year."**

**—Michelle Katz, SGA President**

filled. Members of the a capella group *Notes and Keys* opened with "Somellung's Corung" and the Barnard Theatre Ensemble performed "On Broadway!" With Emy Baysic, a former Kim in *Miss Saigon*, as emcee, performers including Jose Llana from *The King and I*, Kerry Butler from *Beauty and the Beast*, and Joseph Monroe Webb and Omar Edwards from *Bring in Da Noise, Bring in Da Funk* showed their amazing talent. *Notes and Keys* also performed "One Last Kiss" with Marc Kudisch of *Beauty and the Beast* and *Bye Bye Birdie*. A little comic relief came from Jim Stanek, star of *A Funny Thing Happened on the Way to the Forum*. A few lines

into his song, "For Love I Hear Stanek announced that he had performed this number over 400 times but tonight he had, for the first time, forgotten the words. He finished the last few lines of the song apologetically. However, as Baysic pointed out afterwards, "This is what is so great about theatre—it's live!" The entire cast of *Stomp* made a surprise appearance and gave a whole new meaning to sweeping the floor. The Barnard/Columbia Gospel Choir performed three numbers including "Free At Last" and the finale, "Hold On, Help Is on the Way," with all of the other performers.

After the show, about 400 people joined many of the performers for refreshments in Lower Level McIntosh. Guests had the opportunity to mingle with the stars, who received flowers and gifts from Bertolino,

Katz, and Salkovskaya.

Although it was easy to get involved in the performances and to lose sight of the purpose of the concert—raising money for BC/EFA—the red ribbons worn by most guests provided a sobering reminder. All of the performers had volunteered their time and most had performed downtown earlier that same day. The students of Barnard College and Columbia University can be proud to have shown such overwhelming support for this event and should certainly try to bring it back next year.

*Charli Long is a Barnard first-year and a Bulletin staff writer.*



## Inventing the Abbotts Misses its Mark

by Stacy Cowley

A scriptwriter is, arguably, the most important person in the making of any film. Without solid material to work from, no amount of talent and devotion can turn a bad script into a good film. Such is the flaw of *Inventing the Abbotts*, despite the best efforts of the director, cast, costume designers, and cinematographers, the film never rises above its mediocre writing.

The movie takes place in the late 1950s in the small town of Haley, Illinois, a time when 'Elvis is hot, gas is cheap, and sex is imaginable,' according to the *Abbotts'* tag line. For Haley's teenagers, sex is more than just imaginable; it's the ultimate tool. For the wealthy Abbott girls, it's a way to escape the emphysema of their parents' world of privilege and propriety. For Jayce Holt (Billy Crudup), a working-class son of a single mother, it's a way to climb the social ladder. For his younger brother Doug (Joaquin Phoenix), it's simply the stuff of his fantasies.

From a freak accident to an adulterous affair to a young boy's infatuation with the worlds of the Abbotts and the Holts, seem fated to keep overlapping. Serially seducing the Abbott sisters, Jayce relentlessly pursues the security of the upper-class lifestyle the Abbotts represent. In the midst of such confusion, Doug finds himself falling in love with his longtime

friend Pam (Liv Ullmann), the youngest Abbott daughter, further entangling the two families.

The top-notch cast of *Inventing the Abbotts* does its best to turn flatly written characters into interesting people. Kathy Baker, a three-time Emmy winner, provides a marvelously stable presence as the

mother, looking at a screen and not through a window.

However, the movie's flat and uninspired writing ultimately undoes it. Literary fans beware: *Inventing the Abbotts* the movie bears little resemblance to the Sue Miller short story that inspired it. It's a shame Miller's beautifully nuanced story has far more freshness than Ken Hixon's cliché-laden script. Nothing horrendous glares from the script, but neither does anything even vaguely original ever, nicely cinematic moment from every story you've ever heard about being a teenager in the 1950s turns up. In one scene, Doug shows up at Pam's house one evening when her parents are out. She hesitantly invites him in; they awkwardly kiss on the couch; her parents return home early and he escapes by climbing out a window and down a tree.



Liv Ullmann and Joaquin Phoenix present a picture of 1950s to 1

Holt boy's mother Helen. Few actresses can play everyday saints with such grace. Phoenix and Crudup have a sibling-like chemistry together and play off one another naturally. The only false note in the ensemble is Ullmann, who apparently can portray only two models: saintly and whiny.

Director Pat O'Connor (*Cheerleaders*) paid attention to more than just the acting, as the film's high-quality cinematography and costumes demonstrate. The vivid shots of Haley in spring, full of color and lush green foliage, make it hard to remember

this pleasant, nicely executed scene is like so many others, disappointingly predictable.

Like the events of their lives, the characters never evolve beyond the expected. Early in the movie, Pam explains the Abbott daughters to Doug: Alice is the good one, Eleanor is the bad one, and I'm the one who gets off the hook. Two hours later, the movie has added nothing to that description.

Stacy Cowley is a Barnard first-year and the Bulletin's Features Editor.





# is there life after death

by Miriam Elder

Since two of gangsta rap's biggest stars have been shot to death in the last six months, it is unavoidable that questions about the violent content of that genre of music and the violent lifestyle of its artists have come into the spotlight.

**Biggie Smalls** (born Christopher Wallace and popularly known as Notorious B.I.G.) is the most recent casualty in the world of gangsta rap. Shot early Sunday morning on March 9, after leaving a party hosted by *Vibe Magazine* celebrating the 11th Annual Soul Train Awards, his death came just six months after the violent death of another of rap's biggest stars, Tupac Shakur, who was killed in September of 1996. Both rappers glorified their violent lifestyles in their music, singing often about the drugs, death, and gunplay that constituted their lives. For example, Smalls never hid that he was a big-time crack dealer in the Bedford-Stuyvesant section of Brooklyn.

The media, some rappers, and many within the music industry have attributed the deaths of Shakur and Smalls to the notorious East Coast/West Coast rivalry that exists among rappers. Shakur was a West Coast rapper, on the **Death Row** Label. Smalls was often called "The King of the East Coast," and

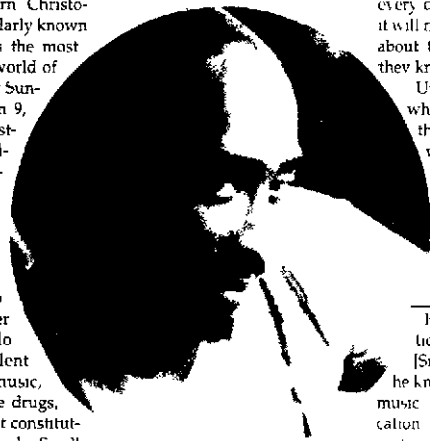
recorded with **Bad Boy Entertainment**. Yet, whether the deaths are a result of the rivalry or not, the outbreak of violence within the rap community is something that can no longer be tolerated.

Many critics blame the violent content of rap lyrics and the hostile attitude that rap artists portray for

call to every one. Instead of saying that Smalls's death proves the impact of gangsta rap on people's lives, shouldn't one question why gangsta rap glorifies violence in the first place? Most rap artists grew up on the streets. They do not sing about the drugs, death and violence that they deal with in their every day lives because they think it will make them money, they sing about them because that is what they know.

Unlike Turker, there are some who have chosen not to blame the music, but to instead ask why there are musicians and an audience that is forced to grow up in a violent atmosphere. In the same *New York Times* article mentioned above, Hilary Rosen, President and Chief Operating Officer of the Recording Industry Association of America, commented [Smalls] rapped about the life he knew. It's not the fault of the music. The issues of poverty, education and hopelessness are the root causes of violence that we need to scrutinize.

Michael Greene, President of the National Academy of Recording Arts and Sciences (the institution that hosts the Grammys) agrees with Rosen. While it's easy to generalize and demonize the lyrical extremes of rap music, we need to realize that a great deal of this music reflects very real social ills—from violence to drugs to racism—that will not go away by censoring



the violence that exists within the rap community. Chairwoman of the National Political Congress of Black Women and an outspoken opponent of gangsta rap, C. DeLores Tucker said in a recent *New York Times* article: "The death of Notorious B.I.G. is a tragic reminder of the real impact of gangsta rap on our lives. We hope his death will serve as a wake up



# in the world of rap?

the music or pretending these conditions don't exist

Small's was one of the most popular rap stars, and his upcoming album, *Life After Death: Til Death Do Us Part* is due to be released March 26. It will doubtlessly sell millions of copies (Shakur's posthumously released album debuted in Billboard's Top Ten). Small's fans admire him and love his music for the same reasons his critics consider him and his lyrics dangerous: singing openly about his career as a crack dealer and the violence with which he lived, his music had a note of authenticity. His music mirrored his hard and fast life.

Despite the buzz and fear surrounding gangsta rap, some figures in the rap world maintain that everything is being taken a bit too far. On a recent radio show, host Howard Stern invited a group of rappers to debate whether violence within the rap community and the infamous East/West rivalry are the causes of the deaths of Shakur and Small's. Stern's question about the rivalry was met with a unanimous no, with the rappers attesting that the rivalry was a media invention. Rapper Chuck D of Public Enemy said, "The black community is not in control of its realities: education, economics, enforcement and environment—therefore thinning and blurring the

line between fantasy and reality. Corporations with no black community accountability, eventually benefit financially from creating and projecting images in a world where not only does art imitate life, life imitates art." Old school rapper Mele-Mel said that the image of

art does not have as large a market as it once did. Has the sensationalism of the genre that the media invented lost its power? Sales of rap rose 22 percent from 1995 to 1996. Yet this is largely due to more "feel good" rap acts such as the Fugees. Gangsta superstar Snoop Doggy Dogg's 1997 album *The Doggyfather* sold two million copies compared to the four million selling *Doggystyle*, released in 1993.

Art, in fact, imitates life, not vice versa. Rap music and its stars do not invent violence; they represent its existence in their lives and in the lives of their listeners. Instead of focusing on the violent content of rap music, perhaps it would be more pertinent to focus on the causes of the violent nature of the music and the "social ills" as Greenie put it, which cause rap artists to create such music and cause rap listeners to listen to it. Before attacking gangsta rap, critics should look at the reason why many people think they have to turn to drugs and/or be violent and why people are forced to live in such an environment. If these issues are not addressed, then the only question we will have to ask is—who will be the next to die?

Miriam Elder is a *Barnard* first-year and the *Bulletin* Music Co-Editor.



gangsta rappers is perpetuated by the record industry. Controversy equals sales. There are harsh realities, he said, "but that's not all that's out there. You go to record companies if you're not making gangsta rap records, you're not getting signed because that's what's hot."

Figures show that gangsta rap



# MUSIC CALENDAR

for the week of  
4/2-4/9

## Rock

Wednesday, April 2

Swimmer The Divers (Mercury Lounge)

Surfing Moses Inspectors (Wetlands)

Nerf Herder Bloodhound Gang (Tramps)

Thursday, April 3

Home, Windsor for the Derby,

Bedhead (Knitting Factory)

Los Strathackets (Mercury Lounge)

Yoko One & IMA Cibo Matto (Tramps)

Red Red Meat Lily's (Brownies)

Friday, April 4

Lotion (Mercury Lounge)

Insteps Toasters (Wetlands)

Barkmarket, Candy Machine (Brownies)

Saturday, April 5

From Good Homes Mr Henry (Irving Plaza)

Pristeens Waldos (Continental)

Madder Rose (Mercury Lounge)

Weston (Wetlands)

Milo Z (Tramps)

Sunday, April 6

Galaxy Girl John Carey (Mercury Lounge)

Monday, April 7

Squirrels Nul Zippers Cigar Store

Indians (Irving Plaza)

Audrey Bung (Brownies)

## COLUMBIA MUSIC PRESENTS... ...SOME PRETTY GOOD STUFF

by Kat Schiff

On Thursday, March 6, Columbia students traveled downtown to 9 Canal Jones where four Columbia bands were playing at Acme Underground. The diverse line up of musicians was a perfect example of the wide ranging talent promoted by the campus group Columbia Music Presents.

The evening began with the intriguingly chaotic sounds of the **Freight Elevator Quartet**. The group wove a tense matrix of moans, screeches, mumbles and echoes, underscored by elusive beats. If their music were a painting it would depict a futuristic underwater landscape.

The next band, **Closer**, was

greeted by an enthusiastic audience. This group intertwined intense rock instruments with their singer's light, floating voice. The effect was a mellow, fun pop sound supported by a strong undercurrent of guitar noise. While the instrumentalists did some interesting and exciting things, the singer's performance lacked energy.

**Farina**, the third band to play, put on a loud and dynamic performance. The powerful sounds of guitar, bass, drums, and voice were happily guided with the charismatic performance of one band member who sang, danced, played lap guitar, and wielded a toy gun.

**Project Nim**, the final of the evening, serenade the crowd



The Freight Elevator Quartet—Stephen Krueger, Richard Yarn, Paul Taylor, and Tom Dull—performing at Acme Underground.





with their professional pop sound. The drummer and keyboardist were particularly impressive, but the entire band seemed vibrant and happy to be onstage. The singer's voice was commanding and strong, especially when the band performed Janis Joplin's hit, "Me and Bobby McGee."

The show was organized by Columbia Music Presents, a student organization that works to promote musical talent in the Columbia community. Currently run by Seth Unger (CC '97), the organization began last year. Unger says that he looked around and there was nothing on campus to encourage bands to book shows, either on campus or elsewhere in the city. Columbia Music Presents currently serves between 20 and 30 different bands and musicians by coordinating shows. On February 27, they co-sponsored a sold-out show with WBAR at the Faculty House.

Unger says that almost anyone who has a good attitude towards music is eligible for his organization; Columbia Music Presents showcases a wide range of musical styles. Unger judges bands and musicians based on three criteria: musical dedication, musical quality, and mass appeal. All the bands must meet at least two of these criteria, but Unger believes that most of the musicians his organization supports meet all three. Another requirement is that the musicians cannot be already funded by the University, as campus a cappella groups are.

The organization itself

receives funding from Columbia's student activities office. Unger wishes that this kind of student musical talent would be more supported by the school; he believes that the music department should run such an organization, since putting together shows requires much time-consuming work.

Columbia Music Presents succeeds not only in providing the Columbia community with diverse, quality music; it also provides musicians with opportunities and possibilities that would otherwise be much harder to come by. Because of their performances on March 6, both Project Nim and the Freight Elevator Quartet were invited to play other shows at Acme Underground. You can check out Project Nim on Thursday, April 17.

Also coming soon is a compilation CD by Columbia Music Presents, set for release in the first or second week of April. About 11 Columbia bands contributed songs for the non-profit venture. Unger had hoped that bands could make original studio recordings for the album, but because of lack of funding they were forced to donate previously recorded tracks.

On Sunday April 20, Columbia Music Presents will hold a music festival on the Low library steps, showcasing seven or eight bands. Judging by the diverse and interesting talent that this organization promotes, it promises to be an exciting event.

*Kat Schiff is a Barnard first-year.*

## Jazz/Blues

Wednesday, April 2  
Benny Golson Quarter (Sweet Basil)  
Roxy Perry (Chicago Blues)  
Chick Corea (Blue Note)

Thursday, April 3  
Paul Mark & the Van Dorens  
(Chicago Blues)  
Holy Slater (Blue Note)

Friday, April 4  
Luther Johnson (Chicago Blues)  
Roy Hargrove Sextet  
(Village Vanguard)

Saturday, April 5  
Buddy Miles (Chicago Blues)  
David Liebman, Joachim Kühn  
(Visiones)

Tuesday, April 8  
Elvin Jones (Blue Note)

## Classical

Wednesday, April 2  
Faust (Metropolitan Opera House)  
Don Giovanni (NYS Theater)

Thursday, April 3  
Aida (Metropolitan Opera House)  
Turandot (NYS Theater)  
New York Philharmonic  
(Avery Fisher Hall)

Friday, April 4  
Madame Butterfly  
(Metropolitan Opera House)  
Carmina Burana (NYS Theater)

Saturday, April 5  
Eugene Onegin  
(Metropolitan Opera House)



## Want to be a part of History?

Application for the 1997-1998

*Bulletin* editorial board included in THIS ISSUE!

Layout, editing, and management positions are available. Stop by the office or call 854-2149 for more information.

A-k not what the *Bulletin* can do for you, but what you can do for the *Bulletin*.

### Top 10 reasons to join the *Bulletin* staff

- #1 You will never spend a weekend alone.
- #2 Access to McIntosh twenty-four hours a day.
- #3 Virus-free power mice (that force baby).
- #4 You will always have a reason to procrastinate.
- #5 Free pizza.
- #6 You can learn what Java really does in bed.
- #7 Your name here, in print, every week.
- #8 Everlasting time.
- #9 Fill up some space on your resume.
- #10 Meet the little people who live in the bowing alley.

Grab a pen and turn to page 23...

# Well Woman

Dear Well-Woman

What does an orgasm feel like? How do I

know if I came or not?

Sincerely,  
Unsure

Dear Unsure

Although physiologically, all orgasms are marked by involuntary rhythmic contractions of the uterus, vagina and clitoris, the subjective experience of an orgasm varies widely among women and can feel different with different partners or in different situations. An orgasm can be mild and peaceful, sensual and euphoric or intense and exhilarating (or all of the above). It may feel very different when you masturbate than when you have sex with another person.

Furthermore, it can feel different with a finger, penis, dildo or vibrator in your vagina. Generally, enough stimulation of or around the clitoris and (for some

women) pressure on the cervix or other areas can lead to an orgasm. It is helpful to explore and experiment with your own body either through masturbating or with your partner, in order to discover what you find most pleasurable and arousing.

Because women experience such a wide range of pleasurable feelings and responses when having an orgasm, it would be difficult and limiting to define a set of criteria for a "real" orgasm. It is important that having an orgasm does not become the main focus of sexual activity—in the end, it is whether feels good and what makes you feel more alive and connected with yourself and your partner that counts.

Sincerely,  
Well-Woman

... I've been interested in learning more about orgasms, sex and the pleasurable activities with a vibrator and other students. The "Well Woman" program is a great resource. I'll be in the Well Woman Tuesdays at 10:00 am in Room 1000.

# Misery in Italy

by Sara Avant Stover

She celebrated Mardi Gras in Venice and traveled through Spain with her boyfriend over Spring Break. Next weekend she's going to Paris. Last weekend she tromped through Geneva with friends. But last Sunday she called my mother crying, homesick and depressed.

My older sister Shaw has never fared well when away from home. She used to cry and mope around the house for days when my mother would leave to spend the summer months in Michigan, while Shaw chose to stay home to work and socialize with friends.

When she left for Colgate University in upstate New York, she called Mom every day—sometimes crying, sometimes complaining, sometimes just looking for someone to talk to.

This past January she left to spend the Spring semester of her junior year in Florence, Italy. She would fly to San Francisco with her boyfriend Kent and help him get settled into a new home and job. From San Francisco, Shaw would leave for Italy.

The first week in January, Mom and I drove Shaw to La Guardia airport. All her belongings were packed snugly into her new hunter green Samsonite luggage, which had been a Christmas gift from Mom—a big treat within a family that usually drags beat-up duffel bags through the airport terminals. Instead of grunting and pulling an oversized canvas sack, she glided through the terminal, waving her ticket in her hand and pulling her sleek new luggage behind her. On her body hung a navy trench coat that seemed destined to sweep the cobble streets of Florence as she waltzed with handsome Italian men under the moonlight. But Shaw wasn't smiling. In fact, in all the times we spoke of Italy, I never once saw her crack even the slightest grin.

At the airport, we arrived at the security conveyor belt—the point of no return. Shaw, my mother, and I dropped our hands from our pockets, shifted our gazes from the linoleum floor to one another, and bit our lips. Neon lights from pretzel stands and clicking footsteps buzzed around me. Into my hand, Shaw

placed a folded piece of white paper, her neat cursive spelling *Rara* on the front. A tear rolled down her cheek as she leaned over and wrapped her arms around my neck.

I wish I could take you with me, she whispered between muffled sobs. You deserve to come with me, too.

Shaw always cried at farewells and in empty movie theaters at the end of tearjerking films. I always just turned away and kept walking, sometimes using my hand to quickly wipe away a tear. Yet when Shaw buried her head into my neck, tears started to spill from my eyes. My hand squeezed hers.

Just make sure that you write me. I managed to smile, and tell me all about the food. Also, you better keep your eye out for a pair of those leather pants I've been dreaming about.

She smiled and turned to Mom. I walked away and haven't seen her since.

I've received a couple of letters and a postcard. She has access to e-mail, so every week I find a rushed yet informative letter from her as I sit down eagerly in front of the computer screen in the library. She still has not mentioned the food or my ideal pair of black leather pants. She does mention her weekend excursions, the fights that she's having with her other Colgate friends who are on the trip, and her concern for my life and for the things that are going on in our family. Mom talks to her on the telephone every Sunday at four, and usually Shaw's upset about something.

I wish I could snap her out of it. I wish I could just shake her and scream, "Relax and enjoy life right now! Who knows when you'll ever be able to go back to Italy!" My letters and rushed e-mails give her scattered bits of encouragement, but we're so different from one another that I don't think she can take my advice to heart. I'm a lot more selfish than Shaw.

For me, a trip to Italy would mean a chance to get away from the life that I'm so used to living, and a chance to learn something new about myself. For Shaw, it's a break from a harsh winter in Hamilton, New York, and a time of tremendous agony when all the years for it are for her family and her boyfriend to join her.

As I sit typing at my computer screen on a dreary March afternoon, it's hard for me not to resent

# Cruel and Unusual Punishment

by Miriam Brodersen

"Why do we kill people who kill people to show that killing people is wrong?"

—Marvin Gaye

No one has said it better than Marvin Gaye. The simple words of the great songwriter clearly point to the hypocrisy of a system which punishes people according to a barbaric eye-for-an-eye philosophy. The argument is often made that people who commit murder do not deserve to live. Whatever your opinion on this basic moral dilemma, it remains to be determined whether the government has the right to decide if someone lives or dies. It seems paradoxical to me that the American public reportedly has a great distrust of federal government, yet they trust that same government to make a decision regarding the taking of someone's life.

Everyone knows government officials make mistakes, so it is naive for us to expect the justice system to be immune from error. The recently published book *In Spite of Innocence* shows that there have been 416 documented cases of innocent persons who were convicted and given a death sentence in the U.S. during this century. In many of these cases, legal appeals revealed the prisoner's innocence and he or she was released before the execution date, but today the chances of that happening are slim. The Counter-Terrorism Act, recently signed by President Clinton, severely limits prisoners' right to appeal their case, making executions more common and the potential for error much greater.

Going against the trend that has caused all other Western industrialized countries to abolish capital punishment, the U.S. has in recent years stepped up the rate of executions. There are currently over 3,000 inmates on Death Row, four times the number in 1980. These prisoners have nothing in their future but death, whether it come by the electric chair, lethal injection, or, in several states today, the infamous noose. The crimes for which they have been convicted could be any from a list of 59 warranting

the death penalty since Clinton signed the Anti-Crime Bill last year. Many of these prisoners are Black or Latino, and the overwhelming majority are poor. In fact, over 90% of Death Row inmates cannot afford to hire a lawyer to represent them and are forced to use grossly underpaid court-appointed attorneys, who generally lose money if they do an adequate job. In the words of one Death Row inmate, "Capital punishment: those without the capital get the punishment."

The basic argument of death penalty supporters is that it deters crime, but this has been proven to be false. Take Texas, which has one of the highest violence rates in this country. Since Texas reinstated the death penalty in 1982 until 1991, when it became the national leader in number of executions, Texas's violent crime rate grew by 46%. Meanwhile, the national crime rate rose only 5%. As this statistic shows, the death penalty does not deter crime and often has the opposite effect, actually increasing the amount of violent crime.

The problem with the issue of capital punishment is separating fact from emotions. Many people are so horrified by the extreme violence of this country that they think retaliation is the only solution, and they ignore the many statistics that point to the inefficacy of this system of justice. They support the policy of "getting tough on crime" without stopping to consider its implications. Prisons are being built at a furious pace and sentences are getting stiffer, while prison libraries and rehabilitation programs are being rapidly cut.

Perhaps more people should look at the issue from the standpoint of parenting. Any good parent knows that merely punishing a child without warning or explanation will not change her behavior. Giving people "one strike and you're out" offers prisoners no chance to change their lives and often condemns them to be criminals for life. Unless we look to change the root causes of crime like poverty and oppression, as well as factors like America's relative lack of gun control, the U.S. will continue to

*continued on page 22*



All Grown Up

# Cinema Paradise—Reality Bites

by Taryn Roeder

It probably wasn't so smart to have spent the past four nights scantily clad, with the window open, in bed with a boy who was getting over a bad cold. Because now *I'm* sick, and it's *his* fault. But it was vacation, I keep telling myself, and he made me omelets with cheddar cheese, peppers and chili powder in them, and it was definitely fun while it lasted.

Besides, this cold isn't so horrendous, really. And it was worth it—this itchy throat, the lightheadedness and the congestion—because I spent five glorious days in the city with my boy. We took cabs. Learning back and cruising up the West Side Highway is one of my favorite ways to spend money in New York. I can't relate to people who don't appreciate cabs; a long ride can be a thoroughly luxurious event. We went to the Bronx Zoo, to the Met, to the movies, to concerts, and we went roller-blading in the park. I felt as though I was in one of those disgustingly happy montage sequences in romantic comedies where the film's theme song plays and the lead couple is shown having a picnic, then laughing together (for no apparent reason) in some random place like on a country bridge, then clutching hands at the symphony, etc. The couple wears different clothes at each of the events and the audience is supposed to glean from this how in love they are.

Of course, in movies, these montages preclude the couple's conflict. "I can't believe you only started dating me so you could get American citizenship!" he screams at her, or else she shouts "What do you mean you asked me out to win a bet?" Like this inevitable cinematic struggle, so too did the end of Spring Break force me to admit to that my own "honeymoon period" is definitely over. After seven months of being violently, obsessively in love, it has simmered into something more... comfortable. People told me this would happen, but I refused to believe that the state of constant elation would not last (After all, it's only my first time in love. Previous to this relationship my response to "I love you" was always, "Lmm, and I think you're a great guy!")

A friend once told me that when you're in love, the person you're in love with is the biggest thing in your life. However, over time the love becomes internalized, and

you have room in your life for other things. This is true. I can now do my homework, keep my grades up, look for jobs and exercise. (I know. You all must think that I was a pathetic love-sick fool until now. I'll admit it. I was! I was! But it was so much fun.) Still, I can't help being sad that those days of unabashed lust are over. John and I used to spend the weekends in bed like we were trying to break some kind of record. Now, all illusions of perfection have been terminated. He used to woo me with poems and letters; now he says romantic things to me like, "Taryn, if I had to choose between sleeping in a huge, soft, warm bed for 12 hours by myself, or sleeping with you in your tiny bed in New York while you threw the covers off, and kicked me all night long, and snored really loud, I'd probably pick sleeping with you, even if it meant I'd have to get up at 6am to get the train back to Princeton."

"Probably?"

"Well, unless I was really, really tired."

Back in the day, he would have slept soundly next to me even if there were an earthquake underneath Morningside Heights. And I suppose for my part I wouldn't have blamed him for getting me sick. I would have instead attributed my sneeziness to something like spring allergies. In fact, my mother told me on the phone that I probably have hay fever. She might be right—my eyes are red, puffy, and watery. A friend of mine gave an opera recital tonight and all through the song cycles, strangers in the audience kept offering me tissues and asking me if I was all right. I was happy to have the tissues, and my friend sang quite nicely, but I had to set the people straight.

"I'm not moved, I'm just allergic!" I whispered loudly.

ooooo

When I got home, I called John and decided to set him straight.

"Were you kidding before when you said you'd rather sleep alone?" I asked him.

"Of course I was sweetheart," he said. "I like it when you kick me."

Who says the honeymoon period has to end? I'm going to recover those days of reckless lust if it kills me.

Taryn Roeder is a Barnard senior and a *Bulletin* columnist.



# Roses are Roses

*continued from page 8*

exposure to lesbian couples drag queens and butch lesbians of 1930s Europe. These pictures become an interesting piece of history since gay rights have only come to the forefront of mainstream society during the last thirty years.

The pictures in this exhibit lead us to question what it means to be a woman or a man. They show that traditional rigid ideas about gender really do not mean anything. Anyone can adopt a woman's voice, walk, and look, but that does not make that person a woman. There is more to identity than just the physical. People can express being a woman or a man in so many different ways, we need to recognize more than just two sexes and two roles for those sexes. This culture accentuates the differences between male and female. This exhibit will hopefully widen people's conception of gender identity.

The Guggenheim is located on 1071 Fifth Avenue, at 88th Street. It is open Sunday through Wednesday from 10-6pm and Friday and Saturday from 10-8pm. The admission for students with ID is \$5 and on Friday nights from 6-8pm you may pay what you wish. Also on view until June 1 is *A Century of Sculpture: the Nasher Collection*.

*Betsy Crowell is a Barnard sophomore.*

In the March 5 issue the *Bulletin* accidentally printed in advertisement for the Barnard/Columbia Rape Crisis center that carried an incorrect address. The *Bulletin* regrets the mistake.

The Barnard/Columbia  
Rape Crisis/Anti-Violence Support Center  
is located in 123 Brooks Hall in the Barnard Quad.

Peer counseling services are available  
7 days a week, 7-11pm. Call 4-HELP.  
The Advocacy Line is open 24 hours a day,  
7 days a week. Call 4-WALK.

# Misery

*continued from page 19*

Shaw for being unappreciative and unaware of her amazing surroundings right now. She's traveling to all the places that I've only dreamed of going to. But it's also hard for me not to miss being able to pick up the phone to call Shaw whenever I'm having a bad day or when I just need someone to talk to. It's hard for me to resent her just for putting her family at the center of her world rather than her academic life or her other worldly experiences.

Maybe she's not waltzing through the streets with dark haired Italians or savoring those white truffles that I've heard so much about. Maybe she's not scouting out the luxurious leather goods for which Italy is so famous. Then again, maybe she's learning, all of those tasks for me.

*Sara Stover is a Barnard sophomore and a Bulletin columnist.*

# death penalty

*continued from page 20*

have the highest violent crime rate in the Western world. Unless we start thinking logically and examining the unfairness and brutality of the system of capital punishment, the rapid rate of executions in this country will continue to rise, punishing those who are most powerless in society.

*Miriam Broderson is a Barnard sophomore.*

Upcoming Events: April 7 Rev. Jesse Jackson and Christopher Hitchens on Nation debate Stephen Markman (Reagan's Assistant Attorney General) and Hadley Turner of the *National Review* at Town Hall, 123 W. 43 Street at 8pm. Tickets are \$10. For more info call 242-8400 ext. 228. April 9 Professional photographer and NYU professor Mark Jankinson will come to Columbia to talk about and show slides from his series on Death Row inmates. 516 Hamilton Hall, 8pm.

# BARNARD BULLETIN 1997-1998

## EDITORIAL BOARD APPLICATION

**Please note:** Candidates will be chosen on the basis of the application, a writing sample, and an interview.

### Important Dates:

Wednesday 4/2: Applications are available in the *Bulletin* office. Feel free to make an appointment with Diana to learn more about the positions, or stop by during the Tuesday night editorial meeting— 6:30pm in the office—to speak with the current board.

Monday 4/7: Mandatory informational meeting for applicants in the office at 7pm. If you cannot make this meeting, you must contact Diana and sign up for an interview.

Monday 4/14: Deadline for submitting an application.

Thursday 4/17: Final elections for editorial board. Applicants will be contacted.

Monday 4/21: Mandatory meeting for selected applicants at 7pm in the office.

Writing for the *Bulletin* is considered the first step in becoming involved in the editorial board. If you have not written, it is highly recommended that you speak with a section editor about publishing an article before you decide to be on the editorial board. Most importantly, however, a good candidate will take the initiative of stopping by the office and talking with the current board. We are seeking dedicated women who could put passion and enthusiasm into the newspaper. We look forward to hearing from you soon. Feel free to contact Diana at the office (854-2119) or at home (665-8192).

Thanks, the *Barnard Bulletin*.

### How To Submit Your Application:

- Answer the questions on the back of this sheet
- Attach a sample writing piece (if you have not previously written for the *Bulletin*)
- Attach a letter explain why you are applying for the position and what you like best about the *Bulletin*. Be creative, be honest.
- Drop your application off in the Bulletin Office, 128 Lower Level MacIntosh

*Please write legibly or type;  
feel free to use another sheet of paper*

**Name:**

**Class:**

**Position(s) for which you are applying:**

**Phone #:** . **Box#:**

Please answer the following questions completely

**Part I**

1 Have you ever written for the *Bulletin*? If so, for what section did you write, how often did you submit articles, and for what issues?

2 What experiences have you had working for a newspaper or other publications in the past? (Submit resume, if available)

3 What knowledge of computers do you have? Are you familiar with QuarkXpress?

**Part II**

1 What other extra-curricular activities are you involved in, and approximately how much time do you devote to each of these every week?

2 How much time do you anticipate devoting to the *Bulletin* if you are selected as an editor?

3 What would some of your goals be if you were in an editorial position? How would you go about accomplishing these?

4 What role do you think the *Bulletin* should have on campus?

5 What suggestions do you have for improving the *Bulletin*?



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