

Barnard

Bulletin

22 October 1997 Issue 6



Cover story:

Julius Held
Lecture Hall
Dedication

Inside:

Exclusive
Interview:
Kelley Deal

Latino Heritage
Month Explored

Improve at the
Freestyle
Repertory
Theatre

Can't we all just get along? Apparently, not in New York...

Life in New York is fast paced and intense. But we as Columbia University students have the privilege of witnessing a unique form of its intensity: opinionated fanaticism. Be it a religious, political, or social cause in the neighborhood, strong beliefs just don't cut it. Apparently, a true supporter is always just as vocal as he or she is informed—and often even more former than the latter. Activism is never enough—nowadays the purpose seems to be to push people to the breaking point.

Take the most recent student confrontation, for example: the College Republicans decided to commemorate Columbus' birthday with a barbecue, which offended the International Socialist Organization (ISO). The ISO heckled and harassed the partygoers until Campus Security stepped in and broke up the party. End of story. Except for the current uproar over free speech and students' rights.

The Columbus Day confrontation is a prime example of the fanaticism that pervades this campus. Neither group felt that simple political expression was adequate, so both resorted to taunting and harassment. The College Republicans have every right to celebrate Columbus Day if they desire, but to do so in full view of people mourning what they consider to be the anniversary of genocide in the Americas is blatantly obnoxious. Likewise, the ISO is entitled to find Columbus Day offensive, but to protest

those who disagree with their opinion is ludicrous, particularly when the issue is a holiday with virtually no effect on today's society. When did a difference of political opinion become grounds for a political protest? When did political movements decide it is more effective to offend than to inform?

This trend initially appears only ridiculous, but in reality it profoundly affects this campus. Groups like the ISO and the College Republicans are no able exceptions to the general apathy that characterizes this student body. Although students may have strong beliefs, aside from the most vocal groups, they do not express them because they fear being associated with the zealots of a particular movement. As many women have been afraid to call themselves feminists because of the political implications they believe lie behind the term, students here are afraid to call themselves anything. The students here may be secure in their identities and political beliefs, but many are keeping it quiet.

New York may be a place where you make it big or you don't make it at all, but the rest of the world does not operate by these standards. The purpose of political activism is to inform, educate, and instill change, but not to injure or offend. Perhaps fanaticism does have its place, and perhaps that place is none other than our beloved New York City. Outside of the five boroughs, however, it doesn't go over very well.

Letter to the EDITOR

To the Editor:

On Thursday, October 9th, I was riding in the elevator in Barnard Hall when I experienced what I perceived to be a violation of my rights as a student at Barnard.

In the elevator were two maintenance workers who I had removed a student flyer from a bulletin board and were making comments about its content. They joked and chided about all of the lesbians at Barnard and how they would like to see that. The flyer to which they were referring promoted the nationwide annual event of Coming Out Day.

This behavior cannot be tolerated anywhere, especially on the Barnard campus. These four blocks should be a safe haven for women

and the decisions that they make.

The implication of the comments that these men made goes beyond homophobia; it allows for the objectification of women. The insensitivity of the men in the elevator must be dealt with. For the benefit of the college and its survival as a unique, protective environment, Barnard must continue to hold all of its employees to the highest standard.

When we step outside of the gates we may not know what to expect, however, when we are on campus, we must feel surrounded by allies.

Sincerely,

Arlene L. Washburn (BC '88)

Barnard Bulletin

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Cover photo of Lou Reed and Leona Anderson by Melissa Carlson

Barnard Events Calendar...October 22-29

Saturday October 25

- A Jewish Anthem 4:00pm October 21 November 14 (closed November 3-4) In Celebration of Women The Conservative Enrich Photos of women leaders from around the world and paintings by African artists

Monday October 27

- The Dag Hammarskjöld Lounge, sixth floor 148 8pm Leonard Hastings Schiff Memorial Lecture Series "Policy's Purpose" part of Desolation and Enlightenment Political Knowledge after the

Hokousai Tokaidogamism and Total War Lecture by

Ruggles Professor of Political Science and History Ira Kalmanison

Development in memory of Julia Howe Ward 1987-1989 daughter of Holly Hughes and Robert Ward, lecture by Harold Koplowicz M.D. Professor of Clinical Psychiatry and Director of Child Study Center of New York University School of Medicine Sponsored by the Barnard College Toddler Center \$10 donation

Wednesday October 29

- 6:30pm James Room Barnard Hall "Thinking on Chassis Advancing your Career in a time of Merit Crisis Downsizing and Rapid Change"

North Tower 17th floor Sutzberger 7:30pm "Trade Secrets Running Out of Time?" Dean Ellen Kruger offers tips on time management, study skills and on avoiding procrastination. Refreshments and raffle Sponsored by First Year Focus

Tuesday October 28

- 7:30pm James Room Barnard Hall "Can Our Sibings Really Be Friends?" The Eighth Annual Lecture on Child

news briefs

New Trustees Elected to Barnard Board

Four members from New York's business and financial community have been elected to the Board of Trustees of Barnard College. Abby A. Gilmore, 67, Laird Grant, 67, Sally Hernandez Pinerio, and Laura Spole, 66, will each serve five year terms on the Board.

Gilmore is president and chief executive of Covington Industries, Inc., a fabric supplier to the home furnishing industry. She has a B.A. in history from Barnard, an M.A. from Teachers College, a J.D. from Yeshiva University. An active alumna, Gilmore served on several committees including student affairs, the President's Circle, and the Campaign for Barnard. Grant is president, chief executive officer, and chief investment officer of Rockefeller & Co., a financial services firm that manages over \$4 billion for families, endowments, and foundations. She holds a B.A. in Russian studies from Barnard and was the recipient of the Katharine Reeve Grand Prize awarded to a student whose interests are in the international aspects of a major.

Hernandez Pinerio is Of Counsel at the New York law firm of Kalkines, Arky, Zal & Bernstein, where she serves the firm's tax exempt and corporate clients involved in public finance, housing, and economic development projects. She received a B.A. in English and Spanish from Wesleyan University in 1974 and a J.D. from New York University School of Law in 1977. She holds an honorary doctorate from Marymount Manhattan College. Spole is chief investment officer and director of research at Spole, Weisman, Murray & Co., a New York based money management firm she co-founded in 1974. She received a B.A. in medieval history from Barnard and an M.A. in modern European history from Columbia University.

news briefs

Strike Results From Unsuccessful Negotiations

The United Auto Workers local 2110, which includes many of Columbia's clerical workers and support staff employees, went on strike at noon on Thursday, October 17. After six months of negotiations, Columbia University and Union were still unable to reach an agreement regarding their contract. The University has expressed interest in continuing negotiations but the Union has found them to be very uncooperative. They feel that they have made significant compromises but that the University is unwilling to discuss serious issues.

The main issue at stake is that of the merit pay system. The Union feels that this system will result in wage inequities in race and gender because it is open to so much subjectivity. The University has offered to allow the Union to help make decisions on who receives these bonuses. The Union is unwilling to accept this offer because it is unfair and divisive to the group. The University has offered a 3% pay increase that is only possible if they cut back in other areas. Three hundred clerical jobs have been cut while the number of administrators has increased. The Union asks that the University stop cutting jobs and that it not implement the merit pay system.

As of 10/18, no agreement had been reached. The University forwarded out a message accusing the Union of walking out in the middle of negotiations on the night of Wednesday 10/16. The Union claims that this is false and that the University is misinforming its students.

Many classes have been moved off campus and some temporary workers have been brought in to replace those on strike.

news briefs



B E A R essentials

First-year Students First-year students must attend one of Dean Kréger's 1998 spring program planning meetings on either Monday October 27 from 12-1pm in Sulzberger Parlor or Wednesday October 29 from 5-6pm in the James Room

Sophomores Sophomores must attend one of Dean Taylor's 1998 spring program planning meetings on Thursday October 30 from 12-1pm or 5-6pm. Both meetings will be held in Lehman Auditorium 202 Altschul

Program Planning Meetings for Majors and Prospective Majors

American Studies

Thurs Nov 13 4pm

North Tower Sulzberger

Art History

Tues Nov 11, 12 2pm

Sulzberger Parlor

Asian and Middle Eastern Cultures

Please set up an appointment to see Prof McDermott or Prof. Bloom

Biology

Thurs Nov 6 12 10pm

903 Altschul

Chemistry

Fri Nov 14 12pm

Sulzberger Parlor

Classics and Ancient Studies

Thurs Nov 6 12-1pm

214 Milbank

Computer Science

Mon Nov 10 6pm

James Room

Economics

Thurs Nov 13 12-1pm

James Room

Education

Wed Nov 12 12 1pm

James Room

English

Fri Oct 31 9:30am

James Room

French

Mon Nov 10 3pm

306 Milbank

History

Thurs Nov 13 4pm

North Tower Sulzberger

Mathematics

Thurs Nov 20 5pm

604 Mathematics

Columbia Campus 117th St & Broadway

Music

Tues Nov 11 11am

319 Milbank

Philosophy

Tues Nov 11 12 1:30pm

326 Milbank

Political Science

Thurs Nov 6 12 1pm

421 Lehman

Psychology

Thurs Nov 6 12 15pm

405 Milbank

Spanish and

Latin American Cultures

Mon Nov 10 4 10pm

207 Milbank

Statistics

Wed Nov 5 10:30a n

601 Mathematics

Women's Studies

Mon Nov 17 5 15pm

101 Bernard

Goodbye. Sue!



We, at the *Bulletin*, would like to express our gratitude to Sue J. Park, our wonderful office manager, who has now moved on to bigger and better things. We wish you the best of luck in your future endeavors.



We'll miss you!

Latino Heritage Month

by *Elsa Choukroun*

Latinos have long been some of the most numerous immigrants to the United States populating neighborhoods in many states and providing another facet to this already diverse nation. In New York especially they have made their presence known. Because they come from other countries and bring with them traditions unfamiliar to other Americans, however, they have often encountered humiliating and ignorant types of discrimination. As a reaction to increasing recognition within the Latino community of a desire to educate people about their lineage, Latinos began to joyously and overtly celebrate their culture. As a result of that effort, for approximately the past ten years, the month of October on Columbia's campus has been designated by the University administration as Latino Heritage Month.

This month represents cooperation between various Barnard and Columbia student organizations to plan a month of diverse events, all of which aim to both celebrate Latino culture and educate others on campus. It is an opportunity for the community to "define how we want to be perceived and understood," explained Coordinator Alejandra Montenegro (CC '98) who also serves as President of the Columbia College Student Council.

Because a month of events requires so

much time, support, and planning, Latino Heritage Month has been co-sponsored by a huge number of student groups: the Latino Studies Program, the Columbia College Office of Student Activities, McIntosh Activities Council (McAC), the Cuban Cultural Society, the Bernard Students of Color Committee, Chicano/a Caucus, the United Students of Color Council, WKCR, the Columbia Student Solidarity Network, WBAR, Queers of Color, the Alumni Office at Columbia, Columbia Law School, and Accion Boricua. In addition, the three Greek organizations on campus that were founded with the intention of serving the Latino campus population have joined the list of sponsors: the fraternity Phi Iota Alpha, the sorority Lambda Pi Upsilon, Latinas Poderosas Unidas, and the sorority Latinas Promoviendo Comunidad, Lambda Pi Chi. These student groups have been working together since the end of the 1995-97 school year to coordinate and plan the month of events.



Study break discussion in Casa Latina about different issues affecting Latinas

Each year, the coordinators choose a theme to unify all of the events. This year's theme is *Somos Latinos*, which translates to "We are Latino." According to Public Chair

Linda Rodriguez (FC '00), the theme incorporates the idea of transcending the barriers that



Rosa Clemente on the responsibilities of blacks and Latinos on college campuses

divide the Latino community, such as the fact that its members come from so many different countries in Latin and South America. By using an inclusive phrase for the theme, the coordinators are attempting to encourage all Latin@s to unite and cooperate in the collective goal of increasing awareness of Latino culture within the non-Latino community and of emphasizing the celebration of common heritage. The month aims primarily to increase education and celebration of Latino culture in the United States, Montenegro said.

"We want to unite our community in celebration of Latino culture."

Latino Heritage Month receives significant financial support from the Columbia University

Showcases Latino Culture

administration each year. In addition to the allocations, however, the administration has proved very interested in the events, attending all events to which they have received invitations and making a strong showing at most others. Montenegro said that their presence at events has been noted not only by members of the month's coordinating committee, but by other appreciative students as well. Along with administrators, students on campus from many diverse communities not just

Latino regularly attend the month's events. Montenegro was gratified that the Latino community's efforts to educate others have succeeded in attracting so many participants.

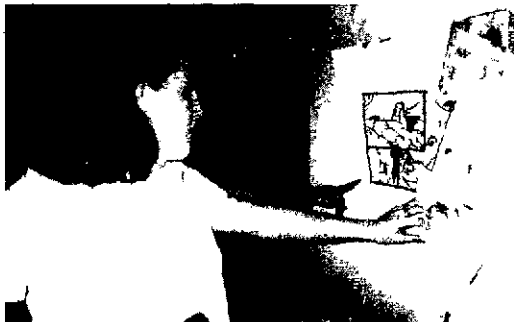
Though most of the sponsoring groups are Columbia-affiliated, the Barnard community has contributed several sponsoring groups as well, including McIntosh Activities Council, which handles many of Barnard's student activities and the Barnard Students of Color Council. One unusual feature of this year's planning has been that unlike the students who have worked together consistently, the two campus administrations have had problems regarding the coordination of scheduling. Despite the fact that the administrations have historically cooperated on providing this type of support, there was some lack of communication and misunderstanding between Barnard and Columbia this year, said Montenegro. Apparently, there are two pa-

months going on. I'm hoping to coordinate that the best we can.

This year's events reduce the out-of-

Mo to, each time, it is tailored to the specific organization's needs. Finally, Casa Latina produced an open forum discussion about Latinos on campus, which asked among other things whether Latinos are united at this school and opened the question to anyone interested.

Because Columbia is situated adjacent to Spanish Harlem and there is such a large Latino population in both the immediate neighborhood and the city as a whole, Montenegro stressed the importance of reaching out to the broader community. She has contacted alumni and organizations with which she is personally affiliated to inform them



Students peruse the art on display at *Strangefruit*, a cultural coffeehouse, held in conjunction with Latino Heritage Month.

Latino Pride Showcase, which incorporates singing, dancing, poetry readings, and short theatrical pieces. Rodriguez described it as a creative outlet for Latino-oriented talent. The participants either have to be Latino or perform Latino-related pieces.

Another performance at the event is *Strangefruit*, which is a cultural coffeehouse also including poetry readings and singing, but with the addition of an art exhibit. *Strangefruit* is run by the United Students of Color Council as a recurring event produced as a part of other events, such as Latino Heritage

of events and extend invitations to them, particularly for the larger events like the Showcase. I want to open up resources and build links between Latinos here and Latinos outside of campus, she explained. We're representative of a broader perspective [than is available just on campus] and we have to meet that responsibility.

Plans for next year's festivities are still in the preliminary stages, as this year's celebration is still going strong. The real organization will not begin until late in the spring semester, when student leaders will be chosen, a new theme will be selected, and student organizations will begin to plan functions for the fall of 1998. I hope the month has set precedents in this year, Montenegro remarked, and she expressed her hope that it keeps getting bigger and better.

Elsie Choukroun is a Barnard senior and a *J* magazine Editor-in-Chief.



A conga player at *Strangefruit*.

Julius Held Lecture Hall Dedicated



at 8:30 p.m. in the 400 Barnard Hall lecture hall and as he Julius S. Held, professor of music, presided. The lecture hall, named in his honor, is the first of its kind at Barnard. The ceremony was presided over by the newly appointed Barnard College President, Dr. J. Edgar Hoover, who was accompanied by his wife, Mrs. Hoover, and their children. The ceremony was held in the newly dedicated lecture hall, which was named in honor of Julius S. Held, a distinguished musicologist and composer. The hall is a fine example of modern architecture and is well equipped for the presentation of lectures and performances. The dedication ceremony was a significant event in the history of Barnard College and was attended by a large number of guests.

Among those who spoke at the dedication were Barnard College President J. Edgar Hoover, Peter A. Croft, the architect responsible for the construction of the new lecture hall, and several other distinguished guests. The new lecture hall is a fine example of modern architecture and is well equipped for the presentation of lectures and performances. The dedication ceremony was a significant event in the history of Barnard College and was attended by a large number of guests.

The chairman, Julius S. Held, was the son of the artist's department when I was a student at the University of California. He was a very all-around gentleman whose Central European education focused us to his education in the area of music. He was a member of the Barons' House, the first house to make a contribution to the music of the 19th century. He was a member of the German music tradition, which was driven forward by the Second World War. He was a member of the German music tradition, which was driven forward by the Second World War. He was a member of the German music tradition, which was driven forward by the Second World War.




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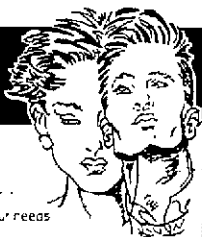
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ARTS CALENDAR

for the week of October 22

MUSEUMS

•Cooper-Hewitt National Design Museum
2 East 91 Street
Design For Life: A Centennial Celebration,
through 1/4

•Guggenheim Museum
1071 Fifth Avenue at 89 Street
Robert Rauschenberg: A Retrospective,
through 1/7

•International Center of Photography
1133 Sixth Avenue
Eye of the Beholder, through 11/13
*Soul of the Game: Images and Voices of
Street Basketball*, through 11/19

•Jewish Museum
1109 Fifth Avenue
Camille Pissarro in the Caribbean, 1850-55,
through 11/16

•Metropolitan Museum of Art
1000 Fifth Avenue
*Master Hand: Individuality and Creativity
Among Yoruba Sculptors*, through 11/23

Wardrobe, through 11/23
Picasso the Engraver, through 12/21

•Museum of Modern Art
11 West 53 Street
New Concepts in Printmaking 1 Peter Halley,
through 2/98

Franz West: Sociable Sculpture, through
11/11

*On the Edge: the Warner and Elaine
Dannheisser Collection*, through 1/20
Egon Schiele: The Leopold Collection,
Vienna through 1/4

•Whitney Museum
945 Madison Avenue
Richard Diebenkorn, through 1/11
Bob Thompson 1963-65, through 1/4

Chameleons: Improv at its Best

by Jodi Lipper

As showtime approached at the Grove Street Playhouse on Saturday night I silently prayed that the house would fill up. It would be difficult for the five-member cast to "ignite" a unique interactive relationship between the performers and the audience" if they outnumbered the measly crowd. Luckily, most of the seats were eventually taken for *Chameleons*, an improvisational comedy by the Freestyle Repertory Theatre.

At the show's start, an "artistically constipated" playwright implores the audience to help him with his latest script. He presents the audience with basic characters and the plot develops from the suggestions made. These quirky characters include Shaniqua (a sixteen-year-old Rosie Perez wannabe), Regina (a ditzy postal worker), Hal (a hippie straight out of *Dazed and Confused*), Glona (a gossip columnist who, in a fit of temporary insanity decided to move to Jersey) and Raphael (Ricky Ricardo with surglass-
Freestyle Repertory—is it a theatre or a subway stop?
es).

The audience's first task is to ask the characters questions about anything except sex. This process is fun—asking strangers about their deepest darkest secrets is always a blast—but of course, all anyone ever really wants to know about is sex. Once the playwright feels that his characters are "coalescing like old jelly" the audience is then asked to come up with a general plot for the play. The playwright then claims that he is going to write the play during intermission and stage a read-through for the second act. This read-through

relies less on the audience as a comedic source and gives the actors a chance to really show their talents.

Since the audience shapes so much of the show, their personalities are almost as crucial as those of the characters. Unfortunately, most



of the audience is fairly quiet, relying on one or two extroverts to do the dirty work. However, the cast is skilled enough to make the most of the material they are given. They manage to keep the plot fairly concise without letting it become stagnant and, most importantly, keeping it funny. The actors are extremely talented and effortlessly mutate from one character to the next, hence the name *Chameleons*. The highlight of the show comes when the most delightful member of the cast, Debora Rabbasi, simultaneously plays both. ▶ page 17

Emilio Buckett Gets A Bad Reading

by Stephanie Shestakow

The Freestyle Repertory Theatre's *Emilio Buckett's Traveling Tarot Revue* looks promising at the outset. The idea behind the piece is that members of the audience ask questions concerning their futures and receive Tarot readings as answers to them. Artistic Director Laura Livingston comments on the New York style of improvisational comedy as "our tendency to be slick, sharp, and verbal." The performance however does not embody any of these qualities.

In the first act of the play, the main character, Emilio, asks questions of several audience members and has them pull two Tarot cards from the deck. Then, the players act out scenes totally unrelated to the original questions. The skills appear rehearsed and any improvisation does not come across as clever or funny. At the end of the scene, Emilio does his best to tie the events together and act as if the audience members' questions have indeed been answered.

Besides being a performance of comedy improv that is not funny unless the audience is made up of fifteen-year-olds, as was the case in the first row of this tiny back box theatre, several of the actors laugh while delivering their lines. These are lines that might otherwise be funny. This kind of mistake is what has prompted so many to stop watching programs like *Saturday Night Live*. The performers need to remember that their job is to act or improvise the part without laughing.

It is quite a disappoinment that the company does not act out possible outcomes to audience members' questions such as "Will I ever find true love?" or "What will I be when I grow up?" This ridiculous and vain attempt to get

audience participation does not work, if you could see the audience laughing.

The second act concerns the two players dressed as The Lovers from the Tarot deck. January, the daughter of the Emperor and Empress, is promised to an evil prince who turns women into barnyard animals, played by the best actors in the show, who are conversing as a chicken, horse, and cow. The act takes place on a ranch called El Rancho by the emperor whose Italian accent, along with Buckett's sounds more like Yakov Smoloff than Marcello Mastroianni. They use incorrect grammar even though the lines sound like rehearsed lines and not random musings. For the keen listener, several quotes were lifted from *Monty Python and the Holy Grail*. A striking line that exemplifies the sophisticated humor of the play is "My mom's like a cow—she's sweet, she's kind of slow, and she gives good milk." Later in the show, one character remarks to another "You don't know what's going on, do you?" Other members of the audience might feel the same way.

The funnest aspect of the experience is the program notes on the players. One company member writes that in a former life she OD'd on Tabasco sauce. Another claims he rode horseback around the Great Pyramid of Giza—without Giza's permission. One might conclude that it would be worthwhile for the company to just give out programs or at least, modify these notes to an improv group for children. If it is not your adolescent sibling's birthday or you have not recently been hospitalized, skip *Emilio Buckett's Traveling Tarot Revue*. It runs from October 2 to November 1 on Friday nights at 8pm, Grove Street Playhouse.

Stephanie Shestakow is a Bard artist.

ARTS CALENDAR

for the week of October 22

GALLERIES

- Altshul Alum
- Barnard College
- In Celebration of Women the Olderleavers Exhibit* through 11/14
- Tony Shafranz Gallery
- 119 Wooster Street
- Michael Ray Charles, through 10/25
- Jay Gorney Modern Art
- 100 Greene Street
- Gillian Weering, through 10/25

THEATRE

- The Art of Chkamtisu
- Miller Theatre
- 10/25-8 x45036
- Chameleons
- Freestyle Repertory Theatre—Grove Street Playhouse
- 39 Grove Street
- Saturdays at 8 pm, through 11/1
- Emilio Buckett's *Traveling Tarot Revue*
- Freestyle Repertory Theatre
- Grove Street Playhouse
- 39 Grove Street
- Fridays at 8 pm, through 11/1

DANCE

- Fred Darson Dance
- Kicking Up Sand—Son of Solea por Bulenas
- The Kitchen, 512 West 19 Street
- 10/23-6 at 8pm

READINGS

- Discover night: Rilla Askew, Anne Fadiman
- Robert Girard and Robert Lennon
- Barnes and Noble at Astor Place
- 10/27 7:30-8:30pm

Kelley Deal Tells All...

by *Mnam Elder*

Kelley Deal had no musical experience before her sister **Kim Deal** (of **Pixies** fame and currently of **The Amps**) asked her to join her band **The Breeders** in 1992. After two successful albums with that band **Pod** and **Last Splash**, Kelley was arrested for heroin possession in November of 1994.

Now after spending time in a rehabilitation center to kick a twenty-year drug habit, she is back with a new band and a new album.

The **Kelley Deal 6000** began after Deal wrote a bunch of new songs while in the Hazellon Clinic in St. Paul, Minnesota. Directly after leaving the clinic, Deal and fellow rehab patient **Jesse Roff** went into the studio and the band recorded their first album *Go to the Sugar Afta* under the name **Solid State Deal**. It turned down numerous major label offers, though she insists "They weren't banging down my door or anything." Instead, Deal founded **Nice Records** and put her own

money into the making of that debut album. The album was received with critical acclaim.

Then in February of 1997, the now named **Kelley Deal 6000** went back into the studio and recorded *Boom! Boom! Boom!* in two weeks. The result is, as reviewed in last week's *Bulletin*, an eclectic and amazing album and a showcase of Deal's talent as a songwriter and

a musician.

However, she is more than an extraordinary artist; she is a friendly and down-to-earth person and a lover of the art of music. Despite a busy four-day schedule promoting *Boom! Boom! Boom!*, Deal took a few minutes to speak with the *Bulletin* about the meanings behind her songs, her history and future with **The Breeders**, **D'Arcy of Smashing Pumpkins** and **Jimmy Flemion of The Froggs** and recorded fourteen songs in four days as **The Last Hard Men**. They covered **Alice Cooper's "School's Out"** for the **Screen** soundtrack and plan to put out "at least one album." When asked how she would label **The Last Hardmen's** sound, Deal said it was *kind of like pod and meta!*

Kelley's Secrets: Things you should know about Kelley Deal

by *Anna Goldfarb*

- She plans to be a witch for Halloween
- She likes to wear her pajamas when she ventures outside of her house
- She wants her kids to be good gymnasts
- She has no political causes that she holds dear to her heart
- She finds MTV lame
- She likes cabbage rolls and turkey meatloaf
- She is a Gemini
- She likes words, puzzles, Mountain Dew, Cigarettes
- She hates mean people, bad music
- She is moonlighting in a band with **Sebastian Bach** called the **Last Hardmen**
- She covered "School's Out" by **Alice Cooper**
- Smashing Pumpkins' own D'Arcy** joined her for **Rod Stewart's "Tonight's the Night"**

Julia Deal? Kelley Child? Any way you say it, here is a 6000 recipe:

You need green beans. Put them in cold water. Put beans and water into a big pot. Add salt, pepper, and sugar (just a little). And five strips of bacon. Toss in some cut up red potatoes. Cook them in a pressure cooker until the thing starts shaking. You have dinner.

ers, **MTV**, and cabbage rolls.

The first issue Deal had to confront was that of being in a band with **Sebastian Bach**. Many ask, "Why him?" Deal responded, "We saw a picture of him and he seemed like the most uncool person on the planet. Like me." After Deal bonded through uncoolness with **Bach**, they got together with **Jimmy Chamber**

lain, **D'Arcy of Smashing Pumpkins** and **Jimmy Flemion of The Froggs** and recorded fourteen songs in four days as **The Last Hard Men**. They covered **Alice Cooper's "School's Out"** for the **Screen** soundtrack and plan to put out "at least one album." When asked how she would label **The Last Hardmen's** sound, Deal said it was *kind of like pod and meta!*

Yet when listening to the different styles that pervade *Boom! Boom! Boom!*, one is not as surprised that Deal is collaborating with the token 80s big hair rocker *Boom! Boom! Boom!* features a wide array of sounds, the most interesting one being country. Deal says, "Well, I grew up in Ohio, which is next to Kentucky. There was always country music around me. And my dad always played it when I was little. When Deal grew older, she said she listened to **Led Zepplin** and **Black Sabbath**. These days, she has little time to listen to music or be influenced by any contemporary. When asked what was in her CD player at

the moment of the interview, she said, "nothing." While on tour, Deal says she mostly listens to tapes that people give her at shows. Yet, undoubtedly to the woe of her fans, she does not plan to sign anyone to **Nice Records**. She has neither the money nor the desire. She created **Nice Records** as an outlet for **The Kelley Deal 6000**, and would even consider a major

... and More

label deal for the band. The reason she turned down the major labels when they approached her during the recording of the first album was because she saw nothing that attracted her to a major label contract at that time.

Deal seems happy with the album she and her band just put out. She speaks proudly of the songs and their subject matter. One of the oddest songs on the album is "Stripper," in which Deal takes on the persona of a young girl and sings of wanting to be a stripper. Deal says the song is dripping with sarcasm: "I was just driving around in my car and thinking about when people, girls, go to rock shows or when they see movies with Demi Moore. And I know how impressionable people are at thirteen—I remember how impressionable I was at thirteen. And I was thinking about those thirteen-year-old girls and how they're looking up at the screen and Demi Moore is stripping. The artistry is secondary. And I just thought it was kind of a shame."

Then Deal was confronted with the inevitable question one must ask after listening to this album: "There are so many love songs—is Deal in love?" For example, "When He Calls Me Kitten" is undoubtedly one of the most simply romantic songs ever written. When asked about that song, Deal, skillfully avoiding the question of love with a laugh, takes a deep and excited breath. "Oh! That's a song about this guy. And he's in bed sleeping and at night he talks to his beloved. But it's only at the end of the song that you find out that his beloved is actually dead and she slows down and quiets her voice to add emphasis: 'he's just waiting to die.' She speaks of the song almost objectively, as an outsider, fully understanding its beauty.

Deal is clearly excited about her new band and album. In an interview with *Defour*, she says, "Maybe it was just that I had the ability to focus on something long enough, and I think probably a lot of it had to do with—and I don't mean this against Kim at all—that I wasn't around her. She's just so talented and she's just generating creativity and I'll immediately go to her and do [her songs] with her instead of doing my own. So I guess to do any thing I had to do it myself."

And finally Deal answered the question that's on everybody's mind: The Kelley Deal 6000's *Boom! Boom! Boom!* comes with a sticker saying "featuring ex-Breeder Kelley Deal." Not to worry, Deal says that "ex-Breeder" is not an appropriate title. In fact, The Breeders performed this summer at a memorial for Brainiac's lead singer, where they covered a Brainiac song. Deal also said that she was just talking to Kim about what they say when people ask about the status of The Breeders. Deal says she tells people "I haven't quit and she [Kim] can't fire me because I'll tell Dad." She says that Kim says "[Kelley] just hasn't been to band practice in three years."

So for now, while The Breeders are on sabbatical, one can enjoy the genius of Kelley Deal through The Kelley Deal 6000 and The Last Hardmen. Deal has proved herself as a skilled musician with this album. The sincerity and unpretentiousness that pervade *Boom! Boom! Boom!* are a reflection of Deal's true personality. As "a rock star, as anyone you'll ever meet, she restores faith in the musician as an artist who enjoys her craft."

Minam Elder is a Barnard sophomore and the Bulletin Music Editor.

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MUSIC CALENDAR

for the week of October 22

ROCK

Wednesday 10/22

Bob Mould @ Tramps

Thursday 10/23

Kristen Hersh @ The Bottom Line

Friday 10/24

Jonathan Richman @ Knitting Factory

Gwar! Misfits! Mephistsaphales @ Roseland

Saturday 10/25

Oral Groove @ Continental

Jonathan Richman @ Knitting Factory

Dance Hall Crashers/ MixPxl/ Weston @ Tramps

The Voluptuous Horror of Karen Black @ Tramps

Jett Rose Circus @ Irving Plaza

Echo & The Bunnymen @ Roseland

Sunday 10/26

Tindersticks/ Elliott Smith @ The Supper Club

Monday 10/27

Laura Nyro Memorial Concert @ Beacon Theater

Tuesday 10/28

Tanya Donnelly @ The Supper Club

Coming Up:

11/1 Goldie @ Irving Plaza

11/19 Duran Duran @ Roseland

11/21 Sonic Youth @ Lincoln Center

11/21 G Love & Special Sauce @ Irving Plaza

The Wannadies:
"We're Not the Spice Girls"

by Catherine Wallach

The Wannadies self-titled album, their third to be internationally distributed, on Indolent Records, a division of RCA/BMG is a collection of 13 songs from their previous two international releases. Yet this is far from the usual best-of collection. It is a cohesive and charming group of simple, strong pop songs which make a perfect soundtrack for times when you want to escape the pseudo-deep pretensions of other modern music and just pop around.

The Wannadies formed in 1989 as a group of friends (Par Wiksten, Christina Bergmark, Stefan Schoenfeldt, Frederick Schoenfeldt, and Gunnar Karlsson) in northern Sweden. In 1994, after the release of their third album, *Melody Maker*, stated that "The Wannadies are the froth at the top, bright and fresh, with no bitter and-twisted aftertaste." Over the course of four records, with the fourth enjoying considerable chart success in Sweden, Germany, and the UK, The Wannadies are positioned to have a major influence on the US pop scene.

The Wannadies write songs about little things that make life worth living, according to their World Wide Web home page. This is a very befitting description, as their most appealing songs feature straightforward lyrics about happiness, love, hate, and friendship.

Wiksten, the singer and lead guitarist, has a powerful, melodic, honey-toned voice, yet it doesn't overwhelm the simple, addictive pop structure of the songs. Bergmark is not a token girl at all; she contributes considerably

with her upbeat keyboards and vocals. The band's sound is rounded out by the strong rhythmic section: Frederick Schoenfeldt's bass, Karlsson's drums, and Stefan Schoenfeldt's guitar.

While they are not yet a household name in the US, their "You and Me" song, which has a very Britpop sound and a baby-talk chorus, was featured on the *Romeo + Juliet* soundtrack. "Good Morning America" featured the band in a report on Sweden's pop music scene, comparing their sound to that of The Cardigans and of

The Pixies:

"Damn It I Said," the only song on the album without almost entirely positive lyrics, is a twist on the usual life-is-boring-how-are-you-scenario: "So long since you wrote me/ So long since I wrote you back/ I still live here/ Good things? Well it's hard to tell." Still, when delivered in an undeniably energetic way and accompanied by a toe-tapping hook, these lyrics don't bring the song down, but add a level of irony.

The last song on the album, "That's All," becomes techno-influenced at the end of its sprawling eight-and-a-half-minute, seeming to borrow heavily from the similarly structured "Rockstar" by **That Dog**.

"Might Be Stars," the first single, has the potential to be prophetic: "We spend our money on guitars/ Write songs about our broken hearts/ Chances are we might be stars and live forever/ Chances are we might be stars beloved forever." These songs are infectious and extremely entertaining. *The Wannadies* is a shimmering, light, and virtually perfect pop album.

Catherine Wallach is a *Saturday First* year

Religious and Rockin'

MUSIC CALENDAR
for the week of October 22

by Samantha Reeb Wilson

Any fan of melodic, relaxing and Beatles-like tunes will love **Jars of Clay's** new album *Much Afraid*. Jars of Clay made its debut in 1995 with a self-titled album. The band is commonly known for their smash single "Flood" which received huge amounts of airplay. Jars of Clay is back at work and ready to rock the music scene again.

A few years ago Jars of Clay was a college band that had an amazing stroke of luck. In 1993 the band members, **Dan Haseltine**, **Stephen Mason**, **Matt Odmark** and **Charlie Lowell** thought it might be fun to enter one of their student recordings into a nationwide battle-of-the-bands talent search. They made it into the finals in Nashville and won first prize. Since that moment the four men's destiny changed, as various record labels made the phone on their dorm floor ring off the hook. After two years of college Haseltine, Mason, Odmark and Lowell moved to Nashville and tried to make their dreams come true. The band has come pretty close since it signed with Silvertone/Essential Records in 1994. Jars of Clay already has a platinum debut album under its belt and it faces high expectation for this new album.

Much Afraid has surpassed those expectations. The mellow and heartfelt lyrics throughout the album overwhelm the listener. Jars of Clay is known for its enlightened lyrics that actually mean something. The first song on the CD, "Overjoyed" has a melody so sweet and light that it pleases ears that have been abused by loud blasting bass for too long. The acoustic guitar in the beginning sets a pleasant tone for the song. Even after the edgier bass guitar

blends in with the lighter riffs the sound remains unique and pleasing. The harder bottom line energizes the lyrics sung by Haseltine making this song a very strong prospect for radio play.

The first single "Crazy Times" has a rhythm and melody that are not common for a pop song. The rocky beat and thoughtful lyrics make you think about what these guys are trying to say. Haseltine, Mason, Mark Hudson and Greg Wells wrote this song in ten minutes. Once again Haseltine's voice haunts you with its hidden messages. The jazzy cymbal crashing in the background along with the guitar riffs throughout the song make this song a strong choice for the first release from the new CD.

The third song "Tea and Sympathy" should have great success, as the sound quality parallels Sarah McLachlan's huge hit "Building a Mystery." Haseltine's plaintive and pleading lyrics will have you swaying

or humming the melody. The angelic vocals float above guitar lines like perfection. If you listen closely to the word selection for this song you understand that Haseltine is singing of the significance of love. He explains "The album is about moving from a place where fear guides us to where we're guided by love."

The final song of the album "Hymn" is a strongly religious song that ends *Much Afraid* on an uplifting note. The lullaby quality of this song will make the listeners feel safe and at peace with themselves. The placement of this song is very important because it gives the CD a sense of closure. The entire CD speaks about the uncertainties and the ups and downs of life that we all face. "Hymn" offers the

Album REVIEW

JAZZ/SWING/SPOKEN WORD

Wednesday 10/22

 Nat Hams Trio @ Kavehaz
Stanley Turrentine Quintet @ Birdland

Thursday 10/23

Stanley Turrentine Quintet @ Birdland

Friday 10/24

 Peggy Cole & Her Gentleman @ Metronome
Stanley Turrentine Quintet @ Birdland

Saturday 10/25

Stanley Turrentine Quintet @ Birdland

Sunday 10/26

New Jazz Composers Octet @ Birdland

Monday 10/27

 The Vanguard Jazz Orchestra @ Village Vanguard
Mark Kramer Trio @ Birdland

Tuesday 10/28

Russell Malone Quartet @ Village Vanguard

The Promise Ring: Aural Bubble Gum

by Anna Goldfarb

So, you want to know what all the fuss is about? Do you want to know why it seems that all of the kids around here are wearing tight ringer T-shirts and black wire-rimmed glasses when their vision is fine? Do you want to know why everyone seems to be smiling lately? The answer to all three of these questions is Milwaukee's own

Promise Ring. This band has a power over its listeners that is perhaps comparable to David Koresh or Michael Jackson (in his Thriller days). Kids are going nuts over this band and they have three good reasons: *The Horse Latitudes*, *30 Degrees Everywhere* and now *Nothing Feels Good*. No, these are not the disgruntled remarks of a math teacher; they are the Promise Ring's three albums on Jade Tree Records.

I fell in love with their record *30 Degrees Every-*

where this summer. This album made the most mundane things like Cherry Coke seem super-romantic. Now with the release of the new album the expectations are high. After finding a snug place in my CD player, this album makes me fall in love with them all over again. It opens up with the pop-ditty "This Thing On." I swear that this song stayed in my head for two days in a row, and I didn't even mind. The songs on this album are about abstract relationships, solid colors, and solid

places like Texas. The vibrant watercolor lyrics make everything seem perfect. Take, for example, the title song "Nothing Feels Good." And I don't know Alabama or where Atlanta lies tonight! And Indianapolis! Summers in park and recreation pools! and car sick vacations in size eleven. I'm going to heaven shoes. I feel just like a little kid when Davey, the lead singer coos these lines. My favorite is when he asks in



The Promise Ring are they cute or what?

"Make Me a Chevy, how do I explain your body to the rest of my day?" The music itself is poppy and very much like that of Sunny Day Real Estate.

I decided to find out a little bit more about this phenomenon known as the Promise Ring, so I chatted with the singer Davey after a recent set at Brownies. He told me that he was 22 years old and that, contrary to popular belief, he does not get many girls from being in a band. After a little prying on my part, he confessed

that he was unattached emotionally and physically at the moment. Then he conceded that girls just aren't his thing. Sorry ladies. He insisted that Milwaukee is much more his speed than New York. He admitted that he likes to stay inside his house. OK, so I think that I am dealing with a hermit. At least he's a hermit with a lovely voice. He told me that being in a band with people that he likes is the secret to his and

Promise Ring's success. He sees "lounging, writing, making records, and having fun" in his future. That is such a standard response that it is almost adorable. Throughout our conversation I kept thinking "Does he know how much his lyrics are understood by all these kids here at the show tonight?" He was such a good sport about this whole interview thing. He genuinely entertained my ridiculous questions and even

poked fun at me because I can't get into 21 and over shows. I just looked at him standing there on the sidewalk. He was wearing his tight T-shirt and bouncing around with this enormous smile on his face. Get their new bum *Nothing Feels Good*. It is the aural equivalent of having a little que que que que, but just wearing a tight T-shirt and smiling.

Anna Goldfarb is a Barnard sophomore and a Sunlight staffer.

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→ JARS OF CLAY from page 15 listener a
solution "Hymn" expresses the band's conviction that God will be there for you and will listen to you. The chorus of "Hymn" sums up the message of the CD eloquently "Oh gaze of love so melt my pride! That I may in Your house but kneel! And in my brokenness to cry! Spring worship unto Thee."

Much Afraid is unlike any other CD out on the market. The tracks tend to run together so instead of the normal few seconds of silence *Much Afraid* has about one second in between songs that makes

it hard to discern one track from another. Yet this continuity lends to the transmission of a clearer message.

Even though this CD is very spiritual it has universal appeal. The upbeat and poppy sounds of *Much Afraid* will catch the attention of any ears. This CD will satisfy die hard Jars of Clay fans and will definitely grab some new ones. After you listen to the CD and find that you love the music check out Jars of Clay on November 12 at Irving Plaza.

Samantha Reeb-Wilson is a Barnard first year.

→ CHAMELEONS from page 10 Shanelua and Regina amazed the audience with her versatility.

This show already has about 70% of what it needs—an energetic vibrant cast. What it is lacking is you—energetic giggling young audience members—to make the actor's lives a little easier. So if you are looking for a stress free night of laughter and gaiety where better than Greenwich Village? Head to the Grove Street Playhouse and as the program commands "relax say the first thing that comes into your head and have a great time. Climbing on the furniture is optional." *Chameleons* is performed every Saturday night until November 1st at 8pm. Tickets are \$15.

Jodi Lippner is a Barnard sophomore.

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GEPA EDF



Well-Woman: Calcium and other issues

Dear Well-Woman

Is it possible to get pregnant from pre-ejaculatory fluid?

Sincerely,

Cautious About Copulation

Dear Cautious

Yes it is possible. Pre-ejaculatory fluid is believed to be primarily a secretion of the Cowper's glands. These tiny glands drain into a man's urethra, the tube inside the penis through which a man urinates and ejaculates. A few drops of pre-ejaculatory fluid may leak from the penis when a man has attained a full erection. A drop of this fluid may contain millions of sperm, especially if the man has ejaculated recently. If the man has HIV or some other sexually transmitted infection, his pre-ejaculatory fluid may also contain infectious organisms. For these reasons, it is important to put on a condom before the penis touches the vulva, anus, mouth or other mucous membranes. As a bonus, if the condom is put on early in the sexual encounter, it can become a part of foreplay and may seem like less of an interruption if you want to have intercourse later.

Sincerely,

Well Woman

Dear Well Woman

Regarding calcium, what's the recommended daily intake of milk for women, and if I don't drink milk, how can I receive the RDA of calcium?

Sincerely,

No Moo-Juice, Please

Dear No Moo

We're glad you asked. Calcium is a mineral which is important in the development and maintenance of healthy bones and teeth. Calcium is also necessary for a number of other vital bodily functions, including blood clotting, muscle contraction, and the maintenance of normal blood pressure. According to new guidelines established by the National Academy of Sciences, adults ages 19-50 should try to get 1000 milligrams of calcium daily—the amount in approximately 3 cups of milk. If you don't drink milk, 3 cups of yogurt will supply the same amount of calcium. Calcium can also be found in a wide variety of foods, including cheese (1 oz cheddar=204 mg), broccoli (1/2 cup cooked=50 mg), beans (1/2 cup cooked navy beans=48 mg), tofu (1 cake=154 mg), and sardines (3 oz with bones=372 mg). It is recommended that you get as much of your calcium as possible from dairy foods, since dairy products also contain magnesium. Too

much calcium in relation to magnesium can be unhealthy, so it is important to maintain this balance. Calcium can also be taken in the form of supplements. However, keep in mind that the maximum RDA for calcium is 2500 mg. Large amounts taken as a supplement can increase the risk of developing kidney stones. It is possible to get too much of a good thing!

Sincerely,

Well-Woman

Dear Well-Woman

How do I become a Well Woman peer educator?

Sincerely,

A Potential Volunteer

Dear Potential

Well-Woman is now recruiting for new peer educators. Applications are now available outside our office at 135 Hewitt, as well as on the bulletin boards outside Health Services and in Lower Level McIntosh. Return applications to our office by November 5. We look forward to meeting you!

Sincerely,

Well-Woman



Intramural Highlights

Rowing intramurals started Sunday, October 17. There was a strong turnout with 14 teams looking to be the champions of the McIntosh Lanes. Teams showing a lot of promise for the season were the Holy Rollers with a total of 478 and Nimbus with a total of 500. The high scorers of the night

were Deborah Oppenheim with a total of 178, and close behind was Arjon Banerjee with a total of 177. Other high scorers were Jennifer Pascoe, Alisa Shanske, and Jacob Kupietzky. There are no pinheads in these leagues; all teams are looking for their claim to fame in the McIntosh Lanes.

Volleyball playoffs begin next week and the remaining teams are pumped for some heated competition on the hardwood floors of the LeFrak gym at Barnard. Check all current standings and updated game schedules on the intramural bulletin board in Barnard Hall.

Résumé

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Global Journal

a continuing series of correspondence from Barnard students roaming the Earth

"From Culture Shock to Comfort"

by Jessica Barkhoff

Tea Rain, Cobblestones Devonshire Cream Bicycles Boating Pa-
tes Umbrellas

Wellingtons not boots boots not trunks Crisps not chips chips not
french fries

The Sex Pistols the Pel Shop Boys Wham! Erasure and now
Chambawamba and the Spice Girls

Coming to England is rather like being Alice falling down the rabbit
hole (if Alice had purchased some pentapete Harvard student's Let's Go
Guide to Wonderland beforehand) or like Lucy going through the
wardrobe once she'd already read the *Chronicles of Narnia* only to find
that the stereotypes on which she'd based her preconceptions are at once
as tangible and illusory as Sherlock Holmes' study on the holodeck of
Captain Picard's Enterprise

To my credit, one can't help but be in terrible shape when instead of a
slight drop into a hole in the garden or a scenic jaunt past the lamp post
and into the woods, one emerges jet-lagged (but marvelously enter-
tained—eight movies, Nintendo and an amenities pack with fuzzy socks
and a Lilliputian tube of toothpaste) from one's Virgin Atlantic flight, only to
confront customs officials certain that you intend to go straight on the dole
and bus station denizens not at all amused by your attempts to plow
through their thick ranks with your luggage cart for the third time in ten
minutes. "Xenophobes!" you mutter darkly. Then you realize that most of
them are American like you—they just have a clue.

Follow this with trying to get a taxi in Oxford on move-in day and a
phalanx of drooping trousered gardeners who stare at you from behind
their rose bushes as you haul 60 pounds of tapes and CDs up four flights
of stairs—elevator? What's an elevator? When they built your dormitory
Prometheus had just emerged from the muck primordial with his Zippo
and the wheel was "quite a bit off deane" intending to buy a stereo
straight away you discover that the mere mention of the word Sony re-
sues the price as though you were giving the salesman a hellum enemy.

So you spend the next three days in eerie silence until your fellow
"freshers" arrive. Of course they're all seventeen, were suckled on Gun-
ness, and have read ever so much more Tennyson than you ever will, and
they're just the biochemistry majors. Orientation hits you like a cricket ball

and you remember how much you loathed DisOrientation the first time
around, now you get to do it all over again, except with JCR teas instead
of CUnity (but just as "unifying") competitive pub crawls instead of those
PIKA parties (where it's at least accepted that you're going to embarrass
yourself) seminar length papers due in a week and no advising system
whatsoever. At least the Friday night hypnotist is a universal concept. I
didn't go to this one either.

The college chaplain advertises chapel for atheists, promises alco-
holic beverages at Tuesday night discussion groups and advocates col-
lege choir as a venue to pick up girls. Meanwhile, the peers, sons that all
of your friends from home have been heckling you about are indeed here,
but they're at Exeter, and the Prada-clad, cellphone armed girls who are
glued to their sides are another reminder of home. You may all be at the
same university, but the inter-college competition is vitriolic and someone
has just told you you're at the equivalent of Penn. Tolkien, Carroll and
Lewis may all have conjured their fairy worlds down the road at the Eagle
and Child, but the Bird and Baby doesn't seem to have been cleaned
since they graced its dusty booths, and the cider is decidedly off.

Your head is in a whirl. "Cynoser and cynouser," you think. But then
you discover that your neighbor detests the Spice Girls too. Voila! You
have something in common! And it progresses from there to having some-
one to sit with at dinner in the cavernous hall. The next thing you know
you've given somebody a vague nickname, you know what Jaffa Cakes
and Marmite are, and you're at a party being roasted by the dean for blas-
phemy on quiet hours (11pm here—a real problem when the above-men-
tioned authority figure lives just across the quad and noise travels fun-
ciously in the crisp and unpolluted air).

Soon a week has gone by, and you're sitting, as I am now, in the Lin-
coln tea room. You're listening to Discography on your Walkman, eating
crisp sandwiches, licking cloaked cream off your thumb and looking out at
the rain bedazzled cobblestones and the boys skidding over them on their
bicycles and the cavalcade of umbrellas in pitched battle at the bus stop
queue. And you're thinking just this:

Tea Rain Cobblestones Scores Devonshire cream Bicycles The Pet
Shop Boys Wonderland and Narnia Eng and What a wonderful choice

Jessica Barkhoff is a Barnard junior studying at Somerville College, Oxford.

Information session

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"Selling Out" in the Age of Technology

by Mita Mallick

Sacrificing your Saturday nights for baby sitting jobs and shelving the books at the library in between classes used to be the popular methods of earning some extra cash during your college years. But imagine this scenario: you don't have to watch those pretentious seven-year-old adults from the Upper West Side. And you'll no longer spend your leisure time in the dusty aisles of Lehman making that whopping \$6 an hour. Instead, you're offered a one-time commitment worth \$2500. This includes filling out a detailed questionnaire on your medical, biological

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and psychological background, and undergoing a simple screening process. You'll have to take a daily regimen of some harmless drugs, and then you've earned the money. Oh, and did I forget to mention you'll be donating a few somethings—ten of your eggs.

It frightens me that egg donation seems to be an increasingly popular way for college women to cut their phone, credit card, and student loan bills. The ads are everywhere on campus and in the college papers. Prices are increasing and now 3000 egg donations are performed annually. It seems to me that the only fear involved for many women is the physical pain of having the eggs extracted. Nevertheless, donation seems so anlong—\$2500 for left-over eggs that you'll never use in your lifetime. After all, you do have 400,000, so what's giving away a mere 10? Pretty soon, you'll be contemplating the \$250 you lose each month for an egg that is lost forever. At the age of 18, I've lost over \$21,000 in eggs.

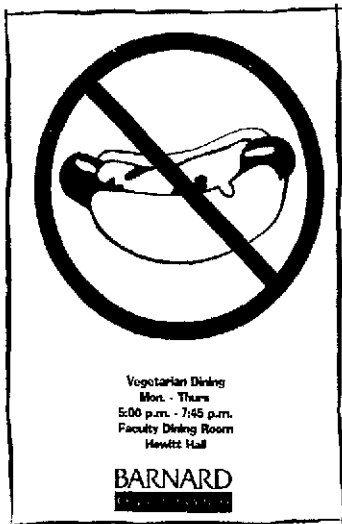
I am baffled that as more ads are placed to lure participants, women are becoming egg donors and condoning this process. The ability to make choices about our bodies and our lives is one of the many rights we claim as women. But when the choices we make are traps that society sets for us—like selling a market value for parts of our bodies—we fall into a self-destructive cycle.

One can argue that altruism is the reason for egg donation, and we are creating life for those who cannot create it on their own. But how altruistic is this process when there is a large fee for the cause? How

many low-income infertile women can afford to purchase an egg? I doubt that most women think of donating an egg without thinking of expanding their bank accounts as well. College age women fit the typical donor profile: young, unmarried, with hardly any income and willing to sell. If it were truly altruistic, the organizations wouldn't be zoning in on the average college woman—anyone could donate an egg for a good cause.

I think of each egg within me as the genetic material capable of creating another me. Whether I decide to use my eggs or not, I have the power and capability to create another life. It is dangerous to put a price on this power, but apparently it is now on sale for \$2500. You can partake in the biggest business deal of the 1990s, and maybe in twenty years you'll bump into one of the many eggs you donated—a person who is half you. I used to have a silly notion that some things weren't for sale. Technological advancements have taught me the sad truth.

Mita Mallick is a Barnard sophomore and the Bulletin Office Manager.



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