

Barnard Bulletin

29 October 1997 Issue 7



Inside

Local Fifth-Graders
Come to Barnard

Partial Birth
Abortion Debate

A Guide to
Minor Latham
Chris Knox Rocks
Productions

Rudy Giuliani Deserves Re-election

The New York City mayoral election is less than a week away and cries from all corners that it has generated precious little interest. The two principal candidates, Republican Mayor Rudolph Giuliani and Democratic challenger Ruth Messinger, have campaigned across the five boroughs and both promise to continue their untiring efforts until Tuesday, November 4, the day of the election. Given both candidates' activities during this campaign and their political platforms, *the Bulletin* wholeheartedly endorses the re-election of Mayor Giuliani.

During his first term, Giuliani made significant accomplishments in the reduction of crime in the city, the creation of jobs, and the reform of welfare. He also aggressively attacked institutions within the city that had been previously written off as irretrievably corrupt, both aiming at mob-run food markets and downsizing his own government in an attempt to reduce its corruption and inefficiency.

Giuliani's administration has certainly not been free of scandal and poor decisions. *The New York Times* asserts that Giuliani has insisted on rigid ethical standards in his government to which he himself has not consistently adhered. Moreover, some of his campaign financing methods have been less than squeaky-clean.

Messinger, in her platform, claims that "fixing schools is [her] top priority." However, her idealistic plan of toughening standards for students

and teachers is much less practical and implementable than Giuliani's approach. He has allocated \$4 billion to renovate and increase classroom space, \$80 million for textbooks, and \$150 million for computers. Messinger proposes: "Reward good schools. Hire new teachers to reduce class sizes. Reverse the rise in school violence. Replace old, tattered books. Keep schools open longer so kids have somewhere to go." Messinger's mission lacks the grounded direction and specificity that characterizes Giuliani's plan, sounding more lofty than practical.

The Mayor's efforts to improve education in the city have revealed both the extent of the disarray of the old system and the relative lack of direction of his own proposals and suggestions for change. The public education system in New York is one of the worst in the country, and we applaud his efforts to reform it.

Although overplayed, the quality of life has increased in New York City over the past four years. Coined "the safest large city in America," crime in New York has dropped 42 percent, with murder dropping by 60 percent. Giuliani entered office immediately following a four-year span during which 300,000 private sector jobs were lost, and he has made admirable efforts to recover those jobs. Furthermore, welfare rolls have decreased, tourism has increased, and the city has a budget surplus. *The Bulletin* sees no reason to hinder Giuliani's and the city's progress.

This Just In: *Bulletin* Found in Cuba

Apparently *the Bulletin* is all the rage in Cuba. This past week *the Bulletin* received fan mail from the tumultuous island in the Caribbean. Senor Felix Antonio Rojas, a 32-year-old writer who currently lives there, took time out of his busy schedule to convey his admiration due to the contents that show the line of your work. "Admittedly a bit surprised by the letter that travelled so long to reach the office, much like immigrants from the same island, the staff of *the Bulletin* would like to take this opportunity to thank Senor Rojas for injecting into our increasingly monotonous days a bit of the extraordinary. Only one question remains: how on earth did a *Bulletin* find its way to Cuba? Anyone with an answer please raise your hand."

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Barnard Bulletin

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*cover photo of fifth grade students enjoying a Barnard biology
class by Melissa Carlson*

Barnard Events Calendar...October 29-November 15

Thursday, October 30

- Fabulous Film Women: Mae West, She Done Him Wrong and Gilda in Town
- Open Julius Held Lecture Hall 304 Barnard Hall

Sponsored by the Center for Research on Women 4pm Sutzberger Parlor

Sponsored by the Barnard Center for Research on Women 4pm Sutzberger Parlor

Thursday November 6

- "Catholics and Feminism": A panel discussion with Mary C. Boys, Shuster and McAlpin Professor of Practical Theology, Union Theological Seminary, Celia Deutsch, Department of Religion, Barnard; Mary Gordon, novelist and Millicent C. McIntosh, Professor of English, Barnard, and Kathryn Johnson, Department of History, Barnard

Friday November 7-Saturday November 8

- Barnard Parent Open House
- Barnard students and their families are invited to participate in faculty lectures, panels and receptions as well as enjoy walking tours and productions by Barnard's Theatre Department.
- Registration at Upper Level page 17

Wednesday November 5

- A Feminist's Personal History of Barnard "The Founding of the Center for Research on Women and Women's Studies": Lecture by Jane Gould, Former Director of the Barnard Women's Center

I n t r a m u r a l H i g h l i g h t s

by Becky McWade

Intramural Sports are in full swing. Volleyball playoffs started last weekend. After a season of tough competition, Crunch Club claimed the championship title in the Co Rec League. While the Co Rec League determined its number one team, a few select teams remain in the Women's League. Congratulations to all the players of the Crunch Club Team including Maggie Choi, Jen You, Cynthia Fang, Steve Choe, Brian Chang, James Choi, Christina Hur, Peter Lee, Patty Woo, Christina Lee, Sarah Kim, Ingelome Naum.

Tennis Playoffs are beginning soon. Mei Zhou, Keiko Okuda, and Julia Schipper are among the stronger competitors of tennis intramurals.

Along with all the playoff excitement, bowling intramurals are just getting started. The second week of bowling intramurals shows much consistency from players such as Aron Banerjee and

the Women's Studies department at Barnard. Gould is sure to emphasize her role in the difficult and extensive task of establishing such institutions. She will also discuss her new book *Juggling A Memory of Work, Family and Feminism*, which parallels her experiences with the historic transformations of women in American society. The event will take place on November 5 at 4pm in Sutzberger Parlor, and is co-sponsored by the Barnard Department of Women's Studies and the Barnard Center for Research on Women.

Jacob Kupetzky remaining in the number one and two ranked spots for both the high averages and high game scores in the American Bowling League.

While this league holds steady top rankings, there was some upheaval in the National Bowling League. Jennifer Pascoe moved into the number one spot for high averages after bowling a total of 162. Pascoe's high score knocked Deborah Oppenheim from the number one spot all the way to the fifth spot. Zev Parnes came on strong Sunday night, improving his game total from 78 to 157. This huge jump in score ranked him number two amongst the game high top five. There will be more strikes, spares and gutter balls Sunday night in the McInosh Lanes.

There will be new excitement starting up with the upcoming kickoff of soccer intramurals for the fall season. Continue to produce explosive excitement for a sports fans.

news briefs

news briefs

news briefs

Distinguished Alumna and Feminist Speaks at Barnard

Jane Gould, a Barnard alumna and former director of the college's Women's Center, will return to Barnard to present, *A Feminist's Personal History of Barnard: The Founding of the Center for Research on Women and Women's Studies*. The lecture will recount Gould's experiences at Barnard and her efforts to inaugurate the Barnard Women's Center, now the Center for Research on Women, as well as develop

the Women's Studies department at Barnard. Gould is sure to emphasize her role in the difficult and extensive task of establishing such institutions. She will also discuss her new book *Juggling A Memory of Work, Family and Feminism*, which parallels her experiences with the historic transformations of women in American society. The event will take place on November 5 at 4pm in Sutzberger Parlor, and is co-sponsored by the Barnard Department of Women's Studies and the Barnard Center for Research on Women.



B E A R

essentials



First-year students must attend the program planning meeting hosted by Dean Kreger on Wednesday, October 29, in the James Room from 5-6pm. If you did not attend the previous meeting this week, if you will not be able to attend either meeting, please call the Dean of Studies Office at x42024 as soon as possible.

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

Program-planning Meetings for Majors and Prospective Majors

American Studies 11/13 4pm Sulzberger North Tower

Anthropology 11/10 4-5pm 325 Milbank

Architecture 11/6 12:30-1:30pm Sulzberger Parlor

Art History 11/11 12:2pm Sulzberger Parlor

Asian and Middle Eastern Cultures Sched

ule an appointment with Professor McDermott, Professor Bloom, or Professor Lufrano.

Biology 11/6 12:10pm 903 Altschul

Chemistry 11/14 12pm Sulzberger Parlor

Classics and Ancient Studies 11/6 12:1pm 214 Milbank

Computer Science 11/10 6pm James Room

Economics 11/13 12:1pm James Room

Education 11/12 12:1pm James Room

English 10/31 9:30 James Room

French 11/10 3pm Sulzberger Parlor

History 11/13 4pm Sulzberger North Tower

Italian 11/18 4pm 320 Milbank

Linguistics Meet individually with Professor Malone

Mathematics 11/20 5pm 604 Mathematics

Music 11/11 11am 519 Milbank

Philosophy 11/11 12:1-30pm 326 Milbank

Political Science and Urban Studies 11/6 12:1pm 421 Lehman

Psychology 11/6 12:15pm 405 Milbank

Spanish and Latin American Cultures 11/10 4:10pm 207 Milbank

Statistics 11/5 10:30am 601 Mathematics

Women's Studies 11/17 5:15pm 101 Barnard Hall

Law School Applicants (present or future) are invited to meet Professor Dennis Greene of the University of Oregon School of Law on Thursday, October 30, 4-5pm in 108 Milbank. In addition to presenting information about the law school, Professor Greene is willing to discuss his field of entertainment law.

News group for students interested in law can be accessed through your e-mail at columbia.barnard.prelaw. If you have questions, contact Dean Tsu or Ms. Abdoo at x42024.

Spelman College Exchange Learn about this unique opportunity to study for a semester or a year at Spelman by attending an informational meeting on Friday, November 14, 12-1pm in the Elliott Hall Parlor.

Well-Woman: All You Ever Wanted to Know About Anal Sex

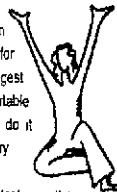
Dear Well-Woman

My boyfriend and I have been having sexual intercourse for over a year. The idea of anal sex and oral-anal sex came up the last time we were making love. To be honest, I am kind of embarrassed to have anal sex. I want to try it because I've heard it can be pleasurable, but I'm worried that anal sex will be painful or that I will get sick from oral-anal sex. Can you give me some advice on the issue?

Sincerely,
Bottoms Up

Dear Bottoms

The anus can be stimulated with fingers, penis, tongue, or sex toys, and anal sex can be very pleasurable for some people. We suggest that if you are uncomfortable, perhaps you shouldn't do it all at once, but rather try one thing at a time. The anus is not as elastic as the vagina, so anal intercourse can be painful for



the recipient. It is important to be gentle and slow, waiting until you are relaxed, and to use a lubricant or a water-soluble jelly. Oral-anal sex, also known as "rimming," can also be pleasurable for both partners.

With both penile-anal and oral-anal sex, infections can be transmitted from one person to another. Anal intercourse may put you at risk for HIV, gonorrhea, genital warts, and other sexually transmitted infections (STIs) if your partner is infected. Even if neither partner is infected with an STI, there are [page 17](#)

Pro-Life or Pro-Choice: A Debate on Partial Birth Abortion

Women in Politics an organization founded with the purpose of bringing prominent men and women in the political arena to discuss their views on issues concerning women with students, faculty administrators and other members of the Columbia University community presented a debate on partial birth abortion on Wednesday, October 22. Moderated by Professor Laurie Gaughran, the debate was sponsored by the Columbia Coalition for Life, the Women's Collective, the Newman Club, and the College Democrats. At times, the debate became rather passionate as members of the religious community and various professionals faced off about this controversial issue.



Young Jesuit priests from the Notre Dame Parish hold their rosaries for support during the pro-choice rebuttal.



Father Valentine declares "My friends, abortion is the issue destroying the very soul of our nation, as pro-life sympathizers, Chris Slattery and Cathy O'Keefe await their turn to speak.

Panel Members: Rabbi Bailout Bruckner of the Sopher Wise Synagogue; Donna Lieberman, lawyer and director of the Reproductive Rights Project of the New York Civil Liberties Union; Shelly Masur, Acting Vice President of the New York City chapter of the National Organization of Women; Cathy O'Keefe of the Orthodox Coalition and specialist abortionologist of students and the philosophy professor Chris Slattery, a faculty member at the Center for the Study of Ethics and the Human Condition and a professor of the legal center. Debate moderated by Father Valentine, moderated by Professor Laurie Gaughran, BU's professor of the School of Journalism.

Local Fifth-Graders Experience College Life



Fifth graders from a local elementary school attended Bernard Biology professor Philip Ammiratusi's class on Friday, October 24. They enjoyed the event, met Bernard students, and explored the field of biology.



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African Feminists Speak at Barnard

by Jen Berman

They sat like wise elders, one with her African headdress and the other with her flowing white locks. Yet on Wednesday, October 22, African writers and feminists Ama Ata Aidoo and Nawal El Saadawi imparted their wisdom with modesty. Organized in honor of Virginia C. Gilder sleeve, who worked to enrich the Barnard community from 1911 until 1947, this year's theme in the Gildersleeve Visiting Professorship is "African Feminism and Creativity." The lecture and art exhibit were coordinated with the help of the Sankofa International Foundation of Zimbabwe

which works to protect African women from AIDS. Nanaadi Bookene (BC '92), niece of Zimbabwe's president and employee of Sankofa helped bring these renowned women to Barnard.

Both Aidoo and Saadawi have had rich life experiences, from growing up as Muslim females to imprisonment to winning awards for their writing. Aidoo, from Ghana, is famous for her novels, poetry, and a feminism which "blend[s] personal and political concerns" to reveal sexism in post-colonial Africa. Saadawi, an Egyptian physician who earned her master's degree in Public Health from Columbia, has written such works as *The Hidden Face of Love* and *Woman at Point Zero*. She was once imprisoned for violating the law for protection of values from shame.

Aidoo began her portion of the lecture by saying that sharing this platform with my sister

Nawal is a pleasure, and leading the audience in applause to pay tribute to Saadawi. There was an air of mutual appreciation, both



Nawal El Saadawi

between the writers themselves and between the writers and the audience.

Aidoo spent most of her hour reciting poems dedicated to three African writers who made an impact on her life. She noted that most of her poems are responses to people and events "because I'm not quick on the outside." Instead of thinking "I should have said this," she actually does say it through her poetry. Her words were conversational, but also flowing and lyrical. Her third poem, entitled "In Memoriam: The Ghana Drama Studio," spoke clearly of her feminist leanings. It took a trip back to her homeland where she found that the studio had been torn down. She wondered whether it was being torn down



Ama Ata Aidoo

because it was run by a loudmouthed woman. She then went on to talk about a recurrent nightmare in which she is in a chasm where she can move forward and backward, but not side to side. An admitted armchair self-psychanalyst, she felt this depicted her fear of being pigeonholed as a leading African feminist writer. On the idea of being "packaged for sale" like that, she commented, "With publishers like that, who needs enemies?" Simply writing about women does not make us feminist writers. Women writers write about women because it is the most natural thing to do." She added that when one deals with women's issues "above and beyond the general interests of the writer and the potential readership," then one is a feminist writer. Ending with a reading from her novel *Changes*, she left the line, "So many rocks, so many hard places" as her final remark.

Saadawi began by praising Aidoo for her inspiring talk. She then focused on describing creativity and inspiring writers. "The creative

process is very much related to the ability to remember our childhood," she remarked, adding that even though she is over 60, most of my ideas came from my childhood. It was as though I stopped thinking at the age of 7. At first she thought this might have been "idiosyncratic," but one evening her admiration for the writers

brought up the topic and the others admitted the same. She also dispelled the myth of "genius." Denouncing the term as inhibiting, she advised, "Don't believe there is this divide between genius people and ordinary people. We are born creative."

She then went on to describe a critical moment in her life as a writer. At age 13, she managed to take a writing class, although her parents pushed her to become a doctor. For one assignment, she wrote her memoirs to date, focusing on a question she posed to God: "Why do you discriminate between me and my brother?" Her teacher told her it was lame and that she should learn to respect God and her parents. She hid the paper in a drawer, but one day her mother found it. Surprisingly, she said, "Nawal, you wrote a beautiful story. This teacher is stupid." Until her mother spoke to her, she had stopped writing and was depressed. Her mother then showed the piece to her father, a professor of Arabic and Islam. Although he disagreed with the content, he confirmed that she wrote well. Saadawi felt lucky to have a father who was "relatively liberal." But she and her five sisters were still not treated as the equals of their three brothers. She was threatened with marriage as a 10-year-old, and her excellent grades were her only protection. She had to have the best grades or her parents would pull her out of school and marry her off. Remarkingly, that "education will save me from marriage," she added sarcastically, "I studied hard to avoid marriage, but I married three times in my life."

Saadawi wound up her segment by explaining her jump from medicine to political causes. She was a doctor, so she dealt with sick people in Egypt. People there were sick because they were poor and could not afford the nutrients they needed, so she took up the cause. This also allowed somewhat of an outlet for her creative expression, which she felt was

blocked by medicine. She reminisced that early on in her life, "I wanted to dance or write or sing [to do] something which I loved." Finally, she read a passage from her book *Memoirs from a Woman's Prison*. In the excerpt, an old woman advises a young girl that being married to one man is the same as being married to another, regardless of what he promises or what she thinks.

During the brief question and answer session, both women lamented the internal censorship that Aduo said was "more pervasive in writers" than in other people. Both women said that they had books they knew they had to write or that they wanted to write but for which they did not yet have the courage.


Professor Leslie Calman, who helped arrange the event, said they chose Aduo and Saadawi because they were representatives from different parts of Africa, and that both were

well known as political activists, feminists, and writers. Who could ask for more?

Of Saadawi, one Muslim Barnard sophomore said, "She was reclaiming my life. She feels the same pressure from her parents to become a doctor, and she too is not treated as an equal of her brothers. The student continued, "I am torn between my culture and my religion. They are two separate entities. What I want to do with my life is a third entity." Another sophomore who had read Saadawi's *Woman at Point Zero* remarked, "She was a charismatic and witty speaker. I admire her sense of equity."

The lecture is accompanied by an art and photo exhibit in Altschul Alumni open daily until November 14. See page 11 for details.

Jen Berman is a Barnard sophomore and the Bulletin Commentary Co-Editor.



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ARTS CALENDAR

for the week of October 29

Trainspotting Moviemakers Score Again

by Stacy Cowley

The angels charged with unking them under the heat of permanent exile from heaven if they fail. When Robert impulsively kidnaps Celine to get back at her father, the owner of the corporation that fired him, cinematic mayhem ensues. For Celine, the kidnapping is at least a mildly interesting distraction, and within minutes she's running the show—with a little help from a certain pair of angels.

It all works a little better than it should and not quite as well as it could. Diaz and McGregor generate no romantic spark whatsoever, but are fabulous enough that no one really notices. She's tough, smart, and spunky, and he's dumb but sincere, but both actors bring enough life to their parts to transcend the stereotypes. Hunter and Lindo are even better: these are no *"Touched by an Angel"* angels.

In last week's issue of *Entertainment Weekly*, Englishman Andrew Macdonald refers to the details of making international movies as a game. "[It's about] trying to make something slightly more sugary for America, but something that's not really a mainstream movie. Using the power of Hollywood to make a non-Hollywood movie."

That's what *A Life Less Ordinary* is: a strategic attempt by a quartet of British moviemakers to crack the American box office. Their last effort was hardly a failure: producer Macdonald, director Danny Boyle, scriptwriter John Hodge, and actor Ewan McGregor were responsible for last year's critical darling *Trainspotting*. Oscar nomination aside, the movie only grossed \$17 million in the US, an anomaly that greatly annoyed its makers. So for their first movie set in America, they've redesigned the formula: no drugs, more romance, levelled clichés, and a lot of pop culture. Life billed as a romantic comedy, has car



Ewan McGregor and Cameron Diaz enjoy a dangerous kiss.

chases, karate, technophobia, romance, guns, and even angels.

Cameron Diaz plays Celine, a spoiled and dangerously bored heiress. McGregor (famous as C3P0 to be in the *Star Wars* prequels) is Robert, a revely fired, recently dumped, highly disgruntled working-class laborer. Holly Hunter and Delroy Lindo are

Hunter's O'Reilly's wondrously off-kilter—he ever shifting accent and masochistic streak make for some of the film's best moments—and Lindo partners her well while pulling off a few high-gigs of his own.

Celine wants to be offbeat, but not bizarre, a movie with mass appeal, but enough quirkiness to raise it above the usual studio. — page 17

MUSEUMS

- Bronx Museum of the Arts
1040 Grand Concourse, Bronx
Transforming the Crown: African, Asian, and Caribbean Artists in Britain, 1966-96, through 3/98
- Cooper Hewitt National Design Museum
2 East 91 Street
Design For Life: A Centennial Celebration, through 1/4/98
- DIA Center for the Arts
545 West 22 Street
Richard Serra: Torqued Ellipses, through 6/98
- Dan Flavin Sculpture, through 6/98
- El Museo del Barrio
1230 Fifth Avenue
Taino: Pre-Columbian Art and Culture From the Caribbean, through 3/98
- Jewish Museum
1109 Fifth Avenue
Camille Pissarro in the Caribbean, 1850-5, through 11/16
- Metropolitan Museum of Art
1000 Fifth Avenue
Jackson Pollock: Early Sketchbooks and Drawings, through 2/98
- Master Hand: Individuality and Creativity Among Yoruba Sculptors*, through 11/23
- Picasso the Engraver, through 12/21
- Museum of Modern Art
11 West 53 Street
New Photography 13, through 1/98
- New Concepts in Printmaking 1: Peter Halley*, through 2/98
- Franz West: Socratic Sculpture*, through 11/11
- On the Edge: the Werner and Elaine Danneberg Collection*, through 1/20
- Egon Schiele: The Leopold Collection: Vienna*, through 1/4

GALLERIES

- Altschul Altrun
Barnard College
In Celebration of Women: the Gildersteins Exhibit, through 11/14

ARTS @ BARNARD

Gildersleeve Art Exhibit Portrays Motherhood, Disease in African Culture

by Betsy Crowell

On Tuesday, October 21, in celebration of Women, a photo and art exhibit curated by the Sanofika International Foundation of Zimbabwe, a mobilization of artists and writers for AIDS education and women's development in Africa opened in Aitschul Atrium. It is open daily 4-8pm through November 14. On view are photos of female activists from Golda Meir to Gloria Steinem to Indira Gandhi. These women are shown in work situations or in strong portraits as a way to inspire other women.

Several sculptures line the perimeter of the gallery, including interpretations of the traditional mother-with-child image. There is also a painting, *Celebration*, by Berenice Michelon, which shows three women, each with a look of pride with their children. This painting is situated near a sculpture entitled *Womed HIV Carrier* by Richard Mteki. Lemming Mnyoro's painting *AIDS the Snake* also addresses the fear of

this disease. Written on it are the words, "A Tongue is Just as Good as a Snake."

Sebastian Kiene's paintings *Yoked, Restrained*, and *Empty Bowls* all portray the restricted role of women in African society. He uses warm colors, but the symbols of shackles are still very striking. In Lucy Njens' painting *Suffer Like Lazarus*, a woman with many cuts is shown being licked by animals. She too is an animal.

Not all of the art in this exhibit negatively characterizes the lives of African women. David Kimani's paintings celebrate African dancing. The issue of family planning can be seen as a sign of hope for the future. Peter Wanyau's painting *Plan Your Family* explicitly deals with this issue by showing a man desperately trying to hold even the scale of a small total income and a large amount of children. In Chan Muhandi's painting *Let Us Plan*, two parents are shown with a baby, ready to talk about the future of their family. This exhibit is a positive one, featuring artists from many parts of Africa.

Barnard Gears Up for Innovative *Our Town*

by Betsy Crowell

Thornton Wilder's *Our Town* is coming to Barnard's Minor Latham Playhouse on Friday 11/7-8 and Thursday 11/13-16. It is directed by Denny Partridge with set design by Amy Trompeter. Former faculty member Mark Sussman has returned to Barnard as lighting designer and Ben Bush is the technical director. Aaron Greenwald (CC '98) is both acting and stage managing. Barnard student Emily Nebo (BC '98) plays the character of Emily Webb and Columbia student Neal Minahan (CC '98) plays George Gibbs. This production of *Our Town* is

unique because it includes Gertrude Stein and her lover Alice B. Toklas. Stein was a close friend of Wilder and influenced him greatly. Therefore, Partridge felt it necessary to bring her voice into the play. In his adaptation, Partridge used excerpts from the book *The Making of Americans*. She also used Toklas' autobiography, which was actually written by Stein. The part of Stein is played by Celeste Lum (CC '98) and the part of Toklas is played by costume designer Kara Feely (BC '99).

Betsy Crowell is a Barnard junior and the Bulletin Arts Editor.

ARTS CALENDAR

for the week of October 22

- Esso
191 Christie Street
Seung Chyun/Enk Hanson, through 11/15
- Hunter College Art Gallery
Fine Arts Building
450 West 41 Street
Text and Touch: 11 Women Artists, through 11/15
- Gagosian
136 Wooster Street
Seyfou Kerta, through 11/1
- Steven Kasher
54 North Moore
Hope Sandrow, through 11/8
- Edwynn Houk
745 Fifth Avenue
Sally Mann, through 11/8

THEATRE

- Brutality of Fact
Primary Stages
354 West 45 Street, 333-4052
opens 11/5
- H Finn Esq
Kaufman Theater
534 West 42 Street, 239-6200
opens 10/28
- Our Town with Gertrude Stein and Alice B Toklas
Minor Latham Playhouse, x45638
Barnard Campus
11/7-8 and 11/13-16

DANCE

- Limón Dance Company
Joyce Theater, 242-0800
175 Eighth Avenue
through 11/2

FILM

- Fabulous Film Women: Mae West
Julius S. Held Lecture Hall, 304 Barnard Hall
She Done Him Wrong (1933) and Goin' to Town (1935)
Thursday 10/30 at 8 pm

Body Image Issues Emerge in SoHo Performance

by *Charlie Long*

Is it my fault I'm so ugly? *Susan Hightower* asks the audience and herself throughout *Mad Shadows*, a new performance art adaptation of a French Canadian novel of the same name by Marie-Claire Blas. It is now at the HERE Theatre in SoHo through November 8.

Hightower stars as Isabelle Marie, the daughter in a family so dysfunctional that others pale in comparison. All of her life, Isabelle Marie's mother, Louise, has doted on her brother, Patrice. As many times as Isabelle Marie questions her ugliness, Louise exclaims, "My boy is so beautiful, and you are part of me and I am part of you" while stroking some part of his body. Patrice is fat and lanky with golden blond hair, while Isabelle Marie is short with a dark curly mop of hair pulled back in different directions and a face painted green. From the opening scene, Isabelle Marie fitfully sleeps underneath a wooden plank on which Patrice sleeps peacefully with his mother straddling him. The bedpa complex is rather apparent.

Louise forces her daughter not only to look for Patrice but to sit and watch her feed him. When she attempts to eat, her mother smacks her and forces her underneath the table. With Isabelle Marie below, Louise drapes herself across the table and places the bread on her stomach for Patrice to eat. The years of neglect have taken their toll and Isabelle Marie is on the verge of insanity. She constantly jerks her body around and replies, "Nothing. Mother just a switchy dizziness." Adding insult to injury, Patrice is a simpleton. His sister refers to him through gritted teeth as the "beautiful beast."

Much of the first run of the show deals with Patrice and Louise's relationship. The plot thickens when Louise leaves her children alone

as she goes out in search of a husband. She returns with Lanz (*Joshua Taylor*), a blond man with a big cane, only to find that her dating boy is ill. Isabelle Marie refused to feed him, and Patrice, as the helpless simpleton, did not know any other way to get food. With Lanz in the picture, Louise does not have time to endlessly worship her beautiful boy. After his sister explains that his bands stay forever and that Louise won't have time to play with you anymore, she is going to play with her husband, Patrice begins to show his own violent side.

Mark Gerow plays Patrice brilliantly, bringing dimension to a half-developed character. It is twenty minutes before you hear him utter a word, yet it would not have even

been necessary then. Gerow's expressions convey the hurt, blissful happiness, and naive confusion perfectly. You want to hate Patrice for allowing Louise to abuse his sister, but he looks so fresh-faced and earnest that it is impossible to be compassionate to him because he is so incredibly up-dissed. As if he never knew anything was wrong with his mother, Gretchen Lee Krich as Louise jumps between Beth Davis when she's happy and Bob Janez when she's taken with him, making her her nosy, amoral, self-centered, ugly, re-

fashioned. To a dress in what would seem to be a nineteenth-century style except for the slit up to her thigh. Louise spends much of the play at a door surrounded by light bulbs in the center of the set, gyrating like a bad go-go dancer. While her facial expressions are strong, Krich seemed to stumble with her dialogue. It sounded forced and halting. As Isabelle-Marie, Susan Hightow-



Susan Hightower and Mark Gerow in *Mad Shadows*

er gives a heart-wrenching performance. Along with her green face and deranged-looking hair, she uses her tone of voice, expression, and body language to show her slow descent into utter insanity. Taylor's Lanz is a perfectly skanky guy, but it is still questionable how anyone would want to marry Louise.

The set is ingeniously designed with mirrors doubling as windows. There is

a two-way mirror overlooking a very realistic lake. The choreography by Kristin Maring often portrays more about the characters than the dialogue. With dazzling performances and direction, *Mad Shadows* is definitely a show not to be missed.

It is playing at the HERE Theatre Space, 45 Avenue of the Americas through 11/8. Call 647-6202 for more information.

Charlie Long is a Barnard sophomore and a Barnard staff writer.

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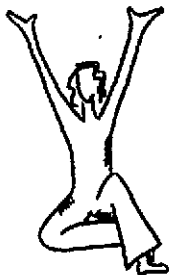


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MUSIC CALENDAR

for the week of October 29

Get Busy with The Get Up Kids

by Anna Goldfarb

ROCK

Wednesday 10/29

Type O Negative @ Roseland
 Patil Smith/ Lenny Kaye @ CBGB
 Superchunk/Beatnik Filmstars @ Irving Plaza
 Fishbone/ 2 Skinny J's @ Carbon

Thursday 10/30

Gigolo Aunt/ Green Apple Quick Step @ Tramps
 Patil Smith/ Lenny Kaye @ CBGB
 Yo La Tengo @ Westbeth Theatre

Friday 10/31

The Cure @ Irving Plaza
 D Generation/ Murphy's Law @ Coney Island High
 Mike Watt/ Railroad Jerk @ Tramps
 Patil Smith/ Lenny Kaye @ CBGB
 Yo La Tengo @ Westbeth Theatre
 Elysian Fields @ Mercury Lounge

Saturday 11/1

Beth Orton/Grandaddy @ Irving Plaza
 Goldie @ Irving Plaza (late show)
 Black 47 @ Knitting Factory
 Modest Mouse @ Brownies
 Yo La Tengo @ Westbeth Theatre

Sunday 11/2

Modest Mouse @ Brownies
 Yo La Tengo @ Westbeth Theatre

Tuesday 11/4

Pat Benatar/ Patil Rohnberg @ Tramps
 Love Spit Love @ Tramps

COMING UP:

11/7 They Might Be Giants @ Mercury Lounge
 11/18 Toad the Wet Sprocket @ Tramps
 11/21 G. Love & Special Sauce @ Roxy
 11/24 KMFDM @ Roseland
 11/26 Bouncing Souls @ Tramps

My dumb record player has been broken for about three years now. As a result, I haven't

been able to listen to either of The Get Up Kids' records or motivate any of my lazy friends to tape them for me. I personally thank Doghouse Records for blessing us with the more technologically advanced method of enjoying their band. Since I have put this CD on my foot when I been able to stop tapping *Four Minute Mile*. The Get Up Kids' latest album and first CD is the first thing that I put on when I wake up and the last thing I put on before I go to bed. This record is appropriate for both bringing me to face the day and ease me down once the day is done.

When listening to this album, I was reminded of an obscure childhood memory. As a kid, I loved *The Wizard of Oz*. It used to be broadcast every year around Easter and I would plan my

whole week around it. During the movie, I was filled by the transition of black and white to color, the costumes, the midgits and the grandeur of it all. In my little kid mind, I always wondered if I were to be swept away in a tornado like Dorothy, would anyone miss me as much as Dorothy's family missed her? Even if I were received in the royal kingdom of Oz with open arms like Dorothy was after she killed the wicked witch, would there be anyone that I would sacrifice it all for to come home back to Kansas? The Get Up Kids explore these issues on *Four Minute Mile*. They are from Kansas City, which explains the *Wizard of Oz* connection.

This is The Get Up Kids' first full-length album, having released two seven-inch records on Contrast and Doghouse records. Both records were greeted with wild praise. The lyrics focus on personal issues like friendship, confusion, ambivalence, and the tension of leaving someone that you love.

The music is energetic, passionate, and poppy in all the right places. I feel like I am in

Album
 REVIEW



The Get Up Kids show off their funky spers

lening in on the lead singer's heart wrenched phone conversation with his lover when it's way past my bedtime. There I am on the receiver trying not to breathe too loudly because I might miss one syllable or my eavesdropping might be revealed. How can lyrics like these be so sincere? In "Don't Hate Me" Ryan, the lead singer sings "Forgive me for running off to find the one thing I have to do! Each night you can fall asleep assured that someday I'll be coming home to you! At the heart the heart is you in everything I do" In "Stay Gold Ponyboy" he sings "I hope you don't think less of me if I'm cold/I don't want to watch you go! This is the last of my letters/ I hope I find my home and I hope that you're the first one in it" From "No Love" "Tonight as much as I would like to/ I can't put my hands all over you/ If I put myself

in that position myself to be immune to you/ to keep my heart from breaking if you can't make up your mind. I truly feel that by listening to this album I am violating some intimate moment. The vocals are honest and visceral which are complemented with heartfelt intense guitars. The back up vocals are sparse but when they are employed they consistently supplement the song at the pivotal points.

The Get Up Kids articulate their flurry of feelings better and more truthfully than I can emphasize. This record is a stand-out release that deserves your attention. Get swept up in the r/tornado. Oh yeah, when listening to this album, ruby slippers are optional.

Anna Goldfarb is a Barnard sophomore and a Bulletin staff writer.

MUSIC CALENDAR

for the week of October 29

JAZZ/SWING/SPOKEN WORD

Wed 10/29

The Don Braden Octet @ The Standard
Russell Malone Quartet @ Village Vanguard
Ron Affif Trio @ Birdland

Thursday 10/30

The Don Braden Octet @ The Standard
Russell Malone Quartet @ Village Vanguard

Friday 10/31

The Don Braden Octet @ The Standard
Russell Malone Quartet @ Village Vanguard
Frank Foster's Loud Minority Big Band @
Minetta Lane Theatre

Saturday 11/1

The Don Braden Octet @ The Standard
Russell Malone Quartet @ Village Vanguard

Sunday 11/2

The Don Braden Octet @ The Standard
Russell Malone Quartet @ Village Vanguard

Monday 11/3

The Vanguard Jazz Orchestra @ Village Vanguard

Tuesday 11/4

The Stefan Harris Sextet @ The Standard
Winard Harper Quartet @ Village Vanguard
Salute to Thelonious Monk @ Birdland

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Chris Knox Conquers America

by Catherine Wallach

Chris Knox, a 44-year-old singer/songwriter/guitarist from New Zealand, may make the last affected, freshest music that you will hear this year. His latest album, "Yes" (released on Flying Nun), is his sixth solo album since 1982. The simple, warm pop songs—straightforward lyrics (the gist of them being "I'm stupid, you got the best of me") and D.I.Y. style—win over the listener almost immediately. Knox discussed his album, his songwriting and recording philosophies, and favorite on-stage garb with the *Bulletin*.

Knox describes his sound as "all over the place; some songs are full-on rock noise, some are so gentle you can almost not hear them." He counts the **Beatles** (McCartney's sappiness) and the **Velvet Underground** (John Cale and Lou Reed's madness) among his main influences. He was "thrilled" when the **Beatles** anthology came out.

He covets the somewhat cheesy, synth sound of many songs from an **Omnichord**, an all-but-forgotten type of hunched keyboard. The only other instruments featured on "Yes" are guitar, a drum machine, and tape loops. Oh, and there's a bagpipe featured on one song. Or, as Knox puts it, "Bagpipes f--- bagpipes."

The 17-minute "wank" which ends the album is a mélange of every noise made by every possible thing which found its way into Knox's grasp over the course of a month. It's

interesting, to say the least—a good track to listen to once and then slip over. As Knox says in the liner notes, "It don't mean a damn thing."

The CDs that have been stuck in his stereo are by indie disks by **Lou Barlow**, **Smog**, **Shostakovitch**, and **Mayo Thompson**. He



Chris Knox looks a little too excited.

says he likes pop, "nose anything as long as it's good, and I find it very hard to listen to stuff that's all produced and sanitized. I don't like it when there's a precise drum sound. I like it more free."

Tellingly, Knox's style has been called "New Wave" as he takes odd progressions and obscures the melody behind lo-fi equipment and huge washes of guitar fuzz.

His songwriting process is inky gothic. He sits at his desk with a guitar and tries to find some chords he hasn't used too much of before to the chord. Then he comes up with a melody and he writes lyrics. "I don't like to plan a word, I just like to get the song down, only just content on paper," he humbly says, but he'll never let it go.

In terms of his international stardom, Knox describes himself as "New Zealand's Tom Waits." Knox is involved in not only all aspects of his career, but in graphic design and New Zealand national media. He draws his own album covers, creates two nationally-syndicated cartoons, reviews films on national television, and makes his own music videos. One of the videos found its way onto **Beavis and Butt-head**, where the boys appreciated the claymation.

Knox's music career began over 20 years ago when he saw a clip of the **Sax Pistols** "Anarchy in the UK" on TV and "it was fabulous. It was just amazing. I just wanted to be." By the end of the year, Knox had formed a punk band (one of New Zealand's first), **The Enemy**. On a good night performing, the audience would be treated to the sight of Knox hacking into his forearms with a broken beer bottle during the encore.

After **The Enemy**, Knox moved on to **Toy Love**, which was popper and really big in New Zealand. We were in the top four bands of the time. After about two years, though, "the industry killed us," he said. "We didn't have any time to create. We were drained and overexposed."

He and **Toy Love's** guitarist, **Alec Bathgate**, started working on 4-track tapes together in Knox's basement in 1980. This partnership formed the **Tail Dwarfs**, an avant-garde noise duo who hasn't stopped recording since.

Some of Knox's fans feel a little bit like a nut who's crazy about the quality of your gear.

songs or skills do it as much as you can. Feel it out. Bad can be either a stumbling block or a step to worldwide success. Have others listen to your stuff, they'll tell you the truth."

After *Bathgate* moved away, Knox became a primarily solo performer. "I got smaller and smaller," he said, "moving from a 5-person band to just me." He says it's "more fun" to be a solo artist for many reasons, one being "I'm cheap to tour around."

He claims that he doesn't tour a lot, mainly because he doesn't like "6 hours on a bus after a gig going to sleep at 6am and waking up at 8am. I can't function on too little sleep." But he insists he loves gigging. Knox played the Mercury Lounge, one of his favorite NYC venues, on October 18. He was accompanied by Chug and Richard Davies, two other New Zealand acts.

He prepares for a show by writing his lyrics and set list out and putting them on a music stand ("I have no short-term memory") and

then taking his pants off. "Wait, it's not like that!" he explained. "I don't strip! I wear shorts and flip-flop sandals on stage!"

He believes that his three-week national tour "will go marvelously" and that "most people will be energized, inspired, and excited to the point of orgasmic intensity. They may not show up in vast numbers, but the ones who do will enjoy it immensely. Knox considers himself just as entertaining as a band, because he doesn't "just sit around on stage."

Working with the amount of material he's written over the years—he believes he's written about 600 songs—Knox is a compelling and funny live performer, so his ideas about this tour aren't very far off mark. If you missed his Mercury Lounge gig, check out *Yes!* It's an album that "sidesteps the negativity of our delightfully putrescent society" as he puts it. On top of that, it's just good music.

Catherine Walach is a Barnard first year.

← *LIFE* from page 10 produced commercial schlock. Generally, the mixture works, scenes like the one where Celine instructs Robert on the methodology of making ransom demands are wonderfully funny. It's only towards the end, when the movie starts looking for ways to pull off a typically cute romantic comedy climax without being typical, that things unravel a bit. It's not hard to follow what's going on, it's just hard to figure out why characters are suddenly acting so differently than they have for the last two hours. When did Celine become sweet? Why is Robert suddenly articulate?

Ah, well, don't worry too much about such details. It's all part of the game.

Stacy Cowley is a Barnard sophomore and the Bulletin Features Editor.

← *OZEY* from page 18 Yosemite at my doorstep my whole life. Last night I started to realize that I should be amazed by it, treasure it, and feel lucky to be allowed to travel through all 50 of our nifty states whenever I wanted.

I've heard that it is impossible to understand America as an American until you have gone away and I'm beginning to realize why. My conception of the States and what it meant to live there was very lukewarm and blurry before I arrived here. Of course, so was my impression of what it was like to live in Europe, which was the reason I decided to come to Italy this year. I guess you could say that I'm getting two years of cultural education in one—the first about the country, I'm in, and the second about the country, I left.

Jessica Ozey is a Barnard junior studying in Bologna, Italy.

← **WELL WOMAN** from page 13 usually intestinal bacteria present around the anus and in the rectum. These bacteria can cause serious infections, especially if ingested. For these reasons, it is important to use latex barriers for anal intercourse, and for rimming. A male lover should wear a condom for penile-anal sex, and you should use a flat sheet of latex, known as a dental dam, for rimming. Condoms and dental dams are free at Health Services, and you can make your own dental dam by cutting or tearing lengthwise down an unlubricated condom and flattening it out.

If none of this sounds appetizing to you, remember that you don't have to do it. While many straight and gay couples enjoy anal adventures, many others have wonderful and fulfilling lives without anal sex.

**Sincerely,
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Barnard Events Calendar... November 9-15

McIntosh 9am-5pm on Friday

Sunday November 9-Saturday November 15

Penny Harvest, run by Morningside Action in conjunction with the Common Cents Organization. Donata unwanted pennies, proceeds benefit needy New Yorkers. Special events held during this week may also request penny-handful contributions. Call Windy (x36199) for more information.

Monday November 10
Mamae Shock: The Transformation of Women into Wives

Dalma Heyn discusses her new book. Sponsored by the Center for Research on Women. 6pm-10:30 Barnard Hall.

Appreciating America the Beautiful

by Jessica Oley

I might as well come out and admit it: I'm in culture shock. The initial phase of euphoria has passed and now real adjustment begins: starting from a brutal ground zero. I thought that living in a place as diverse as America—plus having liberal attitudes and an open mind—would

Thus my departure from America has turned me into a more fervent patriot than I was when I roamed the streets of New York.

and my transition, but I've discovered that being in someone else's country is different than simply living in a culture of many kinds of people. As hard as it is to understand America or to make generalizations about the place, it is still what I know best, and there is an implicit understanding that comes from that.

Thus, my departure from America has turned me into a more fervent patriot than I was when I roamed the streets of New York. I miss the oddest things, such as Cheetos from the vending machines in Lower Level Mac, but more than things, I miss the feelings of control, competence, and the complete confidence that comes from being a native. In America, I always knew where to go when I needed something and how to ask for it. Now shopping often involves consulting a dictionary.

But along with this sense of frustration and helplessness, there comes a pleasure in accomplishing little things, daily events that I took for granted in the States. For instance, I bought a shower curtain for one of our bathrooms (IKEA just arrived in Italy) but when I got home, I realized that the adjustable rod was too long and it would have to be cut. Unfortunately, I didn't pack

my hacksaw, so clearly I would have to find someone to do it for me. I decided to ask a man who has a workshop in our courtyard and armed with a stash of new vocabulary words (saw, rod, cut), I managed to communicate what I wanted. In a few minutes, it was a fait accompli. I felt as if I had just acted a mid-term, a kind of thrill that went clearly beyond the task I had

just accomplished. I felt like I had won.

My Italian continues to improve in fits and starts, although sometimes I have days when I simply don't have the willpower, let alone the ability to express myself. Being surrounded by a language in which you are not fluent is like being trapped in a bubble in some respects—although I must say that the hardest thing to deal with is not linguistic differences, but cultural ones. Sometimes the differences are funny, such as the fact that they have a car here called the Panda—an Italy where there is not enough space for all the people, let alone their cars, cute and tiny is good. But can you imagine Americans buying cars that remind them of cuddly and not too mobile creatures you see in the zoo, chomping bamboo?

Other cultural differences are not so funny, like getting snubbed over by sleazy men who think that American girls are easy, and that they can just come right over and have their way with you. Personality matters so much more than nationality in the end. The Italian guy who was hired by the program to be my language partner was a complete snob, but I ended up going to a club with him, some of his friends

and my roommate one night. I danced with him, but in the Italian sense—which means that was next to him, but we were not touching like total strangers often do when dancing in America. I talked to some of his friends about this phenomenon, and by the end of the night, I had accepted it, although I still think it almost defeats the point of going dancing.

The point was, I knew that Stefano the Snob was not interested in me (because he is so arrogant he thinks he's too good for me). Anyway, the other day I asked him if he would be interested in reading some poetry with me, and he thought I was hitting on him! He started to explain, "In Italy, when someone asks you to dance, it—" I cut him off so fast and told him he didn't need to explain. "I may be an American, but I'm not stupid," I replied, which he thought was a little too defensive, and so he rode off abruptly on his Vespa.

Of course I am not about to judge all Italian men by Stefano the Snob (whom I will not be seeing ever again after this episode, thank you very much).

Last night I had dinner with an Italian woman who asked me what America lacked that would make me want to come to Italy. "Doesn't America have everything?" she asked.

No, I told her, it doesn't have millions of native Italian speakers. She seemed surprised when I told her that Italian literature was an important part of the canon at Columbia, and marveled at the fact that I would leave America to understand what I was like, not to have everything, not to feel at home in the greatest nation on earth. She exclaimed over pictures of scenic Colorado and finally realized for the first time how magical America is. I have ceased to be amazed by the geography of the US, having backpacked in the Rockies and having lived with — page 17

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-Dave Karger, ENTERTAINMENT WEEKLY

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-SIGNAL & LIGHT

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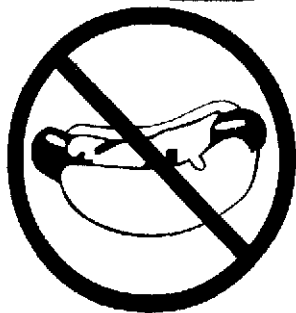
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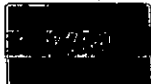
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PRESENTS

JANI GOULD

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