

# WOMEN'S WEEK

*Women Aggies continue to help shape the future of Texas A&M*

BY APRIL TOWERY  
 THE BATTALION

Thirty-four years ago, women were permitted to attend Texas A&M only if they met certain requirements. But women of the Class of 2000 not only attend the University — they are the majority.

Mark Day, campus director for the Navigator ministry, enrolled at A&M in 1965. Since his days as a student, times have changed, he said.

"I personally knew three girls, all daughters of professors," Day said. "I had a history class with a girl."

At the time, male students were required to be in the Corps of Cadets their freshman and sophomore years. Day said the addition of women students changed the look of Aggieland.

"Campus became much more attractive and appealing as women came because of diversity," he said. "I suspect it has made the classes much more interesting and has caused the guys to be more cautious of their behavior. There were no women in my engineering classes, but there was a woman in my history class and there

was a totally different sense of consciousness in that class."

Although women attending the University was a change, Day said it was not a problem.

"I don't remember any overt resistance to there being women there," he said. "It happened so gradually — I do not recall it being a controversy. In our circle, it was a plus. We bragged about the fact that we had a class with a girl in it."

"For single men at A&M, it was a pride factor — we were the Aggies, the Aggies were we — a special breed of college students. We defended our country. A lot of that was woven together with the fact that we were an all-male fraternity."

Women's studies classes at A&M originated in 1984, when the University received a grant from the Ford Foundation (the Western States Project for Curriculum Integration). In 1989, students were given the opportunity to minor in women's studies.

Currently, between 15 and 20 students have officially declared a women's studies minor.

Dr. Pamela Matthews, director of A&M's Women's Studies Program, ar-

rived at A&M in the Fall 1989. Matthews said she is pleased overall with the progress women have made at A&M.

"I think we have an administration that is really working hard," she said. "But I only see what I get to see. I'm in Liberal Arts, where there are more women. In terms of numbers, it has improved."

Matthews said she no one at A&M directly or overtly made her feel "left out" because she was a woman. However, Crissy Gonzalez, vice-president of A&M's chapter of National Organization of Women, said she has felt inferior because of her gender.

"I've had a professor who said a lot of things that were just wrong," Gonzalez said. "He said some things that were derogatory toward women, and some things that were just derogatory toward people."

Gonzalez, a senior sociology major

and women's studies minor, said many Aggies do not understand the women's studies program.

"I think it would be better if it were named gender studies," she said. "In all my women's studies classes, we talk about men, too."

Day believes the men and women of A&M have benefited from integrated classes.

"It's created a much more interesting environment," he said. "A&M attracts students that give evidence of a greater responsibility to our country, valuing brotherhood, honesty. There's a sense of privilege to work among that student body."

Although Day attended A&M when it was just beginning to shift from an all-male military school to a coeducational university, he said the school spirit is still based on tradition.

"A&M has always focused on tradition, normality, standardization," he said. "There's a growing element seek-

ing to explore cultural extremes. I'm glad to see the University developing in the direction it's going. I think we have a gold mine at A&M in terms of opportunity. It's a well-kept secret from the rest of the world."

Forty years ago, it was no secret that women were not allowed to attend A&M. And although much has changed, Gonzalez would like to see more changes in years to come.

"It just seems that some things are still segregated, such as, we don't have any female yell leaders," she said.

Matthews has a particular goal in mind for the future of the University.

"I'd like to see women taken more seriously," she said.

Matthews invites students to learn more about the women's studies program by using the program's web site. The address is <http://http.tamu.edu:8000/~wmst>.

After all, Gonzalez said, the aim this week is to educate the students, faculty and staff at A&M.

"One of the biggest goals of Women's Week is awareness," she said. "A lot of people just push these issues aside because they seem like old news."



## Puzzle Gut missing pieces on traumatic album

BY BRANDON TRUITT  
 THE BATTALION

Record companies in the '90s must be based on some solid philosophy that drives which bands they sign and what types of albums those bands make.

Most of Sub-Pop's bands try to be something new on the underbelly of "pop" and most of Death Row Record's artists are struggling to stay both alive and out of jail, as if truly heading toward death row.

So, in a way, it makes sense that Puzzle Gut's latest, self-titled release on Trauma Records is nothing less than one of the most traumatic listening experiences ever produced.

The album begins with a deep insight into lead singer Lance Bulen's life as he reveals, "My nipples get harder when the wind is cold" ("Metamorphosis") and ends with the equally traumatic statements of "Ya know my sister got married before she was 12," and "I'm as clean as 200 proof grain" ("The Bones").

**Puzzle Gut**  
**Puzzle Gut**  
**Trauma Records**



★★★(out of five)

There is trauma in the rest of the record as well. Their song "Kiss the Mirror" is the story of a milkman with purple skin who is told to smash his face into a mirror. The song ends with Bulen pleading, "Somebody help me get the f--king milkman off my case."

Even the song titles reveal that listening to Puzzle Gut is a traumatic experience.

The first song "Metamorphosis" alludes to the masterpiece novel by Franz Kafka in which the main character wakes up one morning and finds himself changed into a giant dung beetle.

The fourth track called "The Cow" is devoted to this highly unpublicized and over-killed creature ("Take the knife and cut it well / The next meal might be you").

There is also a song titled "Orange," which may not seem like a traumatic name, but writing a song about this fruit can be quite difficult considering it is one of the few words in the English language that rhymes with absolutely nothing.

Other painful song titles include "9th Ward," "Hangin' On" and "Psycho Pop" (which is an accurate description of the band's style of music).

The best title and the best song on *Puzzle Gut*, however, strays from the band's normal semi-punk sound on the album and is more in the tradition of Tori Amos' "Me and a Gun" or Alanis Morissette's a capella finale to *Jagged Little Pill*. Even though "Another Mother F--ker on My Porch" is not a capella, and the band does take over the song toward the end, the song is based entirely around Bulen's voice and is the most melodic and emotion-filled track on the album. This one song may be the album's saving grace.



**Puzzle Gut**

Hopefully, it will teach Bulen that his band does not have to be driven by his guitar playing alone and that making a good record requires a lot more than just anger and rage.

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