

Barnard

Bulletin

26 November 1997 • Issue 10

e



The **Woman**
Athlete
at
Barnard

Theatre
Department
Rendition
of *Our*
Town

Linda **Explores**
the **Sounds** of
David Garza,
King Changó,
and
G.Love

A Body
Piercer
Explains Why

End of Semester Brings About Many Changes

Once again a weather change is upon us. It seems only a few short weeks ago that we here at the *Bulletin* advised students to get outside: at least for a few minutes, to see the leaves changing color before they all fell to the ground. With the recent dip in temperatures, we again find our selves thinking about the weather. What is it about the change of seasons that affects us so profoundly?

The shifts in weather in the Northeastern states provide much more than just a visual change of scenery. For winter lovers, November is a gateway month when they can pull out their wool socks, wool hats, scarves, and jackets, and await the beauty of the first snowfall. They dream happily of fireplaces and hot cocoa after long days of skiing, red noses and cold fingers resulting from romps in the snow, and the comfort of a warm bed.

For summer lovers, November is a complete nightmare. They sit shivering in their rooms, under layers of down and feathers, waiting for June when they can run outside in only a few thin pieces of clothing (with no socks) and jump into a pool or the ocean. To these people, November means having to accept the fact that the sun really will not shine again until April.

But the change in weather means something else as well. It marks the passing of time in a very tangible way. As we begin to enter adulthood (a

scary thought for most of us), time begins to take on a different significance than it had during our childhoods. As children, we were impatient; we wanted to get older—be older—so we could have more privileges. We couldn't wait for things without thinking about them constantly: birthdays, vacations, whatever. We jumped up and down excitedly at the prospect of something new and had trouble sleeping the night before the first day of school.

As the weather begins to change and we look toward the home stretch of another semester, time continues to pass. In no time at all, we will be at this same point next semester, watching the leaves grow back on the trees and the temperature rise, wondering where all the time went. How did it fly by so fast? we'll ask, as we always do. Who knows?

A note from the Editor

I would like to thank the *Bulletin* staff and the entire Barnard College community for making this past semester a wonderful experience for me. As I am stepping down, Jennifer Flandro will be taking over next semester as Editor, with Linda Rodriguez as Managing Editor. I have every confidence that the *Bulletin* will continue to grow under their leadership.

Thank you very much,
Eise Choukroun

To our readers:
HAPPY THANKSGIVING!



This will be the final issue of the *Barnard Bulletin* for the fall 1997 semester. We would like to thank those who have provided input during the semester, and we hope you will continue to do so all year. We wish everyone good luck on finals and hope that you all have relaxing winter breaks.

Please look out for our first issue of the spring semester on Wednesday, February 4, 1998.

Barnard Bulletin

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Cover photo of Laura Greer (BC 01) by James Hardy

Barnard Events Calendar... November 26 - December 4

Monday, December 1

- World AIDS Day 1997 Help honor those who have died and those who continue the fight against AIDS
- Information is available Monday, Wednesday in Lower Level McIntosh a candlelight vigil will be held at 5pm in front of Barnard Hall which will include music and speakers and beginning immediately after the vigil names of the victims who have died from AIDS will be read continuously for twenty four hours

Thursday, December 4

- Fabulous Film Women Maya Deren Showing of the films of Maya Deren Experimental Films 1943-1959
- Johns Held Lecture Hall 304 Barnard Hall 8pm

Monday, December 1 - Friday, December 5

- Winterfest: A Celebration of Women in the Arts including an art opening, movie night, luncheon concert, vendor fair, poetry reading, EC Musical Theatre presentation, film showing and dance performance at various locations around campus Check the Arts Calendar for more details

Intramural Highlights

by Becky McWade

Enthusiasm continues to be strong from players of both the National Bowling League (NBL) and the American Bowling League (ABL). All teams are getting ready for the startup of playoffs this Sunday in the McIntosh Lanes. Lucky Stinkes from the NBL and Nim

bus from the ABL are going into the playoffs undefeated. This past Sunday good games were bowled by Melinka Thompson and Nancy Yung from Nimbus, Michael Strapp from the Lucky Stinkes and Allan Schwarz from JSUG. Sunday night playoffs should be very exciting with tough competition from all teams.

CONGRATULATIONS JOE BERTOLINO!

news briefs

A University Wide Effort to Support the Community

The Barnard-Columbia community is currently participating in the 51st Annual Appeal for the Columbia Community Service (CCS)/United Way of New York City a program designed and administered by the University to support agencies and organizations that help needy individuals in the Morningside Heights neighborhood. Last year Columbia University raised over \$220,000 of which \$7,772 was raised by Barnard's faculty, officers, and staff. An effort is being made to increase support for this campaign from the 5% University wide

news briefs

participation last year to a goal of 10% for this year. Contributions to Columbia Community Service are distributed on the basis of need to more than thirty nonprofit agencies within a thirty block radius of Columbia University. Projects that are supported by CCS include scholarships for needy children at day-care centers, after school programs, soup kitchens, homeless shelters, senior citizens programs, playground equipment, and rehabilitative art programs for traumatically injured children. All administrative and publicity expenses for CCS are donated by Columbia University so all the contributions go directly to the agencies and services.

news briefs



B E A R essentials



Students who will be on study leave in the spring Dean Szell has scheduled an information session for you on Tuesday, December 9 from 5-6pm. Location will be announced. Please submit the appropriate forms with all approvals to Dean Szell by December 5 at the latest.

Tutoring Information As the term draws to a close, all students, including tutors, experience the added workload related to final exams and papers. Thus, it becomes increasingly difficult to obtain a tutor at this point, and successful matches cannot be guaranteed. If you need assistance in a course, please ask your instructor for help. He or she is the best resource you have. Tutors are reminded to submit time sheets before you leave for winter break to facilitate processing. Students receiving tutoring should make sure that your account balances are paid in full by the end of the term to prevent the blocking of your registration in January.

International students All F1 international

students who are leaving the US during winter break must see Dean Kuan Tsu (last names A-M) or Dean Webster (last names N-Z) for reauthorization of your I-20 forms. Call x42024 to schedule an appointment, or come to the office during drop-in times. F1 students graduating in February should make an appointment with Dean Kuan Tsu or Dean Webster to discuss post-completion details, including work permission.

Students not returning next semester (who are neither graduating in February nor studying abroad) must meet with your Class Deans to review and complete withdrawal procedures.

Update Seniors who are interested in taking a course at the Business School next semester should be sure to see Dean Schneider during the week of Monday, December 1.

Seniors who are applying to graduate or professional schools are reminded that the Office of the Dean of Studies will be closed

from December 24 through January 4. Please plan your recommendations requests accordingly. If you have any questions, please inquire in 105 Milbank.

All Students Note that the Registrar's Office will be open December 22 and 23, as well as December 29 and 30, from 9:30am-4:30pm.

Calculus Placement Exam If you would like to take an examination in preparation for enrollment in a spring semester calculus course, please contact Mary Young at x42432 in the Undergraduate Math Department office, 410 Mathematics Hall.

Final Examinations Be on the lookout for a notice from Dean Blank, which will explain procedures for requesting incompletes and deferred final examinations. It is important for you to understand, however, that you are expected to complete all coursework by the assigned dates and that exceptions are granted only in very serious cases.

Drug Education Suite Corrects Misconceptions

To the Editor:

As a member of the Drug Education Suite, I would like to address some of the issues mentioned in the November 12 article, "Special Interest Housing Suites Help Create Community." It was noted that a first-year student had never heard of our group doing anything. Although it's understandable that there are some members of our community who will not hear about programs, this should not reflect on our effectiveness as program

coordinators and educators. In fact, we as well as the other SIF groups have sponsored many events, and will continue to do so in the

letter to the

EDITOR

future. Some of the programs that we have sponsored include Movie Nights, when *Transporting and Kids* were shown and a mocktail bar at the Gayely Dance. For all of our programs, we have posted fliers and sent

voice mail messages to all dorms.

In addition, we have compiled a binder full of information concerning drugs and we encourage students to come to first floor Hewitt rooms 136-140

to check it out anytime. In the future, we will be creating a bulletin board in cooperation with the Rape Crisis/Anti-Violence Support Center on the correlation between drugs and rape, and we will host a Marijuana Anonymous page 17

ITS Responds to Allegations of Incompetence

To the Editor

I feel compelled to respond to your Voices editorial regarding network connections (Nov 19) particularly considering that one of the

letter to the EDITOR

issues brought out in the article concerns ITS's lack of success at communication. ITS is equally interested in improving communication within the community and is grateful for this opportunity to respond to your editorial.

First, I would like to comment on the point made regarding the first-come, first-served installations. We had an overwhelming response and had to rethink the order in which we did installations. In retrospect, it was clearly a mistake to make that promise. When we realized how many installations we were going to have to do, it became clear that the order in which the requests were received was not an efficient way to organize the process. Regardless, the installation process has been far from random. We have systematically gone through the applications by operating system type of computer and residence hall. It is often difficult to coordinate our schedules with those of students, so perhaps this may appear to be random, but it is not. We realize now that we should have communicated publicly our decision to restructure the order of installations. Our literature in the future will reflect our change in strategy and a more appropriate schedule that we will attempt to adhere to. To the best of our

ability,

Barnard has a five-year technology plan that projected to the year 2001. It became clear to the college that the residence hall wiring

could not wait. So that five-year time frame was collapsed and the residence halls were wired in two years, with six of the eight residence halls done in the second year. The building wiring was completed ahead of schedule. However, that accelerated technology plan made it difficult to implement the support plan in the same timely fashion. Something that we expected to have two or three years to grow into, we now had only two or three months to implement. And we are having growing pains. You're feeling it, and so are we.

We weren't prepared to provide installations in the timely manner that we had hoped. We have eight RCAs who are doing the installs this year, and they have done a remarkable job. To speed up the process, we hired additional outside help. And honestly, we did that too late. We should have done it sooner. It was also difficult to find someone who is technically qualified, is available, and who understands the academic environment. We have learned from our experience this term and have already planned to triple the number of RCAs for next year.

I would specifically like to take issue with the manner that the incident involving a disgruntled student was described. That student

has admitted to us that she was aware that hardware was defective before the technician arrived. It appears to be a common misconception that ITS is responsible for defective hardware that students have purchased. Students are responsible for purchasing their own hardware and software and for contacting the vendors directly if the items purchased are not functioning properly. We are happy to help students diagnose when this is necessary, but it is ultimately the student's property and responsibility.

Our staff has been working long and difficult hours to try to connect everyone as quickly as possible. It may be that during stressful moments we may not always seem to have the best "roomside" manner. Even so, the majority of feedback that we have received has been positive. Although we certainly can empathize with anyone who has received a defective computer, it is not our duty to apologize—and thus take responsibility—for something we simply did not do. Regardless, if you have a problem with the service that you have received, please do not hesitate to contact us.

We would like to apologize to those students who are frustrated with the service that they have received. We are also sorry that some students have fallen through the cracks. We are not "refusing" to contact you, as the editorial maintains. Rather, we simply have no means to do so as you are in the cracks. In many cases, this is due to students giving us incorrect phone numbers or — page 17

E D I T O R I A L P O L I C Y

In order to be considered for publication, all Letters to the Editor must be signed by an individual or by an officially recognized Columbia University organization. Letters to the Editor must be submitted no later than the Wednesday preceding publication and must include a phone number. All letters are printed under the discretion of the editors; opinions expressed in the *Bulletin* are those of the authors, not necessarily Barnard College or the *Barnard Bulletin*. The Editorial Board reserves the right to edit all submitted material.

The *Bulletin* welcomes letters to the editor.

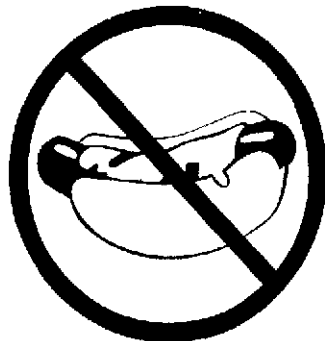
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The Woman Athlete at Barnard: Does She Exist?

by Mita Mallick

"The Woman Athlete at Columbia University" is a popular phrase in admissions brochures. In the

COVER STORY

past few years, Columbia University has made a strong effort to increase the number of intercollegiate sports opportunities for women. Yet many of us have yet to meet the "The Woman Athlete at Barnard College." Does she exist?

When Columbia began admitting women in 1893, the Columbia/Barnard Athletic Consortium was designed for the women of Barnard College and the other undergraduate divisions of Columbia University to compete together as members of University-wide athletic teams. The consortium was built upon an already established women's athletic program at Barnard. It is one of only three consortiums in the nation recognized by the National Collegiate Athletic Association (NCAA) and the only one at the Division I Level.

The Columbia/Barnard Consortium offers 13 varsity sports: archery, basketball, crew, cross-country, fencing, field hockey, lacrosse, indoor and outdoor track, swimming and diving, soccer, tennis, and volleyball. According to the undergraduate admissions offices of both schools, "Both Barnard and Columbia believe that the consortium creates an Ivy League athletic program far stronger than either institution could offer on its own."

"We want students who are great musicians, actors, artists, and dancers, which builds a diverse community here," says Susie Bartlett, the athletic recruiter for the Barnard Office of Admissions. "Athletes just add another facet to Barnard." Bartlett works with the coaches in

helping recruit for sports teams and many prospective students who are athletes are referred to her. "Our women have the opportunity to play and compete at the highest level," she says. Bartlett, a 1995 Barnard graduate who played soccer here for four years, "knew I wanted to play Division I and thought I wanted to go to an Ivy League school," she says. After she applied to Columbia, she contacted her



Jessica Pagan (BC '00) Barnard athlete takes a break from her grueling workout.

about Barnard and what a great option it might be. She selected Barnard because "Barnard is devoted to promoting women and I wanted the personal attention the college had to offer."

Soccer player Janie Balentine (BC '00) has similar feelings about the school and its athletic programs. "I really love Barnard," she says, "but it wouldn't be complete without soccer. It's a number one priority for me." Balentine was recruited for the consortium's team and would not have attended Barnard if Barnard students couldn't compete in Division I. "I feel lucky to be on the Columbia team," she says. "It would be good for me to have seen a few teams," she adds. "I would be a waste of the resources we have if all athletes have

intramural sports."

Barnard is the only women's college in the country today competing at the Division I Level. If not for the consortium, Barnard women would be playing at the Division III Level, where the Seven Sisters league is located. "It's a complicated situation," says Jessica Pagan (BC '00), a varsity swimmer. "It's great to be a part of Division I because there is a lot of competition. But I also feel it would be great for the Seven Sisters to compete together."

If Barnard had its own team, the division between Barnard and Columbia would be more apparent. It's an advantage to all the colleges to make one cohesive, strong University team, says Jessica Ko (BC '00), who is a member of the crew team. While many agree that having separate teams would be detrimental to both schools, the solidarity among Columbia and Barnard athletes remains in question. Does the label of being a Columbia woman or the stigma of being a Barnard woman divide the team?

Celina Cunningham, the Women's Lacrosse Coach, says that there is absolutely no distinction between Barnard and Columbia women on the field. "In my experiences, Barnard women definitely fit the mold of being very strong and independent thinkers," comments Cunningham. Collectively all the women on the team want to work hard and win. "The team is cohesive."

In certain situations, you can feel the division of Barnard and Columbia women on the team," says Pagan. "The Columbia girls are outgoing about Barnard." For Pagan, who has been swimming since age six, swimming is a part of her lifestyle. Her decision to come to Barnard was based on the fact that Barnard has a strong theatre major and for their applying to Columbia just was not of interest." As she

of only two Barnard swimmers on the team. Pagan at times feels a competitive edge to be the best player she can be. "You are definitely conscientious of the fact that you are the minority. As a first year I felt I had to prove myself and represent Barnard the best way I knew how. I try to include Barnard in whatever we may do," says Pagan. "I can remember as a first year that all the swimmers would go to John Jay after practices to have brunch and I couldn't get in. Then my teammates were reminded that

feels the same way on a different level. Throughout the application process, she was not directly recruited by coaches to come and play at either school simply because she applied to Barnard and not Columbia. "I did not even get a phone call," she adds. "I tried actively to make contact with the coaches. After she came to Barnard and joined the crew team, she was recognized as one of the recruits on the team—even though she was never actually recruited. Most recruits if they are applying to

Barnard are also applying to one of the colleges at Columbia. Maybe Barnard doesn't want to be recruiting athletes, but I don't know why," says Ko.

Ko believes the admissions process

is different for athletes. "When I applied to Brown University, I was told that the coaches could get seven valuable players on the team whether or not they were academically strong," she says. She suspects that not all players on the Columbia teams are as academically solid as standards would typically require. At Columbia, the admissions office will secretly find a way to get you some sort of 'gift' through another route if you are an athlete. "I hope this is not the consortium's official policy."

You would think that colleges could possibly not have a varsity league school address Pagan's concern but she says, "I don't know."

Bailey adds she sees through about parental and admissions' notions of athletes stating that "my coach doesn't waste players' time on the athletic department's website."

Bailey acknowledges her own athletic ability. "I believe I was a valuable player because of my academic ability." ▶ page 17



It's a bird, it's a plane, it's another Barnard athlete.

I went to Barnard.

Crew team member Ko definitely felt the difference between Barnard and Columbia athletes when applying to Barnard College. "Although most coaches and admissions counselors will agree that if a woman wants to play at the consortium it doesn't make a difference what college she applies to, Ko's experience may not be the only one of its kind. "I would say that it didn't help me out to have applied to Barnard and [to want] to play at the consortium," says Ko. "The coaches kept asking and wondering why I didn't apply to both Columbia and Barnard." Ko, who rowed in high school, was interested in competing at the Division I level in college. "I was given the impression that I should have applied to Columbia to get help from the athletic department," she recalls. "[that] they might have pulled some strings to get me on the team if I was a valuable player."

Because she was Barnard prospective Ko

WOMEN'S BASKETBALL FALL UPDATE

If you enjoyed the WNBA this past summer and have been watching the ABL, has fall why not come out and support our women's basketball team? The season begins on November 22 with the Columbia Lions' new Columbia/Barnard Women's Basketball team playing Wagner College at 4:30pm. Head Coach Jay Butler is in his second year of rebuilding the team for a winning season with the aid of Assistant Coaches Denise DiBacco and Martina Jerant. In addition to the regular schedule for the season, the Lions will host the Columbia Invitational Tournament on December 5 and 6. Games take place in the Lavan Gymnasium in the Columbia Gym. For ticket and schedule information, call the Ticket Office at x4254b.

1997-98 HOME SCHEDULE

| | |
|-----------------------------|---------|
| 11/22 vs Wagner | 4:30pm |
| 11/25 vs Manhattan | 7pm |
| 12/2 vs Fairleigh Dickinson | 7pm |
| 12/5 vs Bucknell | 8pm/8pm |
| 12/6 vs LIU/Rider | 4pm/6pm |
| 12/20 vs St. Francis | 2pm |
| 1/17 vs Cornell | 1pm |
| 1/30 vs Pennsylvania | 7pm |
| 1/31 vs Princeton | 7pm |
| 2/13 vs Dartmouth | 7pm |
| 2/14 vs Harvard | 7pm |
| 2/20 vs Brown | 7pm |
| 2/21 vs Yale | 7pm |
| 2/24 vs Lehigh | 7pm |

The Risks of HIV Testing

by Melissa Marrus

The HIV epidemic is sweeping the nation and since elementary school we have had the mantra drummed into our heads: if you engage in any risky behavior whatsoever get tested. But is it the best course of action to take an HIV test if risk factors are slight? Dr. Polly Wheat of Barnard Health Services does not think so. In fact, she occasionally discourages students from being tested if their risk is not significant. But isn't it better to be safe than sorry?

Apparently the test for the HIV like any other test for an infection is not completely accurate. Dr. Wheat explained, "Every test must hit a balance between sensitivity and specificity." The test must be sensitive enough to find the virus and specific enough to determine that the virus present is in fact HIV. The more sensitive the test is, the less specific it is, and vice versa.

The HIV test is actually two tests in one: the ELISA test and the Western Blot test, which are alternately sensitive and specific. It is 99% accurate, a rate significantly higher than that of most tests for other infections. However, there is still a chance that the test will return a falsely negative or falsely positive result.

Although only 1% of readings will be false, statistics show that there will be significantly more false positives than false negatives for college students because of their extremely low rate of infection—a frightening outcome for a test taker. According to Dr. Wheat, only 0.2% of college students have HIV, and in her experience, no Barnard student has ever tested positive for HIV. If a sample 100,000 college students are tested, according to the statistics, only 200 will have the virus, and 99,800

will not. Of the students who do have the virus, 1% or 2 students will have a falsely negative test result. Of the students who do not have the virus, 1% or 998 students will have a falsely positive test result. Therefore, chances are that most of the positive test results are not accurate.

Because of this, pre-test counseling with a trained and certified counselor is mandatory before taking the test. "The counseling session is geared towards informing the student," Dr. Wheat said. During the session, counselors will explain the chances of a false test result and assess the student's likelihood of infection. Dr. Wheat emphasized, "We will never tell [students] not to have a test." However, on a few occasions, it has been suggested that students do not take the test because they were not at a significant risk. Anyone taking the test exposes herself to the chance of testing falsely positive, a result that is not only emotionally traumatizing, but also requires money and time spent to determine that it is not a real positive. The counselors are responsible for assessing when this risk is necessary and when it is not, but the final decision about getting tested is the student's.

The HIV virus also takes between three and six months to appear in the blood. Therefore, the test will not identify the presence of the virus until three to six months after infection. Counselors will often advise that a test be postponed if the student has only recently put herself at risk.

For more information about HIV and HIV testing, visit Health Services in Lower Level Brooks.

Melissa Marrus is a Barnard sophomore.

In 1993, the *Barnard Bulletin* did not have an Editor-in-Chief.

Since then, sweeping reforms have been made, and the *Bulletin* has steadily improved.

This year, progress could not have been made without Elise Choukroun.

During her tenure as editor, the *Bulletin* has thrived and made concrete plans for its future.

The *Bulletin* staff would like to express our thanks to Elise. We wish her luck during her last semester at Barnard and in all future endeavors.

Safer Sex Suite Throws a Condom Fair

by Carolyn Stutsky

The Safer Sex suite, a Special Interest Housing suite, hosted a different kind of taste test on Tuesday, November 18. Advertised as a "condom fair," the event

was an opportunity for students to test their knowledge and gain new expertise in every aspect of condom enhanced sex. Students learned about which condoms are safest, which lubricants taste best (the flavors run the gamut from "green apple" to "peaches n cream") and had a chance to practice putting condoms on free-standing dildos. Students brave enough to attempt this feat along with those those competing in other activities like guessing how many condoms were in a jar were entered in drawings for prizes donated by local merchants.

The fair was met with some snickers from students as they examined

things like camouflage condoms and condoms that were studded, spotted, and shaped like human hands. But attendance at the event exceeded the suite members' expectations: over the course of the hour-and-a-half event, over 80 students passed through. Despite the giggling attendees seemed open to

asking questions.

The Safer Sex suite is a group of seven women who live on the first floor of Hewitt and provide information about all aspects of the sexual experience.

Suite coordinator Devon Forester (BC 00) said that the suite's main goal for this year is to provide con-

dom distribution in the dorms because of vandalism. The suite also maintains a question and comment board on Hewitt's first floor. Forester hopes that the condom fair and the suite's other activities will serve to make people open and enthusiastic about sex and will help them become comfortable asking questions. She hopes to have condom distribution running efficiently throughout the Quad by the end of the year. Anyone with questions or comments can post on the suite board of cell Forester at X31314.

Carolyn Stutsky is a Barnard sophomore and a Bulletin staff writer.



Students learn about safer sex at condom fair

doms in the Quad, mirroring a residence hall distribution plan already in place at Columbia. Barnard has encountered problems in the past

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Scavenger Hunt Winners Show Off Their Loot

— email Campus Dining Services recently held a scavenger hunt contest with prizes and money available for winners. These four Barnard students, J. Kim, Angeline, Walthe, Mignya, Tawana, Manu, Gayathri, and Junea Williams, took home a lot of the prizes, which are arrayed on the table in front of them. Aramark has been working to improve students' dining experiences.

Coming Up in December...

Max Aguilera-Hellweg, Photo Journalist
and Columbia Student, author of

The Sacred Heart: The Atlas of the Human Body Seen Through Invasive Surgery

*Wed Dec 3 from 4-6 pm
John Jay Lounge*

Photo exhibition and discussion

Professor Stuart Samuel, Columbia Physics
Department, editor of

The Bible According to Einstein

*Wed Dec 10 from 6-8 pm
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ARTS CALENDAR

for the week of November 25

WINTERFEST '97

Monday, December 1

- Student Art Opening 6-7pm Upper Level McIntosh
- McIntosh Movie Night 8-10pm Lower Level McIntosh

Wednesday, December 3

- Lunchtime Concert 12-1 30pm Lower Level McIntosh

Thursday, December 4

- Shop 'Til You Drop Vendor Fair 9am-5pm McIntosh
- Food and Fancy Lunchtime Music 12-1 30pm Lower Level McIntosh
- Poets at Barnard A Reading by Barnard Faculty of Their Poetry, 7 30pm Sulzberger Parlor
- Faisetto Land, 8pm Lower Level McIntosh BC Musical Theatre presents their timely performance about AIDS in our community today
- Fabulous Film Women: Maya Deren 8pm, 304 Barnard Hall The Center for Research on Women presents her experimental films 1943-69

Friday, December 5

- Vendor Fair, 9am-5pm McIntosh
- Music at Mealtime 12-1 30pm Lower Level McIntosh
- Faisetto Land 8pm Lower Level McIntosh BC Musical Theatre presents their timely performance about AIDS in our community today
- Barnard Dance: New and Repertory Work 8pm Miller Theater
- Restaging of Anthony Tudor's classic *Fandango* \$5 students Additional performances Saturday 12/6 at 2 and 8pm

Robert Cuccioli Walks the Fine Line Between Good and Evil

by Cheri Long

Since opening on Broadway on April 28 1997 *Jekyll and Hyde: The Musical* (J&H) has become the most hotly debated show on the Great White Way Critics and audiences seem

to either hate it or love it. Despite such mixed reviews the show has gone on to garner numerous award nominations including a Tony nomination for Robert Cuccioli the brilliant actor who portrays both Dr. Henry Jekyll and his murderous other half Edward Hyde and win a Drama Desk Award and the Outer Critics Circle Award. The one thing people can agree on is

that the performances of the three leads—Robert Cuccioli, Linda Eder and Christiane Noll—are nothing short of spectacular.

"Indeed a large factor in *J&H's* box office success is the audience support." The show has a cult following among a group of dedicated fans referred to as Jekkees. Jekkees know every line to every song word on a line everyday for the \$20 front row seats and are fanatical in their support of Cuccioli. "I recently had the opportunity to meet with Cuccioli and we discussed the jekkee phenomenon. I asked him if it is disturbing to see the same people night after night cheer and clap for

Seeing them to he said. Sometimes they want to be so supportive because that's what they are they are just so supportive and so giving and it is wonderful. But sometimes they will laugh before a joke happens or they will applaud frantically because they want to

Noll and Cuccioli dance in *Jekyll & Hyde*

show their support, but the rest of the audience isn't here yet. As a performer you can't feel the group of thousands. That is disconcerting because you need to feel everybody and feel the difference in the audience.

After seeing his electrifying performance many fans are surprised to find that acting was not his first career. Cuccioli holds a degree in finance from St. John's University and worked as a financial consultant at E.F. Hutton for three years, pursuing his acting career in the evenings.

"I knew nobody in the business, knew nothing about the business and I was a total underdog," he remembered. "I had a friend who had a friend who worked for the Light Opera Company of Manhattan, and the costume

Theatre
REVIEW

department and he got me an audition. I got hired in the chorus." Finally, he started getting roles and was able to quit E.F. Hutton and act full time. The Company's schedule of rehearsing one show while performing another provided Cuccoli's training ground, since he never was formally trained. Ever since then, he has taken voice lessons even while performing J&H several times a week in order to keep his voice in shape.

Before Broadway there was a national touring version of J&H and a concept album. Cuccoli had been performing "This is the Moment," now one of the show's signature songs, at auditions when he heard that a full-scale musical was in the works and auditions being held. "I was the first one Frank [Midd, the show's composer] heard that morning. He said he was blown away. I went back for another audition the next day and then didn't hear anything for two months. They called me back in for another audition and everybody loved it. It was one of these roles that you say, 'I know this is mine.' Finally, after a fourth callback which he could not attend, Cuccoli was cast as both Dr. Jekyll and Mr. Hyde.

The tour was a runaway success, and Cuccoli won the prestigious Joseph Jefferson Award. Along the way, between the tour and opening night on Broadway, a lot changed. Cuccoli commented, "The tour was very different from what we're doing now. The whole book was completely different. Jekyll was very different. I had a hard time with him on the road because he was very much a two-dimensional character. They didn't want Jekyll to have too many bad features because they didn't want him to be too much Hyde. But then he is not a human being. Human beings get passionate, angry, and zealous. Now he is much more of a three-dimensional person. And he is still very different from Hyde."

Changes notwithstanding, after every per-

formance, throngs of fans wait outside the stage door of the Plymouth Theater, eager to meet the actors and offer their support. Does he find it disturbing to see the same people at the stage door, night after night?

"Some people want to get into your personal life," he responded. "They feel that because they see you on stage so much, they know you. But that's not me. Generally, it doesn't bother me, but sometimes people get a little too obsessive and that makes me a little worried." How ever he does not mind being "recognized" whenever he is out in the city. "I love it. It's really nice. Most people will come up to me and give me a thumbs up and say, 'Great show you're doing a great job.'"

Along with his rigorous performance schedule, Cuccoli devotes time to charitable organizations such as Broadway Cares/Equity Fights AIDS and the American Leukemia Society. The latter recently bestowed on him the Shining Star Award for all of his efforts. He would like to become more involved with helping children, "either artistically or just in life" and in child abuse prevention. He recently finished filming a scene in the new yet-to-be-titled Woody Allen film and has appeared on television in *Baywatch* and *All My Children*. While he would like to cross over into more television and film, he will never give up stage completely. "There is nothing that can compare to the stage," he commented.

Fortunately for theatergoers, Cuccoli is contracted to the show for one more year. See this stunning performance before it is too late.

Jekyll and Hyde is playing at the Plymouth Theater, West 45 Street. For tickets, call 239-6200. \$20 rush tickets available day of performance at box office, 10am.

Charl Long is a Barnard sophomore and a Bulletin staff writer.

ARTS CALENDAR

for the week of November 28

EXTENDED CALENDAR

Escapes from Finals Off-Campus Art

*Knocking
Female
Nude
(1910)*
by Egon
Schiele



www.arts.com

*See Egon Schiele's radical erotic art at the MOMA. Egon Schiele *The Leopold Collection: Vienna* is on view until 1/4/98. It is an exhibit of masterworks never before seen in the US. During his short career, he evolved a highly intense, emotional style that often times proved very controversial even by today's standards.

*Also the *Warhol Look/Glamour Style Fashion*

*Andy Warhol
Edie Sedgwick
and the Empire
State Building
(1965)*
by David
McCabe



is on view at
the Whitney until
1/13/98. This

exhibition traces for the first time how Andy Warhol effectively merged the worlds of style, fashion, and contemporary art. The selection of approximately 500 works reveals his influence on designers and artists from Gianni Versace to Betsy Johnson. And you will finally learn where those CK One ads really came from.

Theatre Department Revision of *Our Town* a Success

by *Gene Oppenheim*

The recent Minor Latham Playhouse production of Thornton Wilder's *Our Town* which spliced the original dialogue with speeches from Gertrude Stein and her lover Alice B. Toklas was a rare piece of theatre. Often when new dialogue and characters are added to a "classic" show the result is dismal and leaves one wishing things had been left alone. This production however directed by Theatre Department Chair Denny Partridge succeeded in a way that was quite beautiful to behold. In a recent conversation with Partridge she explained some of the ways that her revised *Our Town* came together.

The speeches of Gertrude Stein and Alice B. Toklas are mostly taken from Stein's book, *The Making Of Americans*. Interestingly this is the same book that Wilder read just before writing *Our Town*. Partridge and stage manager Aaron Greenwald (CC '98) (who also played

the role of the stage manager in the production) spent months sorting through Stein's writing finding gems that expand on rather than compete with Wilder's ideas.

Stein's message throughout is how the repeating in people is the essence of love. This message plays out well within the context of a play that deals with the infrastructure of an everyday small town. The play features a deceptively simple set by Theatre Department faculty member Amy Trompeter consisting mainly of a stack of chairs. The chairs are deconstructed from the start of the show to the end. They begin and end in a triangular formation (much like the show itself). The mood of the show was also set by the extensive research that clearly went into each actor's portrayal and the way each seemed to relish his/her role.

In placing Stein and Toklas in the town Partridge sets up the question of where influences can be found within a work of art. The character Emily Webb repeats this idea in her closing

monologue. Gertrude and Emily both end up having the same love for repetition. Greenwald reinforced this idea by saying that "there is something about all people that is similar. When you look at someone they remind you of someone else. This is the essence of what *Our Town* is about. These characters have desires that are not much different from our own. Everyone has longed to go to some far off place as Mrs. Gibbs does or more poignantly has acted to turn back time like Emily Webb. What ultimately proves to be the most triumphant aspect of the show however is the way in which two expatriates like Stein and Toklas end up as not just observers but as Partridge explains inhabitants of an "all American town. Thus in this production of *Our Town* Grover's Corners becomes a place where artists and farmers dream side by side. Thornton Wilder would be proud.

Gene Oppenheim is a Barnard first year.

Barnard Celebrates Women in the Arts

by *Zoe Heller*

"The arts," a general term for dance, music, paintings, and literature, are often dominated by men, and women are rarely prominent in such fields. In view of this, Barnard College recognizes the significant contribution women have made. McIntosh Student Activities Council (McAC) has dedicated the first week in December to women in the arts, a week of events known as Winterfest.

These events serve not only to entertain but educate. Each event is designed to help change pre-conceived notions of the role of women in the arts. It is encouraging for young women to see other women's pres-

ence and interest in this field. Since female artists generally do not get as much publicity as male artists, this week of immersion will prove inspirational to those who feel intimidated by the art world.

According to McAC, Winterfest is a celebration of women's accomplishments and creativity, within such a competitive and biased field of expertise. Some of the women chosen to be represented are fellow students. Not only are they talented, they also show a step forward to the future of women in the arts. Those of us who attended the Suzanne Vega concert on November 14 have seen firsthand what a Barnard woman can achieve.

To kick things off, a student art exhibit will open in Upper Level McIntosh on the evening of December 1. Later in the week, there will be literature readings, a showing of a movie produced and acted by women, and a dance performance in Miller Theater.

Winterfest is a time to relax before the onset of finals. Everyone is encouraged to take some time and see what it has to offer. Women need to show their support for other women. Women's role in the arts is not something to be overlooked, even with the academic stress felt on campus. We must remember that women in the arts deserve respect and acknowledgment, even beyond that one week. Equality in the arts is a long battle in which women contin-

ue to work hard to prove themselves through their individual creativity and interest. Take this week to listen to their perspectives. You might find you can apply their ideals and accomplishments to your own life.

See the Arts Calendar on pages 14-15 to find out more about this special event.

Zoe Heller is a Barnard sophomore

→ **SPORTS** from page 9 is an amazing pianist who plays at Lincoln Center and she applies to Barnard with a weakness in math. We are not going to hold that against her, says Bartlett. "The same thing pertains to an athlete who is going to bring something to our community if she had a hard time with languages in the past: we will take everything into account when considering her application. We would never admit a student who couldn't do the work and meet the academic standards here."

Ko was a novice on the crew team last year and says that "the divisions between Barnard and Columbia were apparent at first when we met each other. You could tell who was from where." While it does not make a difference anymore on the team for Ko now, she has definitely felt in the past that the coaches are not as aware of the needs of Barnard students. "Last year the coach wouldn't work around the Barnard schedule and accommodate the Barnard crew members. Most of the Barnard science classes were in the mornings and conflicted with practice times, yet no effort was to make to change practice times," she remembers.

The crew team of which over half the members are Barnard students, meets early in the mornings for practice. Ko recalls that many premeds quit the team because their introductory biology classes conflicted with practice time. "It was really frustrating that they wouldn't work around the schedule, and I and other Barnard crew members ended up taking Environmental

Science later in the day," says Ko. "We had to work around crew and not the other way around."

With so many Barnard members, the crew team is an exception to the general consortium trend. Barnard women still remain a small minority on varsity athletics teams at the University. Many agree that Barnard needs to do a better job promoting athletics. "Some people seem to think that Barnard sports teams didn't exist before the consortium," says Payan. "But excuse me, do you think Barnard women weren't interested in sports before the consortium?" Suzanne Vega (BC '81) was on the Barnard swim team—imagine that!

Diana Caskey, the Women's Swimming Coach, acknowledges the need for more athletic participation from Barnard students. "We have been working really hard to increase the number of Barnard women on the teams," she says. "After all, it is a consortium, and we want equal participation." It's hard to find a definite reason for the lack of Barnard athletes, Caskey speculates that in the past Barnard's strengths have traditionally been in artistic fields such as dance and music and theatre, "without much of a focus on athletics." There is definitely a focus now on how to embellish the athletic presence at Barnard, and Barnard admissions has definitely started to make that a priority, says Caskey.

There isn't much going on in the promotion of athletics at Barnard, says Ko. "Everyone seems to think that we as Barnard women are joining the Columbia team and playing with the players. It's time people know and realize that as Barnard women, we are more than just Columbia athletes."

Mia Mallick is a Barnard sophomore and the Bulletin Office Manager

→ **DRUG EDUCATION** from page 5 is a group meeting as well as sponsor many other programs. We apologize for not reaching everyone

with our advertisements, but it's difficult to reach everyone unless they look for and listen to advertisements.

Furthermore, we would appreciate it if in the future, the writer of the article would allow us the opportunity to discuss our programs and defend our integrity, instead of simply taking the "vantage point" of a small group of uninformed members of our community. If the article was simply concerning Forming the Action, we should not have been mentioned, if however the writer wished to consider all of the SHI groups, it was her responsibility to discuss the matter with us.

Thank you

Sonia Van Dyne

The Drug Education Suite

→ **TS** from page 6 is moving to different rooms. To our knowledge, we have contacted everyone. If you think you have fallen through the cracks and have not yet received an ethernet connection or an appointment, please e-mail us at resnet@barnard.columbia.edu. For those of you with computer problems, we encourage you to call the Help Desk at x47172. If your question cannot be answered over the phone, it will be entered into our problem tracking system and you will receive a return phone call. You should be aware that we will try our hardest to get your computer connected to the ethernet and will support any problems that you have as a result. If you have problems with your operating system, printer, or hardware, we will attempt to help you and recommend a place where you can seek further assistance.

We welcome suggestions to improve our service. This is a program for students' improvement by students, and we rely on your feedback to make it work best for you.

Since e-y

Dana Ostrow (BC '95)

Residential Computing Manager

MUSIC CALENDAR

for the week of November 19

ROCK

Wednesday 11/26

Bouncing Souls @ Tramps

Mommsy @ Hammerstein Ballroom

Friday 11/28

Conehead Buddha @ Wetlands

The Wallflowers @ Roseland

Lords of Acid @ Roxy

Saturday 11/28

Zen Traxsters @ Wetlands

The Wallflowers @ Roseland

moe @ Hammerstein Ballroom

Arió Guthrie @ Carnegie Hall

Monday 12/1

Jazz Passengers @ Knitting Factory

The Sundays @ Supper Club

Tuesday 12/2

Helium/Blonde Redhead @ Tramps

COMING UP:

12/4 Moby @ Irving Plaza

12/12 Luna @ Irving Plaza

12/19 Orange 9MM @ Coney Island High

12/19 Radhead @ Hammerstein Ballroom

12/20 Daft Punk @ Hammerstein Ballroom

JAZZ/SWING/SPOKEN WORD

Wednesday 11/26

Nat Harris Trio @ Kavehaz

Jon Regan Trio @ Metronome

Paul Moten an Electric Bebop Band @ Birdland

Thursday 11/27

Mingus Big Band @ Fez

Rudy Liska Trio @ Kavehaz

Taking A Trip With Sister 7

by Odette Robinson

Really our music changes when we go together were so different. Our common ground was funk music. We were all interested in groove oriented funk type R&B soul music. So I took us a long time to really learn how we could work together. Each of us had a different kind of our own

... a ... road from ... us a ... come ... one ... with ... no ... pat ... s ...

... made ... distinct ... ha ... ble ... All mem ... be ... the ... head ... med ... ju ... de ... ce ... one ... a ... sim ... the ... our ... sud ... the ... es ... on ... m ... sc ... from ... just ... hav ... y ... our ... ce ... e ... w ... as ... a ... of ... y ... and ...

Album REVIEW



Sister 7 combine hip hop and rock to create a sound all their own

that we did talk to the same ... and ... so ... in ... the ... Little Sister ... mus ... beca ... se ... hen ... we ... could ... be ... our ... e ... s ... a ... when ... he ... mem ... the ... s ... do ... v ... that ... type ... u ... ba ... d ... said ... Patrice ... Pike ... a ... t ... al ... s ... e ... b ... o ... v ... e ... hands ... w ... h ... ok ... i ... as ... vo ... interview ... w ... ith ... Bu ... p ... t ... a ... d ... e ... a ... art ... s ... on ... the ... Sister ... Pike ... we ... on ... cu ... y ... the ... band ... Sister 7 ... u ... o ... l ... i ... s ... the ... ba ... d ... said ... by ... n ... a ... ly ... ch ... se ... s ... new ... album ... in ... s ... his ... top ... Afro ... hea ... o ... g ... e ... s ... the ... a ... t ... k ... a ... s ... has ... been ... new ... songs ... stone ... s ... e ... ay ... a ... b ... e ... ame ... r ... s ... d ... a ... s ... e ... s ... own ... d ... r ... so ... d ... na ... m ... e ... s ... t ... y ... i ... s ... a ... e ... y ... e ... a ... d ... g ... wn ...

that name for sure."

Indeed she has. When listening to her sexy sensual and yet completely commanding voice the term "little sister" is the antithesis of what one thinks. The band portrays a vast variety of emotions from powerful demands and frustrations to tender vulnerable love. However the songs never lack assertiveness or confidence. Their sexy funk captivates their listeners and demands full attention.

The band formed six years ago playing in small clubs in Dallas and then expanding to other cities throughout Texas. Pike (lead vocals/guitar/percussion) is accompanied by **Wayne Sutton** (vocals/guitar), **Darrell Phillips** (vocals/bass) and **Sean Phillips** (drums). Everything is completely democratic within the group including the songwriting. "We try to all write together just because we want everyone in the band to feel like they are contributing artistically. It's really hard. It's so difficult." Despite the difficulties of their democratic methods, Sister 7 has managed once again to emerge from their two-day-eight-to-twelve-hour writing sessions with an incredible collection of songs for their new CD, one of which is their upcoming single "Know What You Mean."

Although their strong love and passion for music is a definite thread that has helped to keep the band together for the past six years

→ **GARZA** from page 24 tures an interesting juxtaposition of electric and acoustic guitars painting a forcefully honest portrait of the trials of love. Interestingly enough, all of the songs on the EP in one form or another are love songs that detail the sticky nature of amorous involvement. Far from trite exercises in the realm of emotional response, the songs emit a pronounced sense of understanding. Reciprocally gone is the lush musical tapestry of Garza's younger days. Instead, he presents

a strong desire to speak to the younger generations and persuade them to become involved and to assert themselves in the world around them. This has also been a major focus. For example, their song "Nobody's Home" asks, "If all the youth were at the White House knocking, would you whisper nobody's home?" When asked about the song, Pike said, "I just felt like people my age in college were totally out of touch with politics and even more so with how politicians were out of touch with people our age. You can spend a few hours educating yourself on issues and just take an hour to walk out of your house and go vote."

Sister 7 goes beyond just writing catchy lyrics and pretty harmonies. They go back to the roots of music and play from their souls. Their music is not polite, it overpowers you and invades your space, demanding you to listen. Their music is not something that you just sing along with and tap your foot to—it becomes involved and enraptured by their raw bluesy funk. Sister 7's smoky jazz club sound has a refreshing strength and authority that tends to be overlooked by most bubble-gum pop bands today whose main thrust is to get a hit on the radio. This trio is an impressive collection of songs that gets your blood and mind pumping.

Odelte Tomlinson is a Barnard sophomore.

a refined sound composed of guitar, bass, drums, and beats spun by a DJ, recently added to Garza's musical entourage that effectively completes what Garza has strived to accomplish. His music, which people will eagerly shove into the amorphous category of rock, stands alone as an honest interpretation of life and what we encounter along the way.

Linda Rodriguez is a Barnard sophomore and the Bulletin Art Director.

MUSIC CALENDAR

for the week of November 25

Dave Holland Quintet @ Birdland

Friday 11/28

Chris Brelochs Trio @ Kavehaz
Dave Holland Quintet @ Birdland

Saturday, 11/29

Jazz—The Next Wave @ Brooklyn Academy of Music
Peter Cole Trio/Yuka Yoneda Trio @ Kavehaz
The Raf Astor Group @ Metronome
Dave Holland Quintet @ Birdland

Sunday, 11/30

Peggy Stern Trio @ La Belle Epoque
Victor Baker Quartet @ Kavehaz
Dave Holland Quintet @ Birdland

Monday, 12/1

The Vanguard Jazz Orchestra @ Village Vanguard

Tuesday 12/2 through Sunday, 12/7

Joe Lovano Quartet @ Village Vanguard

CLASSICAL

Wednesday, 11/28

La Clemenza di Tito @ The Metropolitan Opera

Friday, 11/28

Stravinsky's *The Rake's Progress* @ The Metropolitan Opera

Saturday, 11/29

Tannhäuser @ The Metropolitan Opera

Monday 12/1

Stravinsky's *The Rake's Progress* @ The Metropolitan Opera

The Eternal Babelogue: Patti Smith's *Life of Peace and Noise*

by Solvej Schou

What makes an artist unique in the face of time and place, as the iconic juggernaut Allen Ginsberg refers to in his seminal poem "Howl"? Singer and poet Patti Smith does not righteously claim the title; she nor does she fault her twenty-year influence on the history of rock n' roll. Instead, she claims her right to be an individual artist to split and scream decades after her debut as the punk rock poet of the late 1970s. Recently, I read about her gritty

While Smith collaborates mostly with men, she stands firmly as a figure of uncompromising talent, intelligence, and endurance to women and men rockers alike.

response to *Bono's* introduction of her at London's Q magazine awards. He referred to her as a "sister lover and a mother." In turn, Smith snarled back, "Fuck you! I am not an icon. I am not some critically acclaimed person who doesn't sell any records. I don't need no award. But thank you for giving me this."

But wait a minute—in many ways Patti Smith is an icon, an artist who stands on a bridge between the musical and literary worlds who fluidly incorporates the influence of 1960s masters *Bob Dylan* and *Jimi Hendrix* as well as the French Symbolist poetry of Arthur Rimbaud and Charles Baudelaire. While Smith collaborates mostly with men, she stands firmly as a figure of uncompromising talent, intelligence, and endurance to women and men rockers alike. As Donna Gaines writes in the 1997 "Women of Rock" issue of *Rolling Stone*, "The first ballad of hard rock women had no female role models. They were the first. And that's a revolution. So

he! In my book Patti Smith's role as mother and sister only adds to her role as individual as artist. In 1997, years after the explosion of the *Patti Smith Group* onto the burgeoning New York art punk scene, Smith still rocks with the intensity of a lightning bolt, as evidenced by her new release *Peace and Noise* and her recent live shows at CBGBs.

Peace and Noise is Smith's second release in the last two years, an almost joyful record compared with the fury and morbidity of 1996's *Gone Again*. Almost nine years after living the

domestic life in Detroit, raising her kids, Jackson and Jesse, Smith moved back to New York City after the death of her husband, Fred "Sonic Smith" in 1994. Fred not only played the role of husband, but also the role of musical comrade as a guitarist in the influential 1970s Detroit punk band *MC5*. The deaths of Smith's long-time friend, photographer Robert Mapplethorpe, and her brother, Todd, cast her even more deeply into a period of mourning, a state captured within the sweeping guitars and wails of *Gone Again*.

Peace and Noise, on the other hand, marks a beginning, a fresh start, nostalgic for the early days of the late 1970s. In an interview this year for the *Philadelphia City Paper*, Smith stated, "This record is the first record I've done where a lot of my ideas come from my own meditations. *I Gone Again* is the corpse itself. *Peace and Noise* is the red rose still glistening on the tombstone.

In comparison to *Gone Again*, the musical arrangement on *Peace and Noise* is sparse with original members Lenny Kaye on guitar and J.D. Daugherty on drums, as well as new additions Oliver Ray on guitar and Tony Shanahan on bass. Many of the songs have a simultaneous melancholy and gritty quality, a hypnotic blending of piano and distorted and smooth guitar and voice. While the first and last tracks, "Waiting Underground" and "Last Call," refer to the Heaven's Gate suicides, the song "Dead City" refers to the desolation of Detroit. REM's Michael Stipe harmonizes in "Last Call," paying homage to Smith. Throughout the album, Smith sporadically launches into her famous babelogue sketches of free-form poetry.

Like Smith's early works, *Peace and Noise* ranges from well-constructed rock n' roll to improvisational, experimental swirls of sound and poetry. The song "1959" begins as a nostalgic view of the past, a tale "when 'the world's roof was raggy! But we were looking fine! Cause we built that thing and it grew wings in 1959.'" In songs such as "Death Singing" and the incredible fully improvised live "Memento Mori," the theme of death becomes a force of life when sucked through Smith's tough vibrato. In "Spell," Smith does an amazing reading of poet Allen Ginsberg's "Footnote to Howl," intoning the words "Holy! Holy!" over Ray's rhythmic guitar. The words of Ginsberg, who died earlier this year, become notes and chants when surrounded by this orchestra of diaphragm and guitar. *Peace and Noise* recalls and salutes the past, but looks toward the future. Smith touches on those elements of peace and noise in life from subtle reflections to growled realizations, from the morbid to the sensual.

Born in 1946, Patti Smith grew up in Pit

man New Jersey educating herself on the works of William S. Burroughs, Rimbaud, Baudelaire, Ginsberg, Dylan, and Hendrix. She dropped out of college and took a factory job later escaping to New York City in the late 1960s. In 1969 she met Mapplethorpe at the renowned Chelsea Hotel, beginning a long lasting innovative friendship with the artist. Until her first collaboration with guitarist/music journalist Lenny Kaye in 1971. Smith primarily wrote poetry articles for the magazines *Cream* and *Rock* and plays (she co-wrote *Cowboy Mouth* with Sam Shepard). Accompanied by Daugherty and bassist Ivan Kral, Smith and Kaye performed in 1975 at CBGB's and another bar called Max's Kansas City. Along with such bands as the Talking Heads and the Ramones, the Patti Smith Group helped found the NYC punk movement.

Between 1975 and 1979 the Patti Smith Group put out four albums. Its first single "Hey Joe" demonstrated not only Smith's confrontational and cataclysmic voice and writing style but also the group's DIY (do-it-yourself) work ethic.

In 1975 the Patti Smith Group released the album *Horses*, produced by the Velvet Underground's John Cale. At this time Smith dressed in her interpretation of what Baudelaire used to wear: a black suit with a white shirt and a black tie. As an androgynous figure, a rock n' roll poet with a reverence for the blues, Smith garnered attention with *Horses* and 1976's *Radio Ethiopia*.

After breaking her neck falling off a stage in 1977, Smith returned in 1978 with the resurrection album *Easter*. One single, "Because the Night," broke the Top 20, pushing the Patti Smith Group into the limelight. In 1979, after releasing *Wave*, the group played for the last time in Italy in front of 70,000 fans. Smith married Fred "Sonny" Smith in 1980, moving with him to Detroit to raise their family. Although they

released the collaborative project *Dream of Life* in 1988, Smith did not perform again with a band until 1996.

When I first heard Patti Smith's *Horses* in my senior year of high school after my English teacher Mr. Smolin told me about her, I was so amazed that I bought two more of her albums a week later. The first few lines of her version of Van Morrison's "Gloria" still strike me: "Jesus died for somebody's sins but not mine." In that same year, 1996, I saw Smith perform one of her first "resurrection" shows at the Roxy in Los Angeles. I immediately wrote a poem which I titled "Homage to Patti Smith." On October 29th of this year, I saw Smith perform at CBGB's as part of a string of four shows there coinciding with the release of *Peace and Noise*.

Equipped with my poem and a red rose, I claimed a spot in front of the stage, directly in front of her microphone. With facial displays of emotion, restraint, and gruffness, Smith fluctuated between a grin and a growl, and sang with as much intensity I imagine as in the 1970s. The band frequently improvised and followed Smith's verbal and physical tangents. She approached older songs from *Horses* with the same energy as new songs from *Gone Again* and *Peace and Noise*. The night was historic because Smith was performing at the birthplace of a movement which she helped to create more than twenty years earlier. Surrounded by Patti Smith fans, some my age, some thirty years older, I realized how much and how little things change in two decades. That night, Smith played for three hours, creating a sort of time warp, a constant in time and place. All one port after I gave her the rose and the poem she sang with a vicious ripping off the red bud. Half of the petals she threw around her body, a noise. Half of the petals she quietly stuffed into her coat pocket, a peace.

Solvej Schou is a Barnard sophomore.

The Barnard Bulletin is currently accepting applications for two positions:

- Commentary Assistant
- Advertising Assistant

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Resumes will be accepted until Monday, December 8

For more information, call x42119

G. Love Sings the Blues in New York City

by Jennifer Flandro and Linda Rodriguez

Garrett Dunton a.k.a. **G. Love** brought his Philadelphia streets de blues to New York's Roxy last Friday, November 20, with Jimmy Jass Prescott (on bass) and Jeffrey

Concert R E V I E W

Clemens (on drums) a.k.a. **Special Sauce** & **G. Love** laid back

Philadelphia style seemed at odds with the in your face New York crowd—during G. Love's most popular song "Baby's Got Sauce" security had to break up an altercation. Nonetheless, G. Love's largest New York gig to date paled fans' desires for a taste of the "sauce."

A tall, thin man with a mini-pompadour and small sideburns, G. Love nightfully names Elvis as one of his major influences. He admitted to watching an Elvis TV special that "really affected my shows." Outfitted in a monochromatic maroon suit and pointy black leather boots, G. Love did have an Elvis-esque presence, taking advantage of opportunities to work the crowd. As if on cue, he paced the stage when it seemed as though the audience's interest was waning.

→ **CHANGO** from page 24: you have the whole world? I want to sing in French, Italian, Japanese, and we're going to play every style of music there is. The kind of synthesis Blanco speaks of smacks of 20th-century attitude toward our increasingly global village. Problems arise though when examining he motives for a such an all-inclusive mindset. Do they arise from blind benevolence, or do they fall more along the lines of a willful ransacking of sacred cultural values?

Moral quandaries far from thought here, large but far from capacity crowd reciprocated Blanco's endless enthusiasm on stage. As they

Standing up from his stool, he sauntered over to the edge of the stage, much to the delight of his crowning female fans. He admits to an abnormally large female following: "I sing 'Baby's Got Sauce,' he said, "and a lotta girls really like it." The 1994 song brought him popularity on the college radio circuit. "It's my big hit," he said. "I can't forget what brought me this far. I'd play it everyday for the rest of my life."

In an interview two days prior to the show, G. Love sounded enthusiastic about his recording career. "I can't complain," he said, although he does feel limited by the pressures of the music industry. "I wish I could shut all of that out. Since I made it in the music industry, I have less time to make music."

During his performance, two things appeared to be weighing heavily on his mind: the pressure of playing his largest New York venue and the disappointing reaction to his recently released third album, *Yeah! It's That Easy*. Unfortunately, his uncase influenced his performance; the show seemed tilted and rou-

played songs from the two albums. Blanco skanked mambos and eased across the stage. It seemed as if the band covered almost every aspect of the musical landscape with songs such as "Reggae/Cumbia," a melding of the beginnings of traditional ska with the cumbia Latin rhythm which originated in Colombia. Blanco matched every aural transition with his visual appearance, changing hats numerous times and stopping down to his bare chest. He kept up the high energy of the evening by executing karate kicks through more songs from the latest album. Like "Cumbia," G. Love's song that sounds more like

line, his attention obviously divided. He also neglected his exceptional harmonica skills in favor of concentrating on a mediocre guitar. Luckily, the encore redeemed G. Love's lackluster performance. He invited members of the opening band, *First Born*, onstage for a



G. Love plays the harmonica on a couch.

livey rendition of "This Ain't Living" featuring a vibrant horn section and freestyle rap. During the encore, he genuinely enjoyed himself—we only wish the entire show was so passionate.

Jennifer Flandro and Linda Rodriguez are Barnard sophomores and Bulletin Managing Editor and Bulletin Art Director, respectively.

Celia Cruz than the Mighty Mighty Bosstones and "So Sweet," a tribute to classic ska. In a true test of musical flexibility, the band played a slightly modified version of the country classic "Sweet Home Alabama" albeit with Blanco's interchanging of Mexico, Venezuela, and Colombia for Alabama during each verse.

Indeed by exhorting such a penitence for diversity, ain't in the name of "Chango" must have been pleased.

Linda Rodriguez is a Barnard sophomore and the Bulletin's Art Director.

Jars of Clay and Plumb Wow Fans

by Samantha Reeb Wilson

On November 12 Jars of Clay and Plumb played Irving Plaza. It was a great opportunity to see how these bands both previously reviewed by the *Bulletin* performed in person. For those of you who attended the show I am sure you were not disappointed. Both bands put on an exceptional show.

Before the show I had the privilege of meeting with the members of Plumb for a short interview. Not only are the members of the band talented musicians, but they are also great people. They had a natural energy about themselves that showed that they were what they seemed: they were not fake. While I was meeting with the band they dispelled the mystery surrounding their name. Apparently Tiffany Arbuckle, the lead singer, is a huge fan of Barnard alumna Suzanne Vega. Arbuckle wrote a song inspired by Vega's song "My Favorite Plum." "Plumb" stemmed from this song, as well as the fact that the color and the fruit are two of Arbuckle's favorite things. As it happens, the name Plumb was available so the group grabbed it and the rest is history.

When asked about their image, Arbuckle replied, "I think our image has become that we don't have one." Seeing them perform later that night I realized that this was true. The members of Plumb were the same people on stage as in the conference room. The nappy, funny and vibrant personalities they had offstage followed them on stage as they wowed a crowd full of Jars fans.

Although Plumb only had one album to work with, its members managed to get the crowd revved up for the Jars. They started their set with "Send Angels" and Arbuckle set the

scene by wearing a leather jacket with angel wings. Plumb definitely won over the New York City area with its performance that night. Hopefully the success of its CD will increase because of the tour with Jars.

When Jars of Clay took the stage they were greeted with thunderous applause. Before they could play a note, it was clear that the crowd was going crazy. Jars put on an excellent show as well, playing their biggest hit "Flood" which was received with screams. This Christian rock band certainly knows how to get its fans excited. They performed and jumped around just as much as any other band. Seeing a Jars show is

a must for any music lover. It will appeal to any one. One important note is that the crowd was very amiable. There were young kids there and they did not have to worry about getting hurt by moshing or aggressive attendees.

The combination of Plumb and Jars of Clay was a brilliant match that really kept the crowd going. Both bands will undoubtedly have plenty of success in the future. The next time they play New York, every one of you should go and check them out for yourself.

Samantha Reeb Wilson is a Barnard first year and a *Bulletin* staff writer.

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King Changó Skank their Way into America's Heart

by Linda Rodriguez

The nondescript Elbow Room proved an unsuspecting host to colorful Latin ska masters King Changó a fusion of world cultures and rhythms. By the end of the night, however, King

Concert
REVIEW

Changó had propelled the audience into one large throbbing mass thanks to the musical ingenuity of frontman Andrew Blanco, bassist Glenda Lee, guitarist Mike Wagner, drummer Luis Jesus Ruiz, saxophonist Martin Adrian Cunningham, and keyboardist

Luis Eduardo Blanco.

King Changó's bandmembers fueled the carefree atmosphere well into the early morning hours by playing song after song from their first two albums, allowing time only for the occasional political diatribe by Blanco concerning the struggle of the Zapatista rebels in Chiapas, Mexico, and calls for inter-Latino unity. Includ-

ing the occasional cover in their *mexicia* of music, politics, and fun on meritment, Changó the god of partying and music in Santería, the Afro-Cuban religion, and King Changó's namesake would have been pleased.

King Changó is a uniquely new addition to the ska scene which has boasted established ska acts like The Toasters and The Specials who together have been around for over fifteen years. Having only started three years ago in the rude streets of New

York City, they certainly comprise a small handful of ska groups that feature Latino bandmembers or sing in Spanish. Although happy to be

a part of such a fresh crowd, King Changó is equally as happy to demonstrate the very boundaries that have been used for their categorization. Not content to play strictly

Latin ska, King Changó create their own genre of music incorporating Italian, French, and Chinese into the roster of languages they use to sing and different Latin rhythms like salsa or cumbia into their repertoire. Singer

King Changó with one of their favorite things

Andrew Blanco insists on defying attempts to pin his band into any category. Why you gonna be stuck in one thing when — page 22



David Garza Begins Again

by Linda Rodriguez

Long a mainstay in the Austin, TX music scene, David Garza has left the nest, so to speak, as a result of his recent signing with Atlantic/Lava. In

Album
REVIEW

anticipation of his major label debut, Garza has released an EP entitled *The 4 Track Manifesto* which should satisfy any curiosity about the caliber of the full-length album due out in January. Bringing his cultivated musical sensibility to New York, he played the Mercury Lounge Tuesday, November 10.

Descriptions of Garza's music have ranged



David Garza from the CD cover of *The 4 Track Manifesto*

from unabashed pop to folk tinged rock. Certainly, Garza has been making music long enough to explore countless musical avenues. A prolific songwriter, he has been writing and

performing since his salad days, as a young high school student. Time has passed, though, and with it, a maturity has surfaced in his music, transforming it into a complex, intriguing entity.

The EP features five tracks: "Disobedient World," "Perfect Tear," "Float Away," "Another Shot," and "Too Much." "Float Away," which details a fragile, distant romance, begins with Garza's voice accompanied by a simple key. The instrumentation and melody grows to mirror popular tunes, and a drum track as if taking the listener on a familiar analysis through the chaotic dance crazes of the modern experience. "Disobedient World" and "Another Shot" showcases Garza's impeccable lyrical writing abilities with his subtle, yet effective, lyrics. — page 19



Global Journal

a continuing series of correspondence from Barnard students roaming the Earth

"Oxford Inspires Activism"

by Jessica Berkhoff

I'm beginning to suspect that I might confer some kind of curse on the colleges which I attend. In my first year at Barnard I witnessed the first of our strikes: the demise of Ferns Booth Hall; the launching of Columbia's much vaunted and implicitly paradoxical enlargement and enhancement project; and the encroaching of the great vermin hoard through the halls of Sutzberger Oxford from what I can gather was a relatively controversy free institution before I arrived here. Sure, it had had its hiccoughs over integration (which around here meant that Brasenose and St. John's had to start accepting—gasp!—students who had not gone to private schools) and there were definitely some dodgy booted scientists doing sketchy things in the laboratories off South Parks Road; but nearly every one seemed to agree that the British policy of wholesale subsidization of higher education (and the tutorial based education at Oxford and Cambridge in particular) was a good thing.

I had been here less than a week before I realized that some changes were definitely in the wind. Ironically the advent of the Labour Party into the policy making echelons of national government has proven to be the bane of educational funding in England. I never would have believed I would find myself agreeing with people who think of the Margaret Thatcher era as the "good old days" but I'm starting to think they have a point. At first I shrunk behind my hand at the protests against the proposal of a thousand pound a year tuition fee. With the national debt sized student loan payments which are awaiting me after graduation I had little sympathy for the horror of most British students at the prospect of paying about \$1500 tuition in a country where getting a good degree is still accompanied by a reasonably fair chance of getting a job.

The situation hit slightly closer to home however as the debate over the Oxbridge subsidy began to rage across the radio panels and front pages of the British media. The English government gives an extra 35 million pounds annually to be split between Oxford and Cambridge to support their tutorial system which basically means that it costs more for me to have a weekly one-on-one conversation with a world expert in my field than it would for me to just sit with 200 other semi-bored students in a huge lecture hall taking page upon page of notes of questionable value. Call me perspicacious but this comes as no big surprise to me. It just

strikes me as so fitting that the party which rose to power partly on their ability to politicize a large segment of the student population (and whose leader Prime Minister Tony Blair graduated from Oxford) should be turning on the very students who got them elected and the university which shaped many of their ideologies. How Machiavellian. How American even.

Sometimes I don't know why I'm beginning to care so much. By next year I will be back home secure at least in the knowledge that some day I will be able to tell my kids—or more likely as many of my

Certainly, when I left New York, I wasn't expecting to become so immersed in the life here

friends children as I can trick or treat into listening to me—that I took my piece of Oxford in the waning days of its glory years. Certainly when I left New York I wasn't expecting to become so immersed in the life here. Repressing the memories of the first semester of my freshman year dominated as they were by the Hewitt ache and the omnipresent tackiness of the Love drugstores and too many late night jaunts to the College Inn. I had achieved a proud sense of attachment to particulars of the Upper West Side. I believed the \$1.50 containers of rice pudding from the Apple Tree supermarket; the generous Midon sours of a few anonymous holes in the wall; and the invigorating cycle of procrastination and crisis that is academic pursuit at Barnard to be intrinsic to my happiness.

But it's insidious the ways in which love for a place can overtake you. One minute it's creeping up on you in increments of custard-doused puddings and pints of Guinness; the next it's like a clut to the head as you parade with 150 of your classmates all wearing ridiculous formal wear and skinny little vests; down the sunny street to matriculation and the delight of the camera wielding tourist Mafia. I keep expecting something to happen here to bust my bubble of optimism. To give me something clever and cynical and deprecating to write about a piece which remains for now proudly mired in the past. Maybe it's the way that the lawns are still vast expanses of green spotted with small and mustered and crabapple trees though it's already late in October. Maybe it's the girl I didn't know last night who stopped me as I was walking across the grass just to show me how clear your car makes out Pegasus and... page 27

To Pierce or Not to Pierce?

by Zoe Heller

A nose here, an ear there, and lo an eyebrow yonder! Everywhere you turn nowadays on the Barnard campus you pass a fellow student with some sort of piercing. But you even pass people who conceal piercings you never thought existed. I'm not going to attempt to give an estimated percentage of students who have a body piercing, but I will boldly and heartedly admit that there are a lot. What is the big phenomenon of piercing among the student body anyway?

I went to a pretty conservative, middle-class high school. Looking back on those tumultuous four years, I can only remember one person in my graduating class of about two hundred students who had anything pierced besides her ears. This girl was sweet, fairly smart, hung out with the "hoody" group, and had her nose pierced. For the remainder of the last month of school, this girl was a common topic of conversation. She was labeled a freak. Now picture this same senior class six months later. Another young woman walks into the reunion in her J. Crew sweater and khaki pants, but there is one distinguishing characteristic in her seemingly "preppy" appearance. She too has gotten aboard the piercing wagon and shows a nose stud in her face. If you haven't guessed it yet, I'm that student gone pierced.

The thing about piercing is simply this: it's quick, removable, expressive, and creatively fun. There are many theories as to why people pursue body piercing to any degree. My mother repeated one of my favorites when I got my tongue pierced: "This is a sign of something wrong. What are you trying to tell me?" My reply resembles my theory: "I like the pain, the ability to be different and cool, and it is acceptable at Barnard." However, I have heard others postulate that it is merely a sign of first-year parent revolt. This is the first time for many that they are away from their parents and have an available source for developing their individuality: piercing, tattooing, and dyeing facilities. Our parents, as most of us are well aware, do not approve of this behavior and making oneself different physically. Upon returning home one weekend of my first year, my parents used the silent treatment to express exactly how they felt about my nose piercing. My rebellion was a success! They noticed, objected, acted, rejected. Would they rather have the daughter cut off a finger or develop an eating disorder? Think not. Body piercing is the safest method of rebellion that I can think of. And if

it is any consolation to the parents, rebellion will end, and the piercing will heal.

Body piercing has often been associated with bodily mutilation. I think that is taking the reality of a simple metal object in one's selected body part too far. When I hear the word mutilation, pictures of cutting one's self and scarring appear in my mind. How in the world does this link with body piercing? Body piercing is clean, sanitary, and leaves no scars. For the most part, people don't get pierces to hurt themselves and make a cry for help, but simply choose to experiment with the popular expression of the late 1990s. Point being, anyone who compares body



Trudy Chan (BC '01) shows off her hardware.

mutilation with body piercing is ignorant of the piercing culture and the act itself.

This is a time in our lives when we can express ourselves in any method we choose. But regardless of whether you do it publicly, it helps define your perception of self. For me, it was admitting that I am not what I appear. As you pass me on college walk, you will see a carbon copy of the typical college student. No earnings, no

more nose ring, and on the exterior: jeans, sneakers, and a fleece. There is none of the red, short hair, punk music, and large clothes here. I don't fit the stereotype of your classic piercer, so to speak. Those who do often crush that stereotype yet again by, for the most part, being great students, sensitive, and coming from supportive families. I've had people gasp when they see that shiny silver ball hidden in my mouth. I think it is funny to see these reactions. Body piercing is a statement, but it makes different statements for different people. For me, it was breaking away from conservative appearance and impression, and for others it may be to sexual pleasure. Either way, it is a personal and social choice.

There are numerous areas on the body accessible for piercing. If you choose to accept the possible family ramifications and slight discomfort, then I have some tips for you. First, make sure that this is definitely how you want to spend your money. Some piercing can get pretty expensive, not only for the process but also for the care needed afterward. Also, note

Well-Woman: An Outlet for Physically Abused Students

Dear Well-Woman

I think we need a mailbox where Barnard students who have been raped or physically abused can submit letters they have written about their experiences.

The letters could be used as an informal "report" to Security to discredit the idea that no rapes occur at Barnard. Rapes do occur here and something should be done about it. I know several students who have been raped and who would participate. It would serve to bring more awareness to the campus.

Sincerely,

A Concerned Barnard Student

Dear Concerned Student,

We talked this idea over with Jan Holland

that the wonderful thing about peeing is that it can be removed if you don't like it later on and your body will heal. Secondly, choose a reputable establishment. I would recommend Andromeda, Cassopa, and Gauntlet. They are clean and friendly. Thirdly, bring along a friend. You wouldn't believe what courage builders bystanders can be. Don't fret if you really want it, it will be worth the entire experience of getting there, butting some anxiety, picking your piece of metal, and sitting in the chair next to your piercer, needle in hand. And lastly, take a deep breath and enjoy.

Zoe Heller is a Barnard sophomore.

Director of the Rape Crisis/Anti-Violence Support Center for Barnard and Columbia. We all think it's a great idea, and we are considering what would be the best method for publicizing these letters. Some of the options include posting them on a bulletin board outside the Rape Crisis Center, posting them on the Rape Crisis Center's website, or collecting them and publishing them in a journal to be distributed around campus. Anonymous letters cannot be used for reporting to Security, but they would be documented by the Rape Crisis Center and would be a valuable tool for getting the word out about sexual

assault and abuse among students. We are still in the early stages of discussing this, and hope to have something in place early next semester. We encourage all Barnard and Columbia students who have comments, questions, or suggestions to drop them in the

envelope outside our office at 135 Hewitt, or to visit the Rape Crisis Center located at 123 Brooks Hall. You can also call the Rape Crisis Center at x44366 or visit their website <http://www.columbia.edu/cu/rca/vsc/>, which offers an anonymous e-mail address for correspondence.

At this time, letters received at the Well-Woman office regarding personal experiences with sexual assault or abuse will be forwarded to the Rape Crisis Center. If you do submit a letter, please make a statement granting permission to the Rape Crisis Center to publish it. If no statement is included, the letter will be kept confidential. Please be aware that the Rape Crisis Center offers confidential peer counseling at 854-HELP and 24-hour peer advocacy at 854-WALK for students who have been sexually assaulted, physically abused, or who have survived any other form of harassment or violence. Thank you for your concern and for your ideas.

Sincerely,

Well-Woman

OXFORD from page 25. Onon's Bell in a night sky unadorned by any intruding metropolitan sodium glow. Maybe it's the antics of my graduate student friends who, at the average age of 27, keep bobbedding down the starwells on the mattresses and talk about Kerkegaard and the Teletubbies with equanimity and facility.

This is a life I been located by (a most) all things long on. The bestational I have read on the subject of the Oxbridge defunding called the proposal a bizarre act of national self-mutilation. Perhaps it's just refreshing to be at a university which doesn't necessarily think that "enjoyment" and "enhancement" should go

hand in hand, even if the funding depends on it. Perhaps it's fascinating to be in a place where those who run the institutions of higher learning aren't actively engaged in the destruction of the same ideal which has worked well enough for six centuries or so, in the name of hollow modernization. I do know that I have finally stumbled upon a cause which, in its appeal to the awe in which I hold my adopted home, has broken through my apathy. This time I won't be waking shamelessly past the pick-etlines, but we probably will.

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

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