

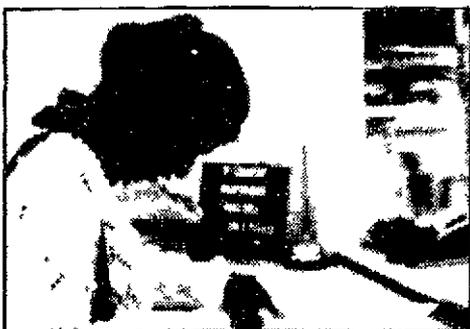
Barnard Bulletin

[12.09.98 – Issue 11]



Barnard Remembers On World AIDS Day

Students Express
Views on the
18-point Credit Cap



The Freight
Elevator
Quartet
Releases
Second Album

letter from the editor

The name Lauryn Hill probably sounds familiar to quite a few people around here. Some people know her as a member of the Fugees. Others know her as the solo artist whose debut album, *The Miseducation of Lauryn Hill*, is climbing up the charts. And then there are those who actually know her: the faculty whose classes she attended while a Columbia student.

Lauryn Hill may be the biggest name out of Columbia University in recent years, but all evidence indicates that she will not be the last. Solvej, Don't Press Rewind, Clancy and Capitol are just a few acts that you can often see in McIntosh or at Faculty House. The Barnard Dance Department's performances feature pieces by noted choreographers and Barnard professors Janet Soares and Donlin Foreman. *The Fantasticks*, the longest-running play in history, was originally performed in Minor Latham Playhouse.

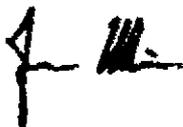
Granted, not every student who aspires to a Broadway career will become a star, and recording contracts are not handed out to the talented masses. But more often than not, our classmates will surprise us with their accomplishments. Take Aimee Simms, a recent Barnard graduate, former Features Editor of the *Bulletin*, and winner of the John Lennon Song-writing award for her song, "A Place To Belong." Simms' accomplishments prove that opportunity is literally beating down our doors at Barnard—we can contribute to artistic history by acknowledging the talent of our classmates.

In this week's Music Section, Michelle Jenai Gregory reviews *jungle album*, a new release from Barnard and Columbia's own Freight Elevator Quartet. The Barnard Dance Department's Winter Dance Concert takes place in Minor Latham this week, featuring student-choreographed pieces. The New York City Ballet's *Nutcracker* may be popular, but it is fairly predictable. Why not see something original and local instead?

Also in this issue: Sarah D'Ambruoso tackles the 18-point credit cap (Barnard's favorite topic of debate); Samantha Reeb-Wilson analyzes the implications of Jennifer Love Hewitt's new career as a singer; and Stacy Cowley reveals in the return of Zork—a messianic event for technophiles across the globe.

Lauryn Hill's time at Columbia has come and gone—it is about time that someone new took her place. But we'll never know what kind of talent is in our midst if we do not take the time to look at what is happening right in front of us. Even if we don't actually know the performers, we can at least say that we know of them.

The semester may be winding down, and stress levels are rising. Now is the perfect time to act on artistic impulses. After all, doesn't our Pain contribute to our Art?



CONTRIBUTORS

Michelle Jenai Gregory, a Barnard first-year, makes her *Bulletin* debut in this issue. She explores the textures of the Freight Elevator Quartet's latest release. The cellist in the band, Rachael Finn, is a Barnard senior and former *Bulletin* Music editor.

MICHELLE JENAI GREGORY

Suzi Green is a Barnard senior and the *Bulletin* Music columnist. Last seen shaking her tambourine collection in her own dance rendition of Usher's

"You Make Me Wanna,"

SUZI GREEN

she is wanted in Canada for breaking into the slot machines in a Niagra Falls casino. Consider her armed and dangerous.

Elnaz Menhaji is a Barnard first-year and a *Bulletin* staff writer. She has covered many events for the

ELNAZ MENHAJI

News section. This week, she writes about the Next Generation Project's homosexual and bisexual mentor program.

Barnard Bulletin

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DECEMBER 9

The Clay Collective holiday sale, Lt. Mac, 11am-2pm

DECEMBER 10

Zoeprax presents "Lolita"
\$2 admission
Lehman Auditorium, 202
Altschul, 7:30 and 10pm

DECEMBER 10-12

Barnard Dance
Department's Winter Dance
Concert
\$4 with CUID, \$6 General
Minor Latham Playhouse
7:30pm

A Night of Two Playwrights
By Late Nite Theater featuring
"Shunning Saint Cecilia",
"You're Not Pregnant", and
"Hansel and Gretel in
Consumerland and
Domestica"
Location TBA, 8pm

DECEMBER 15

The Bread and Puppet
Theatre's Dirt Cheap Opera
From a play by Bertolt
Brecht, directed by Peter
Schumann
\$5 admission, \$3 with CUID
Minor Latham Playhouse
8pm

DECEMBER 14

Last Day of Classes

DECEMBER 15-16

Reading Days

DECEMBER 17

Finals Begin

DECEMBER 23

Last Day of Finals

briefs news briefs news briefs news

A Question of Color Screened at Barnard

On December first, *A Question of Color* was screened at Barnard followed by a question and answer period with the film's creator,

the *Fabulous Film Women Series*.

Vivian Taylor, Dean of Multicultural Affairs introduced the speaker and her film by saying, "A question of color is something we are all

PHOTO BY JAME HARDY



Kathe Sandler introduces her film A Question of Color.

Kathe Sandler. This event was sponsored by the Center for Research on Women as part of

confronted with day to day." Taylor also noted that Sandler is renowned for creating works "which explore color conscience."

Sandler said she was inspired to make this movie because "as a light skinned African-American woman whom, when I walk into a room, often have to tell people I am indeed African-American, this subject has salient relevancy in my life." She wanted to see her community's "attitudes towards their own skin color, hair texture, and facial features through their eyes."

A Question of Color is a collection of interviews with African Americans ► page 6

editor .to the editor .to the editor .to

To the Editor:

This letter is in reference to an article written by Mita Mallick appearing in the *Bulletin* on November 19, titled "Honoring the Barnard Way of Life." While Mallick's article addresses the theme of honor as a whole, she tangentially refers to the Honor Board a number of times. As student chair of the Honor Board, I was upset to read her description of the Board as "some distant entity that we all vaguely know about....How accessible is the Honor Code made to students?"

While I understand that this article was a commentary and that the author is entitled to her opinion, opinions should be backed by factual information. If the author was unsure of the role that the Board plays in the implementation of the Honor System, it would have been more

beneficial to the Barnard community for her to speak with me or to actually interview current members of the Board. In fact, I have repeatedly requested that the *Bulletin* write a feature article on the Honor System, so that the college community could better understand its intricacies. Unfortunately, no one has replied to this request.

I and the 1998-99 Board have taken great pains to make the Board more accessible this year. We have undertaken to visit every First-Year Seminar class to make sure all first-years understand the Honor System, and we host night events throughout the year. Additionally, the Honor Board speaks at orientation meetings for all First-Year and Transfer students. We do much more than simply "send letters through the campus mail during ► page 5

ALL STUDENTS STUDYING AWAY FROM BARNARD IN THE SPRING SEMESTER: Please come to a "send off" meeting conducted by Dean Szell on Wednesday, December 9, 5-6pm in the Sulzberger Parlor (Barnard Hall).

STUDENTS NOT RETURNING NEXT SEMESTER (who are not graduating in February nor studying abroad) must meet with their Class Deans to complete withdrawal procedures.

INTERNATIONAL STUDENTS: All F1 international students who are leaving the US during Winter Break must see Dean Tsu for re-authorization of your I-20 forms. Call x42024 or come to the office during drop-in times. F1 students graduating in February should make an appointment with Dean Tsu to discuss post-completion details including work permission.

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.

STUDENTS APPLYING TO GRADUATE AND PROFESSIONAL SCHOOLS: If you have any deadlines in late December or early January, you must make sure all your recommendations are in your file and we have your envelopes by Wednesday, December 16. Our office will be

closed from December 24 until January 3, so we need to mail your recommendations by December 23 if we are to meet these deadlines. Please contact Lillian Appel, x42024 (for graduate schools), or Jayma Abdo, x47599 (for professional schools), if you have any questions.

ALL STUDENTS: Note that the Registrar's Office will be open December 28-30, from 9:30 to 4:30.

FINAL EXAMINATIONS: Look for a notice from Dean Blank, which will explain procedures for requesting Incompletes and deferred final examinations. However, you are expected to complete all coursework by the assigned dates and that exceptions are granted only in very serious cases.

FIRST-YEARS: Dean Kreger will be on parental leave beginning December 23. Dean Catherine Webster, who was First-Year Class Dean, from 1993 to 1996, will substitute for her. Dean Kreger wishes everyone a smooth final exam period and happy break and looks forward to seeing you when she returns to work at the beginning of April.

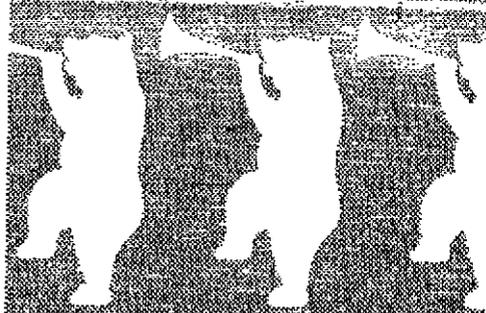
SENIORS who are interested in taking a course at the Business or Journalism Schools next semester should be sure to see Dean Schneider during or shortly prior to the start of registration in January to find out which courses will be open to Barnard students.

→ **LETTER from page 4** "midterms and finals." In fact, we urge students to reach out to the Honor Board and give us suggestions on ways to improve upon Barnard's current Honor System.

Unfortunately, Mallick's article merely perpetuates an image that we as a Board have been trying to change. In the spring we will be looking for new members to the Board, and I urge all of those who wish to take an active role in Barnard's Honor Code to apply for membership.

Shana Cappel, BC '99
Honor Board Student Chair

bear essentials



Barnard Commemorates World AIDS Day

by Natalie Servidio

Students of Barnard College and Columbia University as well as members from the local community gathered on the steps of Barnard Hall on December first to commemorate World AIDS Day. This was the second annual Barnard College commemoration to take place, coordinated through the Department of Student Life. Cherie Sheridan, Associate Director of College Activities, helped organize the event because "World AIDS Day is a nationally recognized day, and Barnard wanted to be a part of that effort."

As members of the Columbia University AIDS Foundation sold red ribbons to raise money for AIDS and HIV research, a podium was set up so that a twenty-four hour reading of the names of victims of the virus could take place. Both students and faculty participated in this reading throughout the night, for private as well as communal reasons. Rachel Brauner, BC '00, sold ribbons for a reason

shared by many "I'm just glad to be a part of a global commemoration, to raise awareness." Gareth White, BC '02, had a more personal reason "I'm reading names, and I'm reading a poem. My uncle died of AIDS, so I think this commemoration is important."

Other events took place across the Columbia University campus, as well as around the city to raise awareness on campus and around the world. In the Brooks Living Room, students made holiday cards for AIDS patients. "And The Band Played On" was shown in the Wallach Hall lounge, the lights of the George Washington Bridge were temporarily turned off.

However, there was one Columbia University event occurring at the same time as the vigil that upset many students, including Amanda Goltz, CC '99. "I think that the University lighting on College Walk is a very frivolous thing to do on World AIDS Day. It is to the detriment of what we're all trying to do here. We're trying to raise awareness, but

across the street, it's 'Happy Holidays!'"

Natalie Servidio is a Barnard first-year

PHOTO BY NATALIE SERVIDIO



◀ COLOR from page 4 who tell about their experiences as people of color. It took eight years for Sandler to document these people's stories in locations ranging from Crown Heights in Brooklyn to Tuskegee, Alabama. Sandler chose to showcase interviews with people that encompass a wide range of ages and socio-economic backgrounds in the hopes of telling a complete story of African-Americans' search for their own unique iden-

tity.

Sandler shared that African-Americans struggle to accept their physical characteristics because "who has the power defines what beauty is."

Sandler is the owner of Film Two Productions, a business dedicated to producing educational videos and documentaries with an emphasis on communities of color. Her next project is a video on black feminism. -Alison DiPerte

CORRECTION

In Issue 9 of the *Barnard Bulletin*, the Higher Education Opportunity Program (HEOP), the Science and Technology Entry Program (STEP) and the Liberty Program were mistakenly listed as sponsors of a fashion show. The fashion show was in fact sponsored by Gloria Anderson, Barbara Stover, Rose Gladden and Juanita Quintana.

The *Bulletin* regrets the error.

bulletin@barnard.columbia.edu

The Next Generation Project Holds Open House

by Elnaz Menhaji

On November 20, the Next Generation Project (NGP) celebrated its second event with mentors in the homosexual and bisexual community. The Open House brought together an estimated 100 people, among them, old and new mentors and students alike.

Three years ago, while working with gay outreach programs at the Gay Health Advocacy Project (GHAP), Co-Directors Laura Pinsky and Ryan Kull organized discussion groups. They wanted to provide support that they felt was lacking in the lives of homosexual students.

"A lot of Columbia students don't feel confident in the gay community," Kull said in an interview. He mentioned that the kind of support straight, young adults may be getting from their families and society may be absent in a homosexual student's life. "Because of this, they seek role models." He added, "this

is a perfect situation" to meet someone.

Many believe that the aforementioned problems lead to higher suicide rates as well as a decline in the practice of safe sex among homosexual young adults.

Kull said that they also want to fight the negative stereotyping of the mature homosexual adult left alone at the end of his/her life. He feels that if students were given "an image of what it is like to be gay and successful" they would have more optimism about their future and overcome whatever hinders their practice of safe sex.

Most students involved in NGP seek career advice from their mentors, according to Kull. Because of this, they have the option of being introduced to professional adults in the gay and bisexual community based on their careers. Students meet with their mentor and discussions that initially sprout from similar interests, often branch out into other areas

concerning the students.

The long list of mentors on record at the GHAP's office originated with people that Pinsky and Kull knew. From then on there was a "snowball effect" and according to Kull, "the response has been overwhelming" on the part of the mentors. In the past year, NGP has sponsored several dinners and small meetings and it plans for more in the future.

Despite the program's success, Kull thinks that, "it is still in its developmental phase." They want to form more discussion groups and feel they "are still learning what students want." NGP asks all participating students to fill out evaluation forms to help them gauge the performance of their program. Kull said that they want it to be "a program that students and mentors make for themselves."

Elnaz Menhaji is a Barnard first-year.

Seventeen Editor Speaks at Barnard

by Tonette Williams

Roberta Caploe, Barnard alumnae and executive editor of *Seventeen* magazine, came to Barnard Wednesday November 25 to give a presentation on her career in journalism and offer advice to students on choosing a career and excelling at it. Caploe offered information on internships, interviewing tips, and the task of producing a monthly national magazine.

Caploe's memories of her time as a college senior mirrors what many students are going through right now such as "what am I going to do after graduation?" "I got to my senior year," the *Seventeen* executive editor remembers, "and I realized, I need a job."

Following graduation, Caploe began working as a production assistant, following other jobs, and then headed *Soap Opera Digest's* California office. After

her time at *Soap Opera Digest*, she returned to New York as *Seventeen* magazine's executive editor.

Caploe talked about her role as an executive editor for *Seventeen* magazine, and the difficult task of finding stories and articles that strike a balance between *Seventeen's* readership, which is comprised of young women between twelve to twenty-four years of age. She explained that it is important that no group feels left out and that all readers feel that their concerns are addressed in the magazine. "Girls have a really emotional commitment to the magazine and we have to remember that each time we choose an issue to cover."

Caploe also told students that *Seventeen* is concerned about the type of body image they present to young women through the models they use, and revealed that the magazine often touches-up

photographs to add some weight to very thin models. She also noted that as a business, *Seventeen* must also consider marketing and one of the difficulties of her job is striking this balance between the

PHOTO BY JAMIE HARDY



Seventeen Executive Editor Roberta Caploe

facts of business and being responsible about a product.

The most important advice Caploe had for students was to find something that you — page 18

HEADED FOR THE FUTURE

After eighteen years with the eighteen point

by S Francesca D'Ambruso

One of the most fundamental differences between Barnard and Columbia is also a perpetual topic of conversation and complaint around the Hewitt dinner table: the 18-point credit cap. While some students feel the credit limit keeps them in line academically and is a useful self-moderation device, other students wax sociological when asked their opinions about the credit limit, citing the College's patrimonial tendencies and socioeconomic discrimination. At any rate, the policy is undoubtedly one of the College's most contested regulations, and if some students have their way, the credit cap may soon lose its 17-year tenure.

While Columbia students are allowed to register for more than 18 credits per semester

academic corner by taking too few credits as first years or sophomores. Not realizing until it's too late, they must take extra classes to make up for being a few points behind schedule, which all too often leads to an encounter with the limitations of the credit cap.

Some argue that the credit cap is not the problem, it is the points system in general which leads to predicaments such as exceeding 18 points by one half a credit. Different combinations of lab courses (4.5 points) with seminars (4 points) and lectures (3 points) can create big problems for students who are academically behind yet cannot afford to pay extra tuition for being one-half credit over the limit.

Which leads to the other problem students complain about: the financial ramifications of the credit limit. For every credit in excess of

College changed from a course-based system to a points-based system. Essentially, charging students for individual points is more economically beneficial for the College than billing students for courses at a flat rate. According to Dean of the College Dorothy Denburg, the point limit was institutionalized because the College "wanted to have a limit that kept us close to [the normal course load] of the course-based system." The College changed its degree requirements to include the fulfillment of 120 points as a graduation criterion. The change was introduced at the beginning of the 1981-82 school year.

Troubling to some students is the original reasoning behind the credit limit. According to a 1997 *Bulletin* editorial, "a stipulation of the change [to a credit-based system], based on faculty recommendation, was that students would not take more than eighteen credits so as to prevent overexertion." Many students feel that the written policy is sexist in origin and that its implications are detrimental to Barnard's image as seen by the rest of the university. "Why are Barnard students the only ones who need to be discouraged from 'overexerting' themselves?" asks a Barnard junior. "The credit cap and the logic behind it seem to imply, yet again, that Barnard students are academically inferior or are in some way different from the women at FuSEAS or CC. [The policy] is insulting."

In a comparison study with Brown, Harvard/Radcliffe, Mt. Holyoke, Wellesley, and Yale, the *Bulletin* found that most of these colleges also have preliminary limits on the number of courses students can take in any given semester. However, most of these other

While Columbia students are allowed to register for more than 18 credits per semester without paying extra tuition, Barnard policy requires an additional tuition payment on a per-credit basis if students take more than 18 credits per semester.

without paying extra tuition, Barnard policy requires an additional tuition payment on a per-credit basis if students take more than 18 credits per semester. For many students this system works well. If one plans ahead, one must take five three-point classes per semester in order to graduate on time. For other students, the 18-point credit limit creates headaches every semester during registration. Many students paint themselves into an

the point limit, Barnard charges \$693. While being one-half credit over can mean graduating on time for some students, it can also foreordain a \$346 tuition increase. For students on financial aid, this extra \$346 can take a big chunk out of a tight book and/or grocery budget.

The origins of the credit cap help to explain its perseverance over the last 17 years. The credit cap began in 1981 when the

credit cap, a new proposal is in the works.

schools are still on the course-based system, not the point- or credit-based system. At Barnard, one would not be able to take six courses if two courses count for four points each and the four remaining courses count for three points each. This hypothetical program would be in violation of the credit cap by two points. But at other schools on the course-based system, taking six courses a semester is not a problem.

Yale students must secure dean approval to take more than five classes each semester. At Wellesley, students "may elect an unlimited number of [pass/fail] courses and up to six regular courses." Brown students "may elect three, four, or five classes per semester" before seeking dean approval. At Harvard, "students may not enroll in more than six courses per semester." At Mount Holyoke, a student with "a schedule in excess of twenty credits requires the approval of the academic advisor and the Dean of the College." It is true that other schools have similar course limits or suggested course loads—however, Barnard is the only school (of the above-mentioned) which explicitly mentions the possibility of further tuition payment. The Barnard 1998-99 course catalogue notifies students that "an additional fee is charged per point for a filed program exceeding eighteen points even if some of the points are subsequently dropped." In other words, one must merely file one's program to accrue tuition charges. Even if a student drops a class to bring her program back under 18 points, she can only regain partial tuition at best, and then only by completely withdrawing from the College.

The *Columbia Daily Spectator* reported

earlier in the semester on the actions taken by a Barnard junior, Donna Vivino. Vivino, who could not be reached for comment, circulated a petition at Barnard's 1998 fall registration, advocating changes to the policy. This petition seems to have been instrumental the College's decision to support the proposal of an alternative to the credit cap. Several faculty



Dean of Studies Office

members have also addressed this issue. Professor Leslie Lessinger of the Chemistry Department contends "My position is that the same rules should apply at Barnard as at Columbia." According to Denburg, "a subcommittee set forth a proposal for a revision in the policy" in September and has promised that "closure [on this issue] will be reached by the end of the semester."

S. Francesca D'Ambruoso is a Barnard junior

EIGHTEEN: THAT MAGIC NUMBER

To pay or not to pay, that is always the question for at least some Barnard students during registration. The College's policy of charging per point for every point over 18 each semester can turn scheduling into a juggling act. How to balance requirements, major courses, and fun courses that pique one's interest without exceeding the eighteen? But the fun doesn't start until one's course load includes one of those lab courses that have half-credits. Here are some words of wisdom from Barnard students who have been there, done that.

"If a student thinks that she can handle [more than 18 points], she should not have to pay extra money. College is a place to try things you'll never get the chance to do again. The extra fee really limits your opportunities."

—Apama Surendran, BC '00

"I am just disgusted and appalled by the many opportunities Barnard takes to extort money out of its students. If engineers across the street can take twenty-one credits without paying extra, I, as a Barnard woman, can certainly handle it. It is definitely an attempt on Barnard's part to keep us here a full four years and get four years of tuition money." —Mita Mallick, BC '00

"I don't think it's fair to use a monetary restriction as another way of doing the job of an advisor. That's why we each have an advisor—someone to talk with and plan our programs with. One's [course load] is a matter of personal judgment." —Janice Dilante, BC '99

"I do not support [the credit cap] for the following reasons. First, I think that, since we're adults we should have the ability to make our own choices regarding our course loads and the limits we can set upon ourselves. Secondly, I don't think it's fair for those who cannot afford the monetary costs of taking more than 18 credits." —Christina Martinez-Smith, BC '00

compiled by Charli Long

ARTS CALENDAR

for the week of December 9th

GALLERIES

The Choice

Exit Art

548 Broadway

966-7745

Works by 13 new artists

Darica Phelps

Jack Tilton Gallery

49 Greene Street

941-1775

A multi-material exhibit

Blade Runner

Caren Golden

39 Wooster

774-0080

An exhibit about technology

Marco Maggi

123 Watts Gallery

123 Watts

219-1482

A work of deliberate insignificance

DANCE

Alvin Ailey American Dance Theater

City Center

131 W 55 Street

981-1212

A performance with live music

Ballet Frankfurt

BAM Opera House

30 Lafayette Avenue, Brooklyn

(718) 636-4100

A combination of ballet and modern dance

FILM

My Friend Ivan Lapshin

Museum of Modern Art

The Queen Takes the Stage in ZORA NEALE HURSTON

by Charl Long

Somehow Zora Neale Hurston has slipped through the cracks. Of course, at Barnard, Hurston is celebrated both as author extraordinaire and as an alumnae. However, this brilliant folklorist, novelist, and playwright, as well as journalist and critic, is not recognized instantly by middle America.

This fall, the American Place Theatre opened their 35th season with an Encore Production of *Zora Neale Hurston*. Originally performed off Broadway in 1990, the play was extremely well received, and with good reason.

With only minimal scenery and two actors, Laurence Holder's play vividly paints the tale of the triumphant yet tragic life of the "Queen of the Harlem Renaissance." The opening scene finds Hurston alone in a bus station on Christmas Eve in 1949. She has spent her last penny on a bus ticket to Florida, her birthplace. As she waits, she takes the audience on a journey from her humble beginnings in

Eatonville, Florida, through her experiences working with anthropologist Franz Boas at Barnard. She revisits her failed marriages, her relationship with Langston Hughes, and her rivalry with Alain Locke. It is all there.

As Hurston actress Elizabeth Van Dyke is astonishing. She has toured nationally and

internationally with this production and has won the Roy Acuff Chair of Excellence, the ACE Award, the Gold Award, and an Audelco award for her performance. She transforms herself effortlessly from a shy, nervous college girl, to a confident author and Queen of the Harlem Renaissance, and finally to a sh-



Joseph Edward and Elizabeth Van Dyke in Zora Neale Hurston

chanted woman in the bus station. Van Dyke also enacts a few of Hurston's folk tales, interacting with the audience at some points.

Joseph Edward portrays all of the influential men in Hurston's life--her first husband Herbert, Langston Hughes, Alain Locke, and Richard Wright. He switches ▶ page 18

ARTS CALENDAR

[for the week of December 9th]

11 W 53 Street
708-9480

Produced in the last decade of the Soviet Union

Shattered Image
Village East Cinema
Second Avenue at 12 Street
529-6799

Confusion and creativity make for great entertainment

American History X
Angelika
Houston at Mercer
Starring Edward Norton

THEATER

Cheré Matra
Flea Theatre
41 White Street
228-0051
The story of George Sand

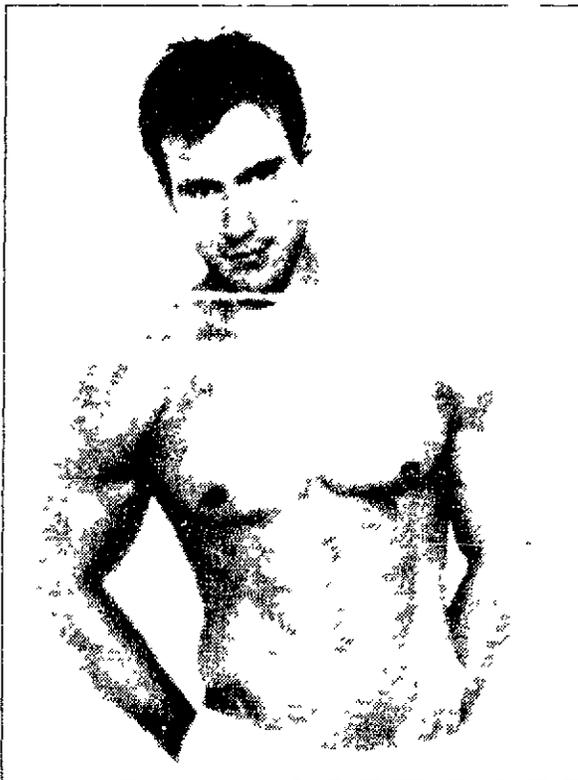
On the Town
Gershwin Theatre
51 Street and Broadway
586-6510
A revival of the Comden-Green-Bernstein piece

Spread Eagle
WPA Theatre
519 W 23 Street
206-0523
An actor flies from New York to peaceful Mexico

by Lisa Dean-Kluger

Get ready for the "singing event of the year." At least that's what Andrea Macari calls it. A Barnard junior, Macari is organizing this year's A Cappella Charity Concert, a night of performances by several of Barnard and Columbia's a cappella groups. As the philanthropy chair of the Sigma Delta Tau sorority, Macari's planning will go to a good cause. The funds will benefit the National Committee to Prevent Child Abuse.

The second annual A Cappella Charity Concert will be held December 10 in Saint Paul's Chapel. Last year, celebrity guest



Eric Nies of MTV's *The Real World* and *The Grind*

Julia Barr hosted the event. A two-time Emmy Award winner for her role as Brooke English on "All My Children," Barr helped raise over \$1100 toward child abuse prevention and awareness. The success of the event earned the chapter the Sigma Delta Tau National Philanthropy Award for the most successful charity event within the sorority nationally.

This semester, Macari contacted publicists within the entertainment industry for the perfect host. She was a success. Eric Nies of MTV's "The Grind" and "The Real World" will be the

master of ceremonies at the fundraiser. The a cappella groups performing will be The Clefhangers, Uptown Vocal, Pizmon, The Kingsmen, and the Medical School's Ultra-sounds. Macari describes the event as an opportunity for the many facets of the university to convene for a unified cause. "You have the

PHOTO COURTESY OF SONY ENTERTAINMENT

Greek life, the campus arts communities and the Health Science campus coming together for charity."

In addition to a night of music, Macari has other goals for the A Cappella Charity Concert. She seeks to "foster awareness of child abuse in the Morningside Heights community." All those attending will receive litera-

ture about The National Committee to Prevent Child Abuse. The goal is to educate as well as entertain. In addition, each person will receive a blue ribbon in support of child abuse prevention. The concert begins at 8.30 on December 10 in Saint Paul's Chapel. Tickets are five dollars with BC/CU ID and seven dollars without. After the show, Eric Nies will stay to sign autographs and hand out photos.

Lisa Dean-Kluger is a Barnard sophomore and the Bulletin Arts Editor.

MUSIC CALENDAR

for the week of December 9th

ROCK

Wednesday 12/9

Dee Snider/ The Toilet Boys @ Life
The Interpreters @ Maxwell's
New Radicals @ Shine

Thursday 12/10

The Queers @ Maxwell's

Friday 12/11

Bush Tetras @ Coney Island High
Billy Bragg & The Bliques @ Irving Plaza

Saturday 12/12

Helium @ Knitting Factory
Fatboy Slim @ Roseland
Reverend Horton Heat @ Tramps
Buffalo Tom @ Bowery Ballroom
Inasense @ Wellands
Morbid Angel @ Coney Island High

Sunday 12/13

Bouncing Souls/ Blanks 77 @ Tramps

Monday 12/14

Saint Etienne @ Bowery Ballroom

COMING UP:

12/17-12/19: Afghan Whigs @ Bowery Ballroom

12/18: The Figgs @ Brownies

12/20: Natalie Merchant @ Hammerstein Ballroom

12/20: G. Love & Special Sauce @ Roxy

12/28-12/31: Phish @ Madison Square Garden

12/30-12/31: Patti Smith @ Bowery Ballroom

12/31: Culture Club @ Radio City Music Hall

12/31: Guided By Voices/ The Muffs @ Maxwell's

by Samantha Reeb-Wilson

The marketing ploy of the nineties in Hollywood appears to be the concept of movie soundtracks. Recently, it seems a movie has not been released without a soundtrack to go

with it. Since soundtracks have done well in the music market, it only makes sense to keep producing movies with a good musical background. The teen slasher sequel *I Still Know What You Did Last Summer*, is following suit by creating its own version of a soundtrack. For this soundtrack, like normal albums, there are some songs that makes one wonder what the producers were thinking. Overall, the soundtrack has a wide variety of excellent music that makes it worth your while to hop on the train to go to Tower and get it.

The most marketable aspect of this

soundtrack is that movie star Jennifer Love Hewitt is performing the debut single off the soundtrack, titled "How Do I Deal." The talented actress, who is not only the star of the *I Know What You Did Last Summer* movies, but also the Golden Globe winning television series *Party of Five*, is now diving head-first into the music industry. Hewitt has released

two albums on the Atlantic label, and shows great promise in her new single "How Do I Deal." This song, lamenting the usual teen angst, has an uncanny ability to stick in your head. Hewitt's voice has an edginess that catches your attention. You will definitely not

PHOTO COURTESY SIDNEY JALOWAY



Love stars, sings on *I Still Know What You Did* soundtrack

suspect this rough and edgy voice to belong to the person who plays Sara on *Party of Five*. Hearing this small morsel of Hewitt's music ability has left me hungry for more, and wondering if there is a possibility that her music career will take off.

The rest of the soundtrack is filled with great music from artists who ▶ page 21

THE ETHEREAL AND TECHNOLOGICAL MAKE

by Michele Jenai Gregory

Guest artists make the FEQ's latest production a true medley of genres. *jungle album* is at the top of DJ Spooky's "Kool Beats and Textures" list, adding to the kudos this band has received. The music of FEQ has appeared in many compilations, including the 1997 *Columbia Rocks* CD and will appear in Kyan Records' compilation *Praying for Something New*. "the art test" mixes memories of the pirate and turtle required to become a "serious art student" with the mockery of the entire process. "Don't let the wonderful world of art pass you by." Envision a robot with the "Steve the art guy's" head babbling about the experts that will judge artistic worth with all-encompassing pictures, "with no cost or obligation," while random machines work in the background. The breathy intro to "subconsciously," coupled with guitar and echo, forms a subliminal, enclosed desert filled with crags and a lone wanderer. "We will fly into a night of torture and delight." Screeches, wails, and moans create a fantastical landscape where the sky is escapism's blue dream. In "cobalt" "welcome to the next world" brings initiates into the realm of "interpersonal computing" while using a pseudo "Steve the art guy" to convey the sincerity of the statement.

The Freight Elevator Quartet, consisting of Luke Dubois, Rachael Finn, Stephen Krieger, and Paul Feuer, formed in late 1996 in the electronic music center at Columbia. They first performed monthly at Knuckles, a multimedia, music, and arts event on 125 street. They went on to appear at art openings and area clubs. In the summer of 1997, FEQ released its debut album using recordings of its live performances. This first offering gained the group praise from respected artists in the field, such as electronic composer Scott Adams.

FEQ spent more than a year in the studio creating the sequel to its 1997 debut. The band's evolution is apparent in this multi-genre creation. Sometimes the studio is the performer's best friend, allowing more freedom and variety in the production of an album. Guest artists on *jungle album* include Mary Kim (vocals), Terry Pinder (mandolin), and Gnomad (lyrics, vocals). The addition of other

aligned artists makes the FEQ's latest production a true medley of genres. *jungle album* is at the top of DJ Spooky's "Kool Beats and Textures" list, adding to the kudos this band has received. The music of FEQ has appeared in many compilations, including the 1997 *Columbia Rocks* CD and will appear in Kyan Records' compilation *Praying for Something New*.

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The ingenious combination of various genres gives this album the key to capture the majority of audiences. The dosage of skillfully mixed music is at its maximum in this varied selection.

jungle album is available at most record stores, including Kim's Underground and Tower Records. The website, www.freightlevatorquartet.com, has performance dates, reviews, a selection of songs, and performance graphics.

Michele Jenai Gregory is a Barnard first-year

MUSIC CALENDAR

for the week of December 9th

JAZZ/ CLASSICAL/ WORLD

Wednesday 12/9

Tommy Flanagan Trio @ Birdland
John Scofield Trio @ Iridium
Houston Person/ Etta Jones @ Village Vanguard

Thursday 12/10

Tommy Flanagan Trio @ Birdland
John Scofield Trio @ Iridium
Paul Winter @ St. John the Divine
Houston Person/ Etta Jones @ Village Vanguard

Friday 12/11

Hiram Bullock @ Chicago B.L.U.E.S.
Tommy Flanagan Trio @ Birdland
John Scofield Trio @ Iridium
The Smokers Union @ Lenox Lounge
Paul Winter @ St. John the Divine
Simavi Uluc @ The Lighthouse
Houston Person/ Etta Jones @ Village Vanguard

Saturday 12/12

Hiram Bullock @ Chicago B.L.U.E.S.
Tommy Flanagan Trio @ Birdland
John Scofield Trio @ Iridium
The Smokers Union @ Lenox Lounge
Jojo McPhee @ Washington Square Church
Simavi Uluc @ The Lighthouse
Paul Winter @ St. John the Divine
Houston Person/ Etta Jones @ Village Vanguard

Sunday 12/13

John Scofield Trio @ Iridium
Houston Person/ Etta Jones @ Village Vanguard

Tuesday 12/15

Gil Evans Orchestra @ Birdland

Pamela Means: Truth is Ammunition

by Solvej Schou

Pamela Means does not merely play the acoustic guitar; she brandishes it like a sharp tongue. Indeed, her unique brand of rhythmic assault appropriately complements the forceful nature of her lyrics. On *Cobblestones* (Wirl Records), her third and latest effort, Means fuses soul, funk, folk, and jazz influences in a biting look at such themes as love, loss, racism, oppression, and self-definition. Her songs shift between striking manifestoes and tender love songs, stories of urban angst and sentimental longing. When Means sings the line "truth is ammunition," you better as hell pay attention. *This woman refuses to be heard.*

Originally from Milwaukee, the 28-year-old Means has been performing as a solo singer/songwriter/guitarist for about ten years. After studying classical guitar at the Wisconsin Conservatory of Music, Means descended on the Boston folk scene, getting attention for her groove-oriented guitar playing and R&B-tinged vocals. She released 1992's *Seven Romans* and 1995's *Bone Spurs* on her own indie record label, Wirl Records.

Queen Righteous Babe **Ani DiFranco** even sings a live duet with Means on the second album. Influenced by such song-writing greats as **Tracy Chapman**, **Suzanne Vega**, **Joni Mitchell**, and **Bob Dylan** and by such great authors as **Audre Lorde**, **bell hooks**, **Alice Walker**, **Toni Morrison**, and **Maya Angelou**, Means asserts proudly her identity as both a black woman and an artist. She speaks to the lover, the bigot, the stranger, the friend. And like DiFranco, she is not afraid to get down with an acoustic guitar.

On the opening track, "truth," Means repeats the chorus over a driving staccato rhythm. In this world of manipulation and conformity, "addiction breeds complicity" and "truth

is ammunition." Means speaks from the heart of inner city isolation, and speaks to anyone who wants to break the silence. As a manifesto of action, "truth" is chilling and effective, a song paying homage to the book *Killing Rage by bell hooks*. The song "difference" makes reference to an essay by **Audre Lorde**, agreeing that "vengeance is not blind."

Like "truth," the songs "maybe you should," "uncle," "pill," and "fine" strike out like bullets and aim to hit their targets. Means does not differentiate between gender and ethnicity. Both components are part of her experience, and go hand in hand. For instance, the song "maybe you should" captures this union and is one of the best on the album. A stinging proclamation of womanhood directed at the core of male intimidation and power, Means plays the guitar and sings with increasing fury and speed. "Sit-tin on the south side by some greasy white guy/ who says 'whattaya call that kind of hair?'/ I call it mine you drunken swine/ now shut your face and drink your beer."

Means repeats the line "why should any woman ever be afraid?" with a refreshing sense of directness. An amazing live version of the song ends the album as a hidden track. The live recording gives full justice to the incredible pace of the song.

Similarly, "uncle" refers to a man who drinks too much and molests little girls. And while the women in these songs are cast as victims, their male oppressors nevertheless come under the scathing eye of Means. Here, she reveals them to be weak, and calls the women into reclaiming their own strength and voice.

On "fine," Means lets any potential tyrant know that she will not be victimized. "You don't have to touch me when you talk to me/ I can hear you fine." The song "pill" also points to her rigid stance as an independent artist. She

refuses to be owned by anyone whether a record label or a man. "Are you pleasing the masses/ the men in the music business/ who want an easy pill to take/ I don't need to be / swallowed easily."

Finally, the songs "postcards," "home," and "redwoods" lend a lighter, sentimental side to the album. On "postcards," Means paints a picture of her father as a distant, yet hard-working man. Accompanied by bass, drums and organ, she plays a funky round of guitar while singing a la **Al Green**. "Hey, let's do some talkin'."

Both "home" and "redwoods" are love songs, and reveal aspects of Means's classical training. A fantastic riff surfaces on "home," and follows the subtle desire of her words. Means addresses her lover, and compares herself to a moon able to "pull you in." The guitar also trades in a growl for a murmur on "redwood." Means croons, "I believe that souls touch/ and wrap around each other/ and love so much." While these softer songs contain tinges of sweetness and melody, they do not hold the raw power and intensity of the louder, harsher songs.

As an emerging musician, Means wields her pen and her guitar with the same amount of force. She is highly talented and independent, a woman deserving of joining the ranks of her influences. In the past, she has opened up for such artists as DiFranco and **Neil Young**. Currently touring the east coast, Means plays Wesleyan University on December 5, and Tufts University on December 9. Not yet a staple (or even available) in record chains, her new album may be bought by writing to Wirl Records/ P.O. Box 400913/ Cambridge, MA 02140, e-mailing www.pamela-means.com, or calling (617) 661-3932.

Solvej Schou is a Barnard junior and a Bulletin staff writer.

Vampire Library Sucks Students Dry

by Mita Mallick

Sunday, November 21, 4:00pm. I checked out four journals from the Barnard College library. None of the journals were on reserve and in fact they were all several years old. "Monday morning, 10am. That's when they are due," said the student worker.

"Okay, well I don't think I'll have them back by 10am. What's the fine if they are overdue?"

"Fifty cents per day, just like any other regular circulating material," she said confidently.

"Fifty cents. Are you sure?"

"Let me go check." She went off into the corner and consulted another worker. She came back. "Yup, fifty cents."

"Great. Thanks."

That was pretty much how our conversation went. However, when I came back on Monday at noon, the student worker smirked at me, exclaiming, "These are overdue. Two dollars per hour per journal. That's sixteen dollars. But since you're paying now, it's fifty percent off." I was completely and utterly flabbergasted. Come again? A sixteen dollar fine for *Glamour* and *Redbook* magazines that were falling apart and were just two hours late?

So I proceeded to do what any other person would do in my situation. Argue my way out of it. I was justified of course. I was clearly a victim of Barnard Library Bureaucracy, and I was not about to fork over eight dollars. I had been told a different fine charge, and I was outraged. In the end, after all the fuss and creating a spectacle, I still had to pay four dollars, after I was originally told that the fine would have been two dollars.

Barnard students are forced time and time again to pay ridiculous fees, the library being no exception. Sixteen dollars was equivalent to the actual price of the four magazines combined. Besides, any normal public library allows you to keep journals for a period of a week. I suppose Barnard needs to be unique in everything it does.

Most librarians are well versed in the rules and regulations of the library. I thought that perhaps I was being harsh on the student worker who served me on that Sunday afternoon. Perhaps she was new. Maybe it is her first-year at Barnard. Most likely, she just made a mistake. I should just let it go and suck up the extra two bucks.

But I had to use my investigative skills and pursue the issue. I just could not let the matter die. On five different occasions, I contacted the

Barnard library. Twice in person, three times over the phone, each time asking each student worker the same question, "What are the fines for overdue materials, including books, journals, and reserve materials?" Two workers told me the same information which in the end was correct, the other three I suppose invented their own creative responses. Some of them seemed confused when I asked them the question. Perhaps if I had informed them that this was "research" for my column, they would have taken the time to find the correct information.

As a student, I do not appreciate being told the wrong information. I want to be informed about fines and other information when I check out books. It's my right. As a credit to the Barnard library, when you do check out journals, they slip in a small white sheet in each material. On the front side you fill in what you are checking out and sign it. Many of you may not know that on the reverse it states, "Fines are \$2.00 for every hour the material is overdue. Fines are reduced by half if paid at the time that the material is returned. Maximum fine is \$50.00 with no reduction." If the librarian tells you the fines when you are checking out the materials, most of us will take what she says in good faith and not bother to look at the slip of paper.

When I complained to one of the supervisors on that day when I paid my fine, she snapped at me, saying, "We can't monitor all of our student workers, now can we?" She clearly implied that I had made up the entire story. Do I have nothing better to do with my time? My life had become a *Seinfeld* episode, as I argued pettily over two dollars.

Bottom line is I refuse to pay Barnard anymore money than I have to. \$32,000 plus rising prices in tuitions clearly isn't enough. It is time we stood up and said enough of these fees! Two dollars is not much money. But it adds up in the end. I understand that fines are implemented for a reason. They are there to prevent people from breaking the rules. But you cannot use these inflated fees or implement irrational fines to make a profit. There are 2,300 of us, and if we each pay a two dollar fee, how much profit is that for Barnard?

Two dollars can buy me a lot. A Diet Pepsi and a Hershey bar. A peanut butter frozen yogurt from Pronto's. A single yellow highlighter from the stationary store. A sparkling new tooth brush. I could give the money to the homeless man in front of Apple Tree. Barnard College can do without it.

Mita Mallick is a Barnard junior and a Bulletin columnist.

INTERACTIVE FICTION RETURNS

Y2K+

by Stacy Cowley

Yesterday I got to do something I long believed no one would ever have a chance to do again: I opened up a brand new, commercial text-adventure computer game.

Back in the late '70s, a group of students at MIT created a game called "Zork." It began with the now-immortal words "You are standing in an open field west of a white house" and continued through the Great Underground Empire. The player could interact with the game through English commands such as "EXAMINE THE SWORD," a quantum leap ahead of the time's gaming technology.

It didn't have any graphics. The software was relatively simple. The locations and characters in the game were little more than pseudo-medieval Dungeons & Dragons-style clichés. But "Zork" attracted thousands of devotees. Released commercially in 1980, it became one of the best-selling computer games of the decade.

Its creators formed a company called Infocom, and for the next eight years released over thirty text-adventure games, including four "Zork" sequels. In the process, they attracted thousands of fans and created the interactive fiction (IF) genre of computer gaming.

Thanks to a business blunder and the growing market for games with graphics, Infocom folded in 1988 when it was acquired by Activision, which slowly disbanded the company. The market for text-only games died with Infocom.

But over the last decade, the company and the interactive fiction genre have retained a cult following. Its thirty games are still considered among the best ever created: eight years after Infocom folded, the September '96 issue of *Computer Gaming World* included four of the company's games in its "100 Top Videogames

of All Time." Infocom's games achieved a narrative sophistication that even the best graphical games like *Myst* have never rivaled. They came a long way from the days of "Zork": *Trinity*, a game which is often cited by fans as the pinnacle of the IF genre, mixes Manhattan Project history with a *Twilight Zone* world, sprinkled with portals to the past. The game, which climaxes at Ground Zero of the first atomic bomb test, has a haunting ending that has become the gold standard of gaming narrative.

For the first five years or so after Infocom collapsed, IF was considered all but dead. Then, around 1992, a genre renaissance slowly began. Hobbyists started writing their own games—simple ones, at first, that gradually became more technically and thematically complex. Two powerful programming languages were released, designed specifically for writing text games. In 1995, the IF community (which gathers in the rec.arts/games.int-fiction newsgroups) began holding annual competitions for short games. The first competition had a dozen entries; this year's, which ended two weeks ago, had nearly thirty. And, most exciting of all, last August a former Infocom author started a company that is packaging games for commercial release.

Most IF fans went into shock when we heard the announcement. We'd long dismissed the possibility of serious commercial revival of text-adventure games—who, other than us, still wants to play games without graphics?

But Cascade Mountain Publishing is determined to make a serious go at profitability through IF, and last month the company's first game shipped. My copy arrived yesterday.

The game itself is almost as mythic as the whole concept of mass market IF. Titled "Once and Future," it was first announced on the newsgroups in 1993 as an "almost completed" epic

which leads its Vietnam War soldier character on a quest through Camelot. Originally called *Avalon*, the long-delayed game became a running IF community joke; "When *Avalon* is released" was our shorthand for "When pigs fly." One newsgroup poster, in a 1995 thread on the mass market appeal of text games, commented that "IF's commercial viability these days is about as likely as *Avalon*'s imminent release." Hmm.

The timing of text-adventure's hoped-for return to the gaming mainstream couldn't be better: 1998 has been one of the best years ever for interactive fiction. Several excellent games have been released as freeware, including "Spider & Web," which many in the newsgroups consider one of the top two or three IF games ever created. Written by the winner of the first annual competition, *S&W* appears at first to be a simple spy thriller but slowly becomes a complex psychological puzzle, revealed through a series of flashbacks recounted by the player's character—who isn't always telling the truth.

Also attracting attention is *Photopia*, the winner of this year's competition and the first game to change the boundaries of the IF genre. Less a game than an interactive story, it's a short, puzzleless, beautifully written piece that's perfect for introducing newbies to the genre.

Winter Break is coming up. After sleeping for a week to recover from the evils of finals, you're likely to have some (gasp!) free time (remember that?). So why not surf on over to the Maze of Twisty Web Pages (<http://bang.ml.org/if-index.html>), the epicenter of IF, or fire up pine and check out rec.games.int-fiction? There are hundreds of worlds out there just waiting to be downloaded and explored.

Stacy Cowley is a Barnard junior and a Bulletin columnist.

◀ *HURSTON* from page 10 characters like a chameleon, providing characters that allow a glimpse into the other prominent schools of thought of Hurston's time.

At approximately 80 minutes, the piece is not very long, yet the length is sufficient given the number of performers and the story's structure. Hurston undeniably led a rich life, many details of which the general public, even those who know her work, would be surprised to discover. For example, she was arrested for molesting a 10-year-old boy. Even though she was cleared and the case dismissed, the scandal effectively ended her career. After

that, she worked as a maid and librarian. She died a pauper in a welfare home and was buried in an unmarked grave. All of these things happen after the point in which the play is set, yet, these omissions do not detract or leave one feeling cheated.

The simplicity of the production allows the audience to truly see Zora Neale Hurston the woman. After an evening in her life, one leaves thirsting for more information about this amazing woman.

Charli Long is a Barnard junior and a Bulletin Features Editor.

◀ *SEVENTEEN* from page 7 enjoy doing. She also stressed the importance of making contact with people who are doing what you are interested in doing. "It's all about relationships, getting to meet people and staying in touch with them." Internships, Caploe said, are an important part of this process because it introduces students to the "different world of the workforce. I mean people throw you into situations and problems expecting you to know stuff, that you have no way of knowing. It's happened to me, but I've never been afraid to say yes even when I didn't know how to do it."

Tonette Williams is a Barnard first-year.

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Edie Sedgwick and the Warhol Inner Circle

by San Gliberman

She was pop-art's silver haired princess, she was Andy Warhol's magnetic superstar and the reigning darling of his foray into film, a glitter, glam queen to rival David Bowie at the height of his decadence. Edie Sedgwick, blue blooded heiress turned Vogue cover girl, the once upon a time muse to Warhol, Bob Dylan, Leonard Cohen, Arthur Elgort and Diana Vreeland. She starred in Warhol's films *Chelsea Girls*, *Beauty Part Two*, and *Kitchen*, among so many others. She provided the lyrical impetus for Bob Dylan's songs, *Just Like a Woman* and *Leopard Pillbox Hat*. She embodied what Vreeland called the youthquake movement that rocked the 1960's and found its photographic representation in the eternal image of Edie posed in a ballet-like arabesque atop a table in a luxurious Manhattan apartment.

Edie lived hard and fast, dying of a drug overdose cum suicide at the all too early age of twenty eight. Fetishized, romanticized, glamorized, it is shocking that no one has yet turned her tragic life into celluloid, a three part miniseries for November sweeps. *Ciao Manhattan*, however, the final film in which Sedgwick performed, a film that was largely autobiographical, chronicling her meteoric rise to fame, sudden explosion on the New York underground scene, and slippery descent into narcotics and madness, comes closest to tracing the sad and strange arc of Sedgwick's life. Infused with a grim pathos, *Ciao Manhattan* is shot in the gritty, grainy style of amateur porn. Dedicated to Sedgwick, who died before its release, *Ciao Manhattan* exposes the way in which the cult of celebrity can transform persons into personae, while at the same time sardonically realizing its own implication in this sort of metamorphosis.

This fall, the New York art scene has been beset by a barrage of exhibitions focused on abstract expressionism. Pop Art, the bastard child of abstract expressionism, allows a glimpse into the underbelly and aftermath of cold-war culture, and Edie Sedgwick provides the perfect life through which to read this rapid change. The tow headed, raccoon eyed, leotard wearing party girl embodies the American dream turned tragically and terrifically upside down. Noted more for her affairs and romances, her terrific style and campy flair, than she was for her artistic capabilities, Edie became famous more for her larger than life personality than anything else. See her dancing and shaking it with the Velvet Underground, chain smoking Viceroy's in the freaky outer-spacey Factory studio setting fire to the Chelsea Hotel, by treating

yourself this December to the decadent, desperate, daring films and biographies chronicling Sedgwick, Warhol, and the very fragile world that they created.

The Books

Here is a selection of books about Edie Sedgwick and other members of the 1960's New York scene.

"*Edie Sedgwick: American Girl*," edited by Jean Stein and George Plimpton

A stunning oral biography in which Sedgwick's family, friends, acquaintances, enemies, rivals, and lovers recall her life and death. Beginning with her American aristocratic upbringing, the work details the sex, drugs, fashion, and music that characterized not only Sedgwick's life but the mythic 1960's as well.

"*Warhol*," by Victor Bockris

Perhaps the definitive biography, Victor Bockris, a friend of Warhol's and participant of the Factory, details the complex commercial, catastrophic celebrity of Warhol. Exploring the way in which Warhol demolished the distinction between high and popular art, Bockris deftly fuses stunning art criticism with the narrative of a singular life.

"*The Warhol Diaries*"

Awe-inspiring. Utterly amazing. A Portrait of the artist as and by a young man. The very enormity of this work renders it a bang for your buck, so just imagine what a worthy expense when it also happens to be absolutely engrossing.

The Movies

Many of Warhol's movies are not available to the public, and are thus, only shown at museums and rare film houses every blue moon or so. Keep your eyes open for listings. The following, however, is a selection of those that can be found. Where there's a will, there's a way.

Vinyl, 1965

Poor Little Rich Girl, 1965



The Parties (cont'd)

Kitchen, 1965
 Beauty #2, 1965
 The Velvet Underground and Nico, 1966
 The Chelsea Girls, 1966
 Trash, 1969
 Andy Warhol's Frankenstein, 1973
 Bad, 1976

Of and about various scenesters:

Nico Icon
 Ciao Manhattan
 I Shot Andy Warhol

Sari Globerman is a Barnard senior and a Bulletin NYC Living Editor.

◀ *SUMMER* from page 12 have been around; the music sounds so familiar that you will think that you have heard it before. Such is the case with the band Swirl 360 and its single "Hey Now Now." The melody sounds familiar, with its driving bass beat. The punky beat and synthesizer chords partner to make an updated and modern sound that will have you singing along by the time the last chord is strummed. The words are a bit repetitive, but that makes it fun.

After all, horror flicks aren't known for their intelligence factors, and in this respect, the music mirrors the movie. Swirl 360 adds a fun-loving and relaxed sound to the soundtrack, that otherwise would have been lacking.

The major single off of the soundtrack, along with Hewitt's "How Do I Deal," is the

remake of New Order's "Blue Monday" by Orgy. Starting off with the driving drums beating away, the '80s-esque synthesizer brings you back to the world of big hair and spandex. The Billy Idol-like voice that guides you through this remake captures the spirit of the original "Blue Monday." Orgy adds a more hardcore side to the song, making the chorus heavier and in your face, something you can see playing during a scene in the movie.

One of the most interesting songs on the entire album is Grant Lee Buffalo's "Testimony." The song is a slow ballad that is reminiscent of Better Than Ezra, with a little more style. The combination of the smooth vocals with the easy bass and guitar riffs makes the song a nice lull following the thrashings of Orgy. Considering the widespread popularity

of this style of music, Grant Lee Buffalo is a band that should not be missed. "Testimony" is reason alone to buy the album.

One of the great aspects of a soundtrack is that you can get the best of all the worlds of music. The *I Still Know What You Did Last Summer* Soundtrack is a good example of how soundtracks can sample from all music genres. This soundtrack bundles the hardcore thrashings of Orgy, the thoughtful guitar riffs of Grant Lee Buffalo, the mainstream redundancy of Swirl 360, and the singer-actress Jennifer Love Hewitt in one package. Nowhere else, except in the land of soundtracks, is this possible, and this particular combination is a winning one.

Samantha Reeb-Wilson is a Barnard sophomore and Bulletin staff writer.

Well Woman: How To Become A Peer Educator

Q In order to be a Well-Woman, do I have to ascribe to the liberal values of feminism?

A The Well-Woman peer educators are a diverse group, with varying viewpoints on many issues. There is not any sort of ruling code by which we must abide, upon acceptance into the program.

The Well-Woman program does not attempt to address the broad range of issues associated with today's feminist causes. Well-Woman deals specifically with issues of women's health, especially college women's health. Well-Woman is not about preaching a set of rigid values or beliefs. On the contrary, we often have to set aside our own personal beliefs and feelings, as our primary job is to

provide information to the Barnard community, so that students can make informed, responsible decisions on their own. We support women's rights to choose in every area of decision-making within women's health. It is important, as peer educators, to remain objective at all times and to be able to effectively separate personal feelings about issues when advising students.

"Well-Woman" is a weekly feature in the Bulletin. The responses, written by the Well-Woman peer educators, answer questions from members of the Barnard community. Questions may be submitted to the Well-Woman Office, 133 Hewitt.

Cowboy Scientist: GLOBAL ENVIRONMENTAL SCIENCE

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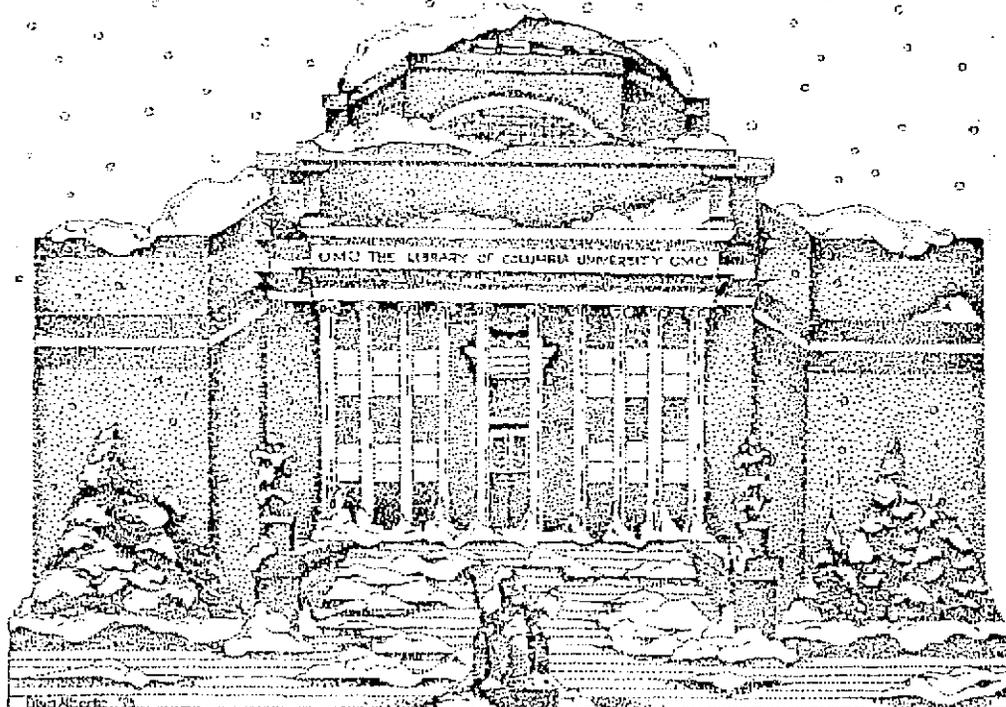
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