



# BARNARD BULLETIN

VOLUME C NUMBER 7 October 18, 1993

## WOMEN AT RISK



Healthcare in the '90s

### Inside

- Breast cancer report
- Health insurance at Barnard
- Clinton's healthcare plan and its implications for women

## BEAR ESSENTIALS

### JUNIORS WHO HAVE NOT DECLARED MAJORS

**DO IT!** Go at once to the Registrar's Office for a choice of major form. Take the form to your major department for the appropriate signature and file one copy with the department and the other with the Registrar. If you have questions or need some further assistance, see Junior Class Dean Silverman. Following is a list of juniors who, as of this writing, have not declared their choice of major and should pick up a Major Elective Form at the Registrar's Office immediately: A Adorno, A Ahmad, O Azar, E Bartels, R Blatt, J Bongers, S Botstein, G-A Bradshaw, C Brnberg, E Burleigh, I Carter, P Cornacchia, P Darley, S David, C Delahanty, Z Echeverria, S Fein, M Fernandez, E Flisser, K Goetz, M Gucovsky, A Hartzler, L Hildebrandt, F Ihling, Z Inman, A Joanes, L Kim, N Levy, B Lewis, S L Lin, V Lucin, F Mabon, J Miller, H S Moon, J O'Brien, A Olenik, M Osman, F Pam, J Perez, J Rosenzweig, J Rumelt, D Saraf, S Scanlon, K Scrafano, C Silveiro-Allen, Y Slonim, N Stankunas, L Tan, M Toy, A Upadhyaya, I Yee, N Yefimov.

**PROGRAM PLANNING FOR SPRING 1993** is only three weeks away! Even though you are probably still taking midterms, you should consult the Catalogue (spring course numbers end in 'y') and the Course Resource File in the Dean of Studies Office. The file supplements Catalogue information with details supplied by the instructors themselves. If you notice that a spring course in which you are interested is not on file, please notify Dean Blank or a staff member so that the information you are seeking may be

secured before the end of this semester. In addition, be sure to check your status on fulfillment of degree requirements (pp. 31-35, Catalogue) and consider the electives you want to take. Remember that the second semester of elementary-level foreign language (or a more advanced course if you qualify) must be satisfactorily completed if you are to receive credit for the first-semester course. Students are expected to focus and take early action on their selection of courses for the semester ahead during the weeks preceding Program Planning Week. Schedule an appointment with your adviser to discuss your program before Program Planning Week, which begins November 11.

### PROGRAM PLANNING MEETINGS

First-Year Students must attend one of the required Program Planning meetings scheduled for Wed Nov 10, 12-15-1 p.m., and Thurs Nov 11, 5:30-6:15 p.m. Meetings will be held in 202 Altschul and Dean Webster will address important procedures involved in planning your spring program. Sophomores Program Planning meetings are tentatively set for Nov 9, 12-1 p.m., and Nov 10, 5-6 p.m. in 304 Barnard Hall. First-Year Students and Sophomores should also note that the deadline for filing tentative spring '94 programs with the Registrar is Thurs, Dec 2. Juniors are reminded to consult their major advisers and departmental bulletin boards for announcements of majors meetings. Sign up for courses with limited enrollment as soon as possible to minimize disappointment.

**ROOM SWAP INFORMATION IS NOW AVAILABLE** at the Housing Office for sophomores, juniors and seniors. Hours are Mon - Fri 9 a.m.

5 p.m. in 110 Sulzberger Hall. See your Resident Adviser for details. The deadline is Fri Oct. 29, 5 p.m.

### SENIOR CLIPBOARD

Diploma Name Cards for Feb '94 graduates should be turned in at the Registrar's Office, 107 Milbank, now Essayists. Interested in the Elie Wiesel Prize in Ethics should consult Dean Schneider. If you are applying to a graduate program in the humanities (which here includes History) and have a GPA of 3.6 or above, you might qualify for a Mellon Fellowship. If interested, see Dean Schneider ASAP.

### HELP FOR ACADEMIC PROBLEMS

The Math Help Room is located in 404 Altschul and 404 Mathematics, the hours are posted on the door. For Physics, Biology, and Chemistry, go to your professor's office hours and schedule help sessions. The Writing Room is open Sun - Thurs. Sign up on the appointment schedule posted on the door of 121 Reid Hall, or call x48941.

### CAREER SERVICES

Interested in psychology? or in being a therapist, researcher, professor or another option? Alums from both pre- and post-graduate school will talk about their work in psychology. Wednesday, October 27, 7 p.m. in Sulzberger Parlor.

**PREMEDS** Workshops to prepare this year's applicants for medical school admissions interviews will be held on Oct 20, Nov 3 and Nov 17th (all Wednesdays) 2-4 p.m. If you would like to attend a session, please call Jayma Abdo at x47599. Space is limited to six students at each session, so call early!

cont BEAR, p 13

# BARNARD BULLETIN

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The *Barnard Bulletin* is published on Mondays throughout the academic year. Letters to the editor are due in our office by 5pm the Wednesday preceding publication. Opinions expressed in the *Bulletin* are those of the authors and not necessarily of Barnard College.

The *Barnard Bulletin*  
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# Women's Healthcare needs attention

58,000 men died fighting in the jungles of Vietnam. These men are mourned, remembered, and honored on a wall in our nation's capital. Every year close to 50,000 women die of breast cancer. Over 300,000 women died of breast cancer during the same decade as the Vietnam War. These women were wives, mothers, daughters, sisters, and friends. However, as is evident in the gross lack of funding and publicity focused on women's health care needs, their memories are disregarded by our government and health care system.

Breast cancer, unfortunately, is just one example of the lack of emphasis put on women's health care. It is truly a chilling statistic that breast cancer is the leading overall killer in women 34 to 55 and the leading cancer death in women 15 to 34. As young women we should be outraged that this horrifying killer is not being fought with full force.

In an effort to raise the conscience of our government and the medical community we need to voice our outrage. Write, call, and petition for increased research, education, and prevention funding. It is *our* lives that are at stake.

## EDITORIAL POLICY:

In order to be considered for publication, all Letters to the Editor from an individual must be signed by that individual and/or from a Barnard SGA and/or Columbia Student Council recognized campus organization.

Letters to the Editor must be submitted no later than the Thursday preceding the publication of the issue.

Signed articles, letters, or editorials represent the views of the writer; they do not necessarily reflect the views of the entire *Bulletin* staff.

The *Barnard Bulletin* is looking for writers and photographers. If interested contact the *Barnard Bulletin* at ext. 42119.

# ACC undergoes changes, additions

by Malena Watrous

This fall the Academic Computer Center (ACC) in Lehman Library has undergone many significant changes. The room itself was recently renovated, eleven machines were upgraded, and there is no longer the twenty-five dollar per semester user's fee. These changes have been made in an attempt to involve more Barnard students in the ACC and the computing opportunities that it provides. The ACC Electronic Mail package (CC Mail) allows students to send messages to individuals, mailing lists

and bulletin boards, and is free for all Barnard students.

The Academic Computer Center has undergone many other changes in an effort to enlarge the number of students who regularly use the college's computer network. There is always someone qualified at the ACC to help students with any technical problems. A helpline has been installed so that students can call for assistance when they have problems with their personal computers. The new number is 854 7172; its hours parallel those of the ACC, and the line



photo by Hana Choe

Students take advantage of the computer center in Lehman Hall

is also equipped with phonemail for afterhours calls, and when the line is busy.

The Academic Computer Center is open weeknights until just before midnight. The Brooks Computer Center, which just opened this October, has 15 computers connected to the campus network, and is open twenty-four hours a day.

*Malena Watrous is a first year at Barnard.*

## CLASSIFIEDS

### TUTORING

If you need help in college algebra, precalc, calculus, stats, probabilities, finite and discrete math, physics, chemistry, French, Spanish, German, GMAT, GRE, PREP, I offer professional one-on-one tutoring. \$15/hr. Call Ray Bacchus 718 493 6942 after 4 PM.

### GREEKS AND CLUBS

Raise up to \$1,000 in just one week! For your fraternity, sorority, or club. Plus \$1.00 for yourself! And a FREE T-SHIRT just for calling. 1 800 932 0526 ext 75

### FREE TRIPS AND MONEY!!!

Individuals and student organizations wanted to promote the Hottest Spring Break. Destinations: call the nation's leader, Inter-Campus Programs. 1 800 327 6013

### SPRING BREAK 7

nights From \$299. Includes Air, Hotel, Transfers, Parties, and More. NASSAU PARADISE ISLAND (ANCUN), JAMAICA, SAN JUAN. Organize a small group. Earn FREE trip plus commissions. 1 800 GETS N 1

### GROUPS & CLUBS

Raise up to \$500. \$1500 in less than a week. Plus win a trip to MTV SPRING BREAK '94 and get a FREE T-Shirt just for calling. 1 800 950 1039 ext 67

# Women at risk: Breast cancer and sexism in the U.S.

by Kinn-Ming Chan

"Only 5% of all breast cancers are inherited. This isn't 'high risk,' this is a risk," said Barbara Balaban, director of Breast Cancer Hotline and Support Program at the Adelphi University School of Social Work on Long Island.

In the United States, forty-six thousand women die annually from breast cancer. In total, 1.6 million women are diagnosed with the disease. The figure for those who have it but don't know it is upwards of 162,000 and could be as many as 1 million (NYT magazine, 58). There are 180,000 newly diagnosed patients each year. But how do all these numbers manifest themselves in our country?

The number of women who have been diagnosed with breast cancer has risen sharply since the eighties. This information can and has been used to imply that the American medical community has neglected this big killer, the second most fatal form of cancer in women. However, since the technology for diagnosis has moved from the rudimentary x-ray to the clearer digitalized x-ray and now the super-precise magnetic resonance imaging (MRI), we are simply better equipped to detect breast cancer earlier. In fact, analysts at the National Cancer Institute (NCI) found that the incidence of detection and the purchase orders for mammography machines by doctors were perfectly parallel.

But of course, this is at a cost that went from eighty

thousand dollars for the x-ray to eight hundred thousand dollars for the MRI. Ironically, with this emphasis on costly screening, there is no compelling evidence that it helps in prolonging the lives of women under the age of fifty.

After the diagnosing of the disease (or even the potential

for acquiring the disease) in a patient, most American doctors go into action. In a characteristically American manner, our physicians, consultants and peers speak in a single voice and press for either the removal of the offending breast, extreme chemotherapy or a combination of the two. This general advice is not only administered to women who actually have the cancer, but also to women who are merely "at high risk," as a preventative measure. Conversely, in France, a study was done which found that women treated

### *How to protect yourself from breast cancer:*

1. Be informed about breast cancer by reading literature, watching educational programs, and asking questions.
2. Know your family history.
3. Learn and practice self breast exams monthly.
4. Have regular physical exams which include breast exams.
5. If you are not satisfied with your doctor's diagnosis, get a second opinion.
6. If you find a lump, wait two weeks to see if it is due to your cycle. If it is still there and is determined to be a solid mass demand a biopsy.

for small tumors with lumpectomies and radiation therapy survived as long as women who had undergone the radical mastectomies. In the same vein, it is also noted that a woman in the United States are two to three times more likely to undergo hysterectomy than her British, French or German counterpart. And although some would argue great disparities between the quality of health care in these country, life expectancy in each of these countries are "roughly equivalent."

On the other side of all these still unclear treatments are the scientists, still looking for a cause. The scientists tracking the genetic cause have formed various

international coalitions in the hopes that by pooling DNA painstakingly gathered from families with the inheritable form of the disease and other raw data the search for the responsible gene will not be futile. In 1990 Mary-Clarke King found the gene's rough location within 50 million

## 60% of women diagnosed with breast cancer are over 62 years old.

base pairs. Today, the area has narrowed to a two to three million base pair range on chromosome 17. Her study of fifteen hundred families with breast cancer and their family histories unveiled the gene as a rare mutation which is dominant and carried on a nonsex chromosome, the cause of 5% of all breast cancers. This means that breast cancer can be transmitted by either the mother or the father.

Epidemiologically, the search which led to the linkage of cancer to high-fat diets dead-ended and returned to the hormone-link. This theory would explain then why a woman's likelihood of getting breast cancer has nearly doubled in the US since the 1940's. As nutrition got better, women began to menstruate earlier and thus had relatively later childbirth and menopause, all of which increased a woman's exposure to estrogen. One of the newer drugs based on this concept, tamoxifen, has proved to be relatively successful in preventing reversion. It is a non-steroid that binds to the estrogen receptors. It blocks the woman's own estrogen from stimulating growth in tumor cells. Tamoxifen is also prescribed as a preventative drug for "high risk" women.

Other developments from studying tumor cells may lead to a better understanding of cause of breast cancer and thus more precise prognoses, allowing doctors to prescribe chemotherapy with lower toxicity levels. Lumpectomies instead of radical mastectomies, etcetera. The way a tumor

grows signifies whether or not it is going to spread. If it does not have the angiogenic proteins needed to grow more blood vessels, then it will get no bigger than a few harmless millimeters. What was found in breast cancer cells were changes in protein expression. Proteins that stimulate growth and helped the diseased cells to metastasize (spread) to distant regions of the body were found in increased concentrations. Proteins that block growth and metastasis were found in decreased concentrations. Disturbingly, the Kerbel group found that some of the inhibiting proteins actually stimulate the growth of advanced melanoma cells.

While research continues in every field to gather more knowledge in the scientific fight against all cancers, activist groups like the National Breast Cancer Coalition (NBCC) continue their fight to politicize the issue and raise funds for the research. In the last year the NBCC raised 600,000 signatures of support and presented them in the capital. They lobbied and were rewarded with over \$200 million dollars earmarked for breast cancer in the defense budget. Much of this kind of shift from a state of political inertia has been the result of activist groups, like the 1 in 9 group on Long Island, adopting "in your face" methods of politicizing the issue modeled on the successful strategies employed by ACT UP, the AIDS political action group.

Hopefully, the continued combination of grassroots support for research will further advance technology and knowledge allowing for such things as more accessible genetic counselling for high-risk women and more informed consent for all women.

*Kim Ming Chan is a Barnard College junior.*

### Literature Consulted

- Breast cancer research a special report. *Science* 29 Jan 1993 616-32
- Cowley, Geoffrey. Sharper focus on the breast. *Newsweek* 10 May 1993 121-64
- Ferraro Susan. The anguished politics of breast cancer. *The New York Times Magazine* 15 Aug 1993 24-7
- Payer Lynn. *Medicine and Culture*. New York: 1988

# WRITE NOW!

Call Amy at x34184 if you're interested in writing news for the *Bulletin*.

# Should students feel safe at Barnard?

by Ana Pena

Crime in New York City is certainly not a rare phenomenon and Barnard College, situated in the heart of Manhattan, is not immune to it. Safety and Security at the Barnard Campus, the title of a pamphlet recently distributed by Barnard's security department, describes

right up and talk to them. Cileni's administration encourages the guards themselves to actually speak to the students and have conversations with them. The department is trying to make security guards more visible by getting them out of the background and into places

**There are a considerable number of security guards working for Barnard considering the college only occupies three city blocks.**

like McIntosh as well as outside the buildings. One guard feels that this can prove to be beneficial for the safety of the campus grounds in that "people see us here and get scared off."

Interestingly enough, Barnard students do not rely solely upon Barnard security

the policies of the college regarding crime as well as crime prevention efforts. However, it still fails to alleviate students' concerns as to whether they can truly feel safe on our college campus.

An anonymous Barnard student posed the question, "How can you feel safe if you don't know who they [security guards] are?" In fact, how could you expect a stranger to protect your life? Do the security guards at Barnard really care? According to the Director of Safety and Security at Barnard, Otto Cileni, Barnard takes security very seriously.

Cileni has worked with Barnard Security since March 15 of this year whereupon he stated that security here is a very serious program. They [security guards] really seriously worry about the safety of the students. The fact that they lock the gates in the evening and the number of guards that they have on this campus for the size of the campus is really quite hard to get at most colleges and universities that I've been at since I've been in the field.

In fact, there are a considerable number of security guards working for Barnard considering the college only occupies three city blocks. There are 45 guards and 6 full time and part time supervisors currently on the security staff. In addition, these guards are employed solely by Barnard's security department. Columbia has its own security department and there is an additional security service called the Morningside Heights Area Alliance Patrol which is privately owned and also patrols the Barnard/Columbia area.

Then, what about this guards being strangers issue that students have raised? Cileni recommends that if students want to meet the guards, they should just go

as Barnard security works very closely with Columbia security, in fact their dispatchers often communicate whenever the need arises. They monitor each others' transmissions and respond to any needs of assistance. As Cileni expressed, it's never a question of if it's our student or their student. That's not something we do. We respond to any calls for assistance between our campuses.

In addition, both Barnard and Columbia Security departments work closely with the Morningside Heights Area Alliance Patrol which patrol the Morningside/Columbia University area. This patrol is essential in areas where Barnard and Columbia patrols don't have overlapping jurisdictions such as on Broadway Avenue. They patrol areas that are only patrolled by Barnard guards such as the Plimpton residence hall vicinity. The three departments also meet quarterly to discuss any trends in crime and to develop plans and strategies in order to enforce more secure measures. This close tie between the three agencies is meant to help guarantee a safer environment for the students as well as residents of the area.

There are security guards on duty 24 hours a day at Barnard. During the day, there are three guards on duty plus two supervisors. At night, there is a minimum of seven guards between 4 in the afternoon and 12 midnight and there are eight guards on the midnight shift. They patrol the campus grounds, the front gates, and the areas near the residence halls. The area which the department feels is most crucial to guard is the perimeter of the college. This is the area between 116th and 119th street

cont SECURITY p 20



# Health services report on survey of student's families

by Katherine Manning

Have you ever wondered what would happen if you became seriously ill at college? Believe it or not, the repercussions extend further than merely escaping your next midterm. Last spring, Barnard Health Services sent out a questionnaire to the parents of Barnard students in order to ascertain the extent of health insurance coverage. The questions were very basic. Parents were asked if their daughters were covered under the family health insurance policy, whether they expected the coverage to continue for the duration of the students' college years, what the maximum coverage was, and to what extent hospitalization, outpatient visits, out and inpatient mental health benefits, and prescription drug benefits were covered. Slightly over one-third of the 2100 parents surveyed responded. Surprisingly, very few families were aware of the details of their coverage.

Eighty-three percent of the parents who responded stated that their daughter was covered, ninety-seven percent of these parents expected the coverage to continue. Over fifty percent of the parents did not know the maximum total coverage of such insurance. Between fifty and eighty percent were not aware of the specific benefits included in their policy.

The Barnard health plan which parents are required to purchase at enrollment only covers students for up to five thousand dollars per accident or illness. Without a supplementary family insurance policy, this coverage is woefully inadequate. If a student were required to be hospitalized for a lengthy amount of time, Barnard's mandatory insurance would hardly suffice for more than a day or two. The mandatory health plan does, however, include the costs for health service labs which may not normally be covered in a family insurance plan. A supplementary plan is also offered by Health Services which, if purchased, extends the amount per incident to

**The Barnard health plan which parents are required to purchase at enrollment only covers students for up to five thousand dollars per accident or illness.**

twenty-five thousand dollars.

With medical costs subject to inflation of about twenty-five percent per year, Barnard Health Services is forced to raise fees accordingly in order to obtain sufficient money to fund consultants and purchase supplies and medications from outside the college. As a result of these increases in health insurance premiums, Barnard will have to either reluctantly raise tuition or cut the budget. The information meant to be collected by the parental survey will help Health

Services to determine what needs to be done in terms of ensuring adequate health coverage for all students.

In light of the proposed Clinton health care plan, Health Services will hold off on any major financial changing of the current system. Dr. Polly Wheat is enthusiastic about Clinton's desire to restructure America's health care system, stating that universal coverage (if actually implemented) would not in any way jeopardize Health Services, but rather would benefit everyone as it would "put everyone on the same footing" in terms of coverage. If the Clinton plan is indeed established, it would obviate any need for a change in the current Barnard system.

Katherine Manning is a Sophomore at Barnard

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# Clinton health care plan lacks necessary definition

By Michelle Baird-Andreasen

After hearing about proposed health care reform throughout last year's presidential campaign and early in this first year of the new presidency, many waited with anticipation for the plan to be revealed, such as individuals

*Far too many issues are left unresolved by this pitifully weak "guarantee" for women's health care.*

and groups ranging from doctors to insurance agencies to those individuals currently uninsured. Though Clinton's initial proposal is now public knowledge, many are waiting still. In a move which strikes many interested parties as pure political maneuvering, Clinton's health plan does not mention abortion. Instead, women are to be insured for "pregnancy-related services."

Though Congress has not yet had its say, the battle is already gearing up. Health and Human Services Secretary Donna Shalala has encouraged women to use their votes to elect only pro-choice Congress people. Various anti-choice groups are doing the same (as well as oiling up their guns for unsuspecting doctors on their ways to work). National Abortion Rights Action League (NARAL) is trying to push the reforms through Congress without discussion, addressing women's health only as an integral unit, not divisible into subsections such as abortion rights.

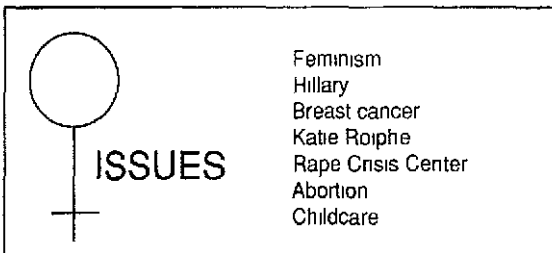
The Clintons, however, have remained remarkably middle-of-the-road. Calming those conservatives who feared that Hillary would exert a militant feminist

influence on the president and disappointing those of us who had hoped against hope that she would, the First Lady has been far from outspoken in her support of women's rights. She has stuck to the vague wording, only breaking once in Congressional testimony to state that she wished to maintain the current level of women's health care, which now includes abortion under many private insurance companies.

Far too many issues are left unresolved by this pitifully weak "guarantee" for women's health care. If we truly keep abortion coverage at the current level, we would continue to neglect to aid the women who can least afford it: poor single women currently receiving Medicaid. Since the passage of the Hyde Amendment in the late 1970's which was recently upheld by both House and Senate, Medicaid has not covered abortion. One can only guess if this is what Hillary Clinton intended when she spoke of continuing coverage, and in this case, guessing is simply not good enough. President Clinton was elected, in part, by women and impoverished individuals tired of Bush's misogynist, classist policies. Those of us who once supported Hillary Clinton's initiative in health reform often did so out of the conviction that her support would end our fears of having our rights unexpectedly pulled out from under us.

I wish there were more I could write, more to tell. Perhaps that is why I felt compelled to write the little there is to know. On an issue as vital to women's lives as the issue of who is allowed to control their bodies, we need to be informed. We must know. Now.

*Michelle Baird-Andreasen is a senior at Barnard.*



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# Women's Co-op opens its doors

by Amy Hassinger

Have you ever passed by a turquoise-painted French door with a gold handle on your way from Brooks to Hewitt and wondered what treasures lay hidden inside? If you wander in on any night other than a Monday, you may not be impressed. Other than several plushy and not-so-plushy chairs, a tattered rug and an old beaten up bookcase in the corner, the room is in your standard Brooks style. But, show up on a Monday night around 7 PM or 8 PM, and you'll see things brighten up a bit. It's been kept quiet for a while now, but the Women's Co-op is back in action on campus.

The Co-op is made up of both Barnard and Columbia students, all of whom came to the first meeting four weeks ago with different ideas about what they wanted out of a women-focused cooperative group. Although everyone present came from different perspectives and stages in their lives, everyone came looking for a sense of community that would center on issues they were all concerned with.

So far, the group has had four meetings, including a potluck dinner and a rap session entitled "What is Feminism?" Wanda Chan, BC'97, spoke about the rap session with enthusiasm, "It's great that there are so many first years involved—five of them organized the first forum, and it

went really well." Several ideas have been tossed around about future forums focusing on issues such as women's health and women in education, and, as a follow-up to the first rap session, a forum addressing the question "Can men be feminists?"

Re Gorham, BC'94, one of the organizers of the Co-op, was enthusiastic about the member turn-out. She said, "It's wonderful to see so many people, especially first-years, being excited about the sense of community the Co-op has to offer. Many women are making friendships with people they've been going to school with for three years, and wouldn't have known otherwise."

Meetings usually begin with check-in: sitting in a circle, each member introduces herself and talks a bit about whatever is on her mind. Students often bring in articles they want to share with the rest of the group. Announcements are made at the end of each meeting about women-centered activities going on around campus and in the city. Upcoming events for the Co-op are a study break on Monday, Oct. 18, and a painting/renovation party in November.

*Amy Hassinger is a senior at Barnard.*

## Well Woman Night

Peer Educators are available to confidentially talk to you about issues of sexuality, reproductive health, eating concerns, rape and sexual assault and HIV/AIDS

**Every Tuesday 5:00 - 7:00 pm**  
**Barnard Health Services - Brooks Basement**

SCOPE (Sexuality Self-Care Contraceptive Options Peer Education) STAAR (Students Talking About Assault and Rape) SPEECH (Students Providing Education and Counseling about HIV) and WISE (Women Healthy, Images and Self-Esteem)

The Barnard Literary Society welcomes you to

## Pages of Poetry

by Karen van den Blink

Surrounded by photographs of Great Britain, and images of vast landscapes and placid waters, our words engage in new meaning. Inspired by the momentous views of the countryside of Great Britain, an officer in our society was compelled to write her own stories. Poetry became as daily an endeavor as drinking wine in the local cafes of



brilliantly stormy London. Perhaps the jutting mountains and the foaming crests of her picture carry you across the waters to a foreign country where mysterious sights and intriguing sensations abound.

Each week, the Barnard Literary Society welcomes you to enter into our pictures, thoughts and stories. In our bi-monthly gatherings, we share our own poetry, prose, or whatever words of inspiration we may possess. It is in our room, sharing our words, where we learn about our writing from the reactions of others — sometimes laughter, sometimes sadness and sometimes shock. Yet, regardless of the reactions, we always feel proud about having shared our work with one another. Now, we are going to share with you, the readers of the *Barnard Bulletin*.

Expression is a familiar word on this campus. Many writers who have graduated from Barnard College have gone on to illustrious careers in writing. Undoubtedly, Zora Neale Hurston, Mary Gordon and Anna Quindlen have left their mark here. But why wait until after college to share with others? Our goal is to create a legend at Barnard College. Virginia Woolf spoke powerfully of a room of one's own. This is our desire — our own room. We have created a society where writers can come together and share both their written works and unwritten ideas. We do not claim any pretensions of great writing, just the will to write.

But our will extends beyond the gates of Barnard College. The city is of course an endless inspiration. Once a month, the Barnard Literary Society sponsors an outing in the city. Usually we spend some hours listening to an author speak about his or her novel, poems or perhaps a non-fiction book. We've also been

known to hop a subway to the NuYorcan Poets Cafe for some stirring African American music.

In addition, we host a monthly lecture series where writers come to campus to share their written work with the students. All are invited to come and listen, to take part in their stories. Many writers bask in an academic atmosphere where they can share their works without the commerciality that often surrounds publication. As we all know, Barnard College is one place where the individual's voice is welcomed.

We hope our connection with the *Barnard Bulletin* will promote literary expression on campus to last past our years here. Both journalism and literature are vital to a well-informed and creative student body. They inspire reflection on society and introspection in the individual. Together we write to make this a stronger community, a vibrant atmosphere and a place where writers can express themselves while at college and thus prepare for the years beyond.

But before going further—a little bit about us. The Barnard Literary Society has five officers. I am Founder and President. Stephanie Levin is Vice-President of Communications. Darlene Purstley is New York City Social Chair. Julie Sexeny is Columbia University Social Chair.

cont LIT SOCIETY, p 20

# Martha Graham remembered at City Center

by Anastasia Tsioukas

The Martha Graham Dance Company performed three works at a dance concert at City Center on October 7, part of a two-week engagement there. The company that Graham founded performed two of her works, 'Seraphic Dialogue' and 'Rite of Spring,' and "Demeter and Persephone," a piece choreographed by Twyla Tharp.

The concert began with Graham's 'Seraphic Dialogue,' a chronicle of the life of Joan of Arc. Instead of using only one dancer to portray the French heroine, Graham chose to incorporate four dancers in exploring different periods in Joan's life: Joan, who is looking back at her life, Joan as Maid, Joan as Warrior, and Joan as Martyr. While the idea of a very accomplished woman choreographing a piece about an earlier feminist role model is intriguing, "Seraphic Dialogue" was definitely the weakest piece in the concert. While the dancers (especially Janet Elbert, who played Joan) were polished, the piece itself was not very compelling. "Dialogue" seemed to have the stamp of Important Artistic Venture, and as a result, the piece was laboriously slow. The set was the most compelling aspect of the piece. It was designed by Isamu Noguchi and modeled after a stained glass window: a series of thin movable rods of metal that was arranged and rearranged in a series of geometric shapes, forming a "geometry of faith," according to Noguchi.

"Demeter and Persephone," a work choreographed by Twyla Tharp, was the second piece on the program. The piece focused on Demeter and Persephone's mother/daughter relationship as much as it did on the storyline of the Greek myth. Christine Dakin's Demeter was lyrical and expressive, and Terese Capucilli, playing Persephone, was excellent as the young daughter beginning to break the maternal ties. While the set was completely black, and the dancers wore only black with some small silver or gold decorations, the work had an

incredible vibrancy to it, due in part to the klezmer music that Tharp used in the piece. The dancers seemed to be enjoying performing "Demeter and Persephone" the most out of the three works performed that evening, and that sheer joy carried through to the audience.

The last piece on the program that evening was Graham's version of "The Rite of Spring," a work that was originally choreographed by Sergei Diaghilev, with music by Igor Stravinsky. When it was first performed in 1913, it gained instant notoriety: riots broke out in the theater on opening night, because the audience was outraged at the subject matter (ritual human sacrifice) and its presentation (the dancers were barely clothed, at least for that era). Although it would seem both difficult and redundant to re-choreograph the work, Graham did so and succeeded. Her "Rite" is extremely intense, and the classic Martha Graham choreography was perfect with Stravinsky's music, alternating with thundering beats and surprisingly delicate passages. Terese Capucilli was again magnificent as the Chosen One, the victim of the sacrifice. She is not only a fine dancer technically, but an expressive actress as well. She managed to convey both the initial terror of the young girl, and then the crazed joy of a cult member being gladly led off to slaughter.

The dancers, trained by Martha Graham before her death in April 1991, are carrying on her spirit. All of the principals had worked with her extensively for years, and even now effectively capture her vision of modern dance. It is important that they carry on her legacy to the next generation of those who only know Graham from interviews, films, her biography, and of course her choreography. If the Martha Graham Dance Company continues their work as they are doing it now, Graham's vision will continue on.

Anastasia Tsioukas is a junior at Barnard.

from BEAR, p. 2

**PRE-LAW STUDENTS** James Miligan, the Dean of Admissions at Columbia Law School, will speak about law school application and admission strategy (as pertains generally to all law schools) on Wednesday, October 27th, 5:30-7 p.m. in the Ella Weed Room (2nd floor Milbank).

**GRADUATE PUBLIC POLICY AND ADMINISTRATION** Columbia University announces its OPEN HOUSE on Wednesday, Oct. 20th, 5:30-8:30 p.m. in the Kellogg Conference Center, 15th floor of the International Affairs Building. If you would like more information please call x42167.

## Clichéd plot made me *Dazed and Confused*

by Amy Wexler

*Dazed and Confused* is how I feel about writing this article. There's really not a whole lot to say about a movie that basically has no plot. I expected a story about close high school friends or outrageously good times but this movie takes us through the last day of school for the eighth graders about to enter high school and the juniors about to be seniors in the class of '76. The seniors-to-be leave school early and head to the junior high for the annual initiation of the "freshmen." The boys get chased by football players who whack their butts with paddles until they can barely walk. The girls get carted off in vans back to the high school parking lot where they get mustard, mayonnaise, and raw eggs dumped on them and are then put through a car wash. Of course there are the stereotypes like the cute football player who wants to be more, the bitchy cheerleader who's out to ruin lives, and the "freshmen" who are in awe of it all. Basically, everyone's in search of the same things: a party and some Bud. My advice is that if you are really in the mood to see a movie skip this one, but if you are feeling kind of mellow and looking for a way to relax for a few hours then this is perfect. The movie does a good job of incorporating real life because of its slow, easy pace and unsensationalized storyline. As my friend says, "All of that movie must of happened at some point in every high school." What's scary to think of is that the careless youths portrayed in this movie most likely became the uptight "yuppies" of the eighties. Wow! Think about that for awhile. See the movie for the costumes and the music, or if you're old enough for the memories, but don't expect to get much more out of it.

*Amy Wexler is a Sophomore at Barnard.*

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Bulletin Arts and Music x42119

## Senior stages one woman show as thesis project

by Anna Ngana

Ellen MacKay's and Emily Gwen Gaines' thesis project in Theatre is a one woman show *Killing Time* which Ellen has written and will perform October 21-22-23. I spoke with Ellen and Emily over some NutterButters at McIntosh.



**BB** Why did you write about Emma Goldman?

**EM** Well Emma struck me as a very dramatic character from the beginning. I came across her essays in *Feminist Texts* last year and found her very compelling, not only politically, though I do believe that her platform has a very contemporary resonance, but also on a personal level. There is an honesty, a directness about her that translates well on stage.

**BB** Who was Emma?

**EM** Emma Goldman came to America to escape oppression in pre-revolutionary Russia. She had what I'd call a terminal social conscience. She became an anarchist propagandist and toured the country promoting civil liberties, worker's unions, birth control, free love, things we now take for granted. She's what Rush Limbaugh would call a fem nazi, which makes her that much more appealing to me.

**BB** So is this a political piece?

**EM** In the sense that political issues are dealt with and resolved? Absolutely not. This is a partly factual, partly fictional exploration of a year in her life, a year that she spent in prison. But in the sense that it's about Emma Goldman, it can't avoid being political. Emma was a woman who really felt things, she physically could not stand by and spectate. She calls them as she sees them, if you know what I mean. So in prison, she finds a lot of food for thought.

**BB** But the piece is funny also.

**EM** I hope I'm not making this sound like Sturm und

cont TIME p 21

# Lisa Germano finds *Happiness*

## longtime fiddler goes solo

by Jessica Hodges

Lisa Germano: *Happiness*  
(Capitol Records)

Lisa Germano has debuted on Capitol records with one of the most satisfying albums from a solo artist this year. She said she wanted the album to sound like she was whispering in someone's ear... it does. She said she didn't want to be known as just a fiddle player... the fiddle is easily forgotten once *Happiness* is heard.

Having made her name playing with the likes of U2, the Devlins, Indigo Girls, Billy Joel and most often John Mellencamp, Lisa Germano's breakout into solo artistry has been long awaited.

Except for the occasional familiar strains of background fiddle, Lisa's music hardly hints at the years she has spent working with Mellencamp. By not letting anyone cramp her style, Lisa has made her sound as unique as possible, in a world where everything has already been done.

*Happiness* was produced by Malcolm Burn (Bob Dylan, Chris Whitley, Iggy Pop) who has done an exceptional with a wide range of artists. It is interesting to note that Malcolm and Lisa fell in love while making this record,

which perhaps explains the fluidity as well as the uplifting feel despite the mentally unhealthy themes.

Sarcasm drips from this album, and despite that being trendy in music now, Germano's brand of sarcasm is refreshing and honest, not affected like that of so many "angry-young" artists.

Germano's lyrics are more like thoughts that run continuously through her head. She repeats themes as if trying to remind herself how to behave, how to be happy.

She is a solo female artist, but Germano does not let the female put a twist on what she wants to say. Most notably heard on "You make me want to wear dresses" and "I love cowboys," Lisa is not afraid to say what most of us have felt at one time or another despite PC beliefs about strong women. Germano doesn't forget she's a woman, but it is not a fact of life she chooses to address.

Her music is folk rock with influences ranging from New Orleans to Middle Eastern. Her melody at times sound like wispy lullabies and at others like Texas love anthems. Her vocals are wispy and husky but not too sexy. Germano's vocal tones are child like, but not weak or

cont. **HAPPINESS**, p. 21

# Avante-garde lumberjacks express themselves on *Box*

by Sara Kraushaar

Babe the Blue Ox: *Box*  
(Homestead)

There is an amusement park in Brainard, Minnesota in which a massive sculpture of lumberjack Paul Bunyan resides. His faithful companion Babe the Blue Ox sits close by. If you get up close to the jolly lumberjack, his gargantuan mouth opens and he welcomes you to Brainard in a pre-recorded baritone that emanates from the depths of his concrete chest. If Paul Bunyan could pick a rock band to speak for him, it should be Babe the Blue Ox, a trio that consists of Midwesterners Rose Thomson (bass), Tim Thomas (guitar), and New Yorker Hanna Fox (drums). The band's debut album, *Box*, on Homestead Records, defies classification. Press releases

always use that phrase when they want a band to seem misunderstood, but this is for real—*Box* is really bizarre. Their music consistently features hard guitar riffs and shifting rhythms, but that's about as consistent as it gets. They sing like demented sleepwalkers and their melodies float before you as if they appeared in a dream.

Choice cuts include "Gymkhana," in which heavy metal sludge guitar meets Butthole Surfer-esque humor. ("What the bejesus does it look like/ the half of my anatomy that I can never check?") "Chicken Head Bone-Sucker" explores a similar vein of weird lyricism. "Booty" offers jazzy spasms of sound that are all over the place, but somehow remain controlled. "National Geographic" wistfully reminds us of the days, "when the world wasn't

cont. **OX BOX**, p. 21

# Rap music faces growing pains at Rap Summit

by Asali Solomon

Positive and progressive? Violent and misogynist? Trend or tradition? Rap music now roughly fifteen years old is still facing these questions particularly in '93. This year saw the ascent of the gun thrown maniacal theatrics of Onyx Apache's Gangsta Bitch, the embodiment of that image in Boss and in the refashioning of MC Lyta as a cartoonish female Ruffneck, as well as the astronomical rise of sometime G-Dr Dre and real life G-Snoop Doggy Dogg. I myself was thinking hard about the controversy that continues to swirl around hip hop as an audience member at a certain gala event. This is not the night to be calling black women bitches, to be calling ourselves niggers. Bill Cosby said sharply, "He must know that in hip hop—it's always that night."

But the ideological debates of this year, as with past ones, are missing an important factor. As I sat the next morning listening to Professor Manning Marable's opening remarks to a Rap Summit hosted by Source Magazine and the Institute for Research in African American Studies, I wondered what it was about his statements that desire for social justice gave birth to rap, and his thesis that it had gone astray that made me uncomfortable. As the legendary panelists, including Grand Master Flash, Afrika Bambaata, Chuck D, Crazy Legs, TC Islam, and Kool DJ Herc and Melle Mel began to speak, I understood what it was. Many observers of the political phenomena thin

## Belly churns Roseland crowd

by Geoff Saavedra

Perhaps considering the fact that the college crowd has classes to attend, Roseland presented the Radiohead/Belly show at an appreciated 7:30 PM, allowing the students to head home by 11:00 PM.

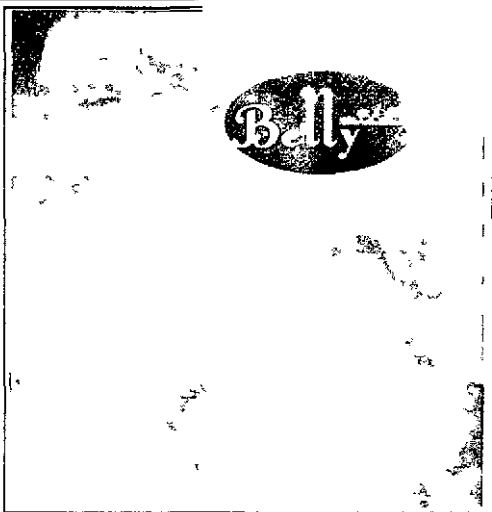
Opening, Radiohead were not impressive beyond their one hit (wonder) Creep. Up on stage, the only people that were performing were the singer and the rhythm guitarist. The rest of the band looked bored. The lead guitarist didn't even change expressions during the whole show. It looked like it was a job for them to get up on stage.

Thankfully, there was Belly. Opening with an opera piece that played for about two minutes, everyone got psyched up. Then Tanya Donnelly, lead singer, came out on the stage by herself, with an acoustic guitar, and proceeded to sing "Someone to Die For." As she strummed the first chord, Tanya couldn't help smiling,

with excitement. Through the whole show, she would show everyone that her voice on the album is real — that she can really sing without production tricks. Her voice is truly amazing.

After Tanya finished "Someone to Die For," the lights

cont BELLY p 23





Perspectives on Barnard

## Student survives a facilities fiasco

by Victoria Lam

They all told me my college days would be filled with endless drama. As a first-year student at Barnard, I was eager with anticipation; coming to New York City was a gift in itself. Suburban life had long since felt like a boring and frustrating routine, one that I was ready to leave behind after eighteen years. The city appeared slightly intimidating at first, but that was the least of my worries during my first few days at my new home. While others were worrying about securing their social and academic lives during the first two weeks at Barnard, I was dealing with facility nightmares that no student should have to endure.

On September 12, 1993, the stove on the fifth floor at Elliott Hall blew up. It sounds like a joke, and now, even I can choke up a giggle or two. But the day it all happened, I just wanted to go home.

I was re-heating some Chinese take-out because I wanted to eat quickly and get to work. Having had a life long 'phobia' of stoves and fire, I was wary around the range in our suite. I had never used it before, so as I attempted to cook on it, I followed every precaution. After turning on the rear right hand burner, I felt the pan periodically to see if it was heating up. I had set it on the lowest setting, but apparently, nothing I did was going to change my fate. A split second after I took my hand away from the pan, the burner exploded. There was a light show in front of me, inches from my face. Sparks flew in all directions, and fire lashed at me; I was in shock. Two upperclasswomen had seen the entire occurrence, but understandably, they feared for their own lives and ran out of the kitchen screaming. I quickly realized that my ann had caught on fire, and my metal bracelets were searing my wrist. Luckily, I was wearing a thick, top-quality Champion sweatshirt that put out the fire almost instantly. I heard screaming, and the two girls frantically shouted that I should hold my arm under cold tap water. Slowly, I walked to the faucet and did exactly that.

That nightmare is over. The security and facilities departments had me fill out about a million forms, asking me random questions, and it was over. They explained that

they would have the stove replaced as soon as possible. It took two weeks to get a single new burner; the delay was due the ordering of wrong parts. That was quality service if I ever saw it. The explosion had been caused by an overlooked exposed circuit on the burner; because of that overlooked defect, I lost a new aluminum pan, spent ten dollars for Tylenol with codeine to knock me out that night, and I had a painfully disgusting burn on my wrist which is still discolored. I wanted to *sue*, but for my own

I was dealing with a facilities nightmare that no student should have to endure.

reasons, I decided against it. I was told that I was lucky, that if I had been in contact with the pan when it exploded, I might have been fried to a crisp (electrocuted). How thankful I am...

Several days later, after that ordeal, I had another problem. A mouse had invaded my room and I was quite peeved. I decided to run after it, and finally, I had it trapped under a box. Panting and sweating with exhaustion, I looked up the facilities department phone number in the directory. As I sat on the box which was rapidly caving in, I frantically begged for someone to come down and help me get rid of this nuisance. I was already late for a mandatory meeting downstairs in the lounge for first-year students, and I wanted to get this problem solved as soon as possible. I called several times, twice or thrice, and there was no action for thirty minutes. I asked an upperclasswoman to help me, but still, nobody came. After forty minutes, the desk attendant called. He told me that the facilities department contacted him to inform me that they were not responsible for mouse problems. So what was I supposed to do with it?

It turned out that the mouse had chewed its way out from under the box while I had been running around, and I

cont. FACILITIES, p. 23

# In defense of Barnard women

## Foolish first-year misses the point

by Elizabeth Egan and Samantha Stone

It wasn't until early Sunday morning, while recycling our newspapers, that we came across the Monday, October 4 *Spectator*, and, nestled in its second page, Joel Finkelstein's article concerning the "very spirit of the Barnard classroom"

Of course we could have discounted the article, as Joel tries to do, as the work of a first-year male who doesn't yet understand the workings of academic institutions (specifically Columbia University) in the 1990's. However, even a first year (especially one who has read the *Columbia Barnard Course Guide*) should not be surprised, to find a large majority of women in a Barnard classroom. This is not necessarily an issue of gender, but one of school affiliation. Just as any Barnard student attending a Columbia class will find herself surrounded by Columbia students, so should the reverse be expected.

But this is not our point.

Unfortunately, our point is much more serious. In his article, Joel mentions a desire to consider the women in his class as "equal human beings." A generation after the Women's Liberation Movement and coinciding with the announcement that the Nobel Prize for literature will go to Toni Morrison, it is distressing to see an article by a "liberal" first-year who questions gender equality. We would have thought that at a high-powered university affiliated with a women's college, it was understood and acknowledged that men are equal to women and vice versa. Thus should no longer be an issue.

A major point of Joel's article was his apprehension towards attending a Barnard class due to a fear of being perceived as the representative of all men. This ludicrous fear we could only attribute to his arrogance. We've seen (and some of us have even talked to) men, Joel. Nonetheless, after conveying his fears to the readers, Joel proceeds to describe a look given him by a female student (Barnard or

Columbia, we'll never know) and translates it into a representation of the "very spirit of the Barnard classroom"

Joel states that women come to Barnard because they want to be "heard." Maybe it would make more sense to meet some Barnard students and ask them why they came here. We're right near positive that they would not



Mustafa Sukarya

unanimously proclaim an inability to voice their opinions in a co-ed atmosphere.

But let's go back to *The Look*. Looks are given and perceived by men and women. You, Joel Finkelstein, have stumbled upon one of the great games of Homo Sapiens: Approval, disapproval? Anger, love? But you have played the game wrong by focusing on one woman's look and using it to decude the entire female population.

Consider this: Joel looked at her first. Maybe he just had food in his teeth.

Elizabeth Egan and Samantha Stone are junior at Barnard.

# Not all CU students are rich: A response to classism

by Margarida Jorge

As difficult as it may be to believe - well, more difficult for some than for others - the fallacy of the United States as a harmonious realm, free from want, caste distinctions, and gross inequities, persists today despite overwhelming evidence to the contrary. Even in the academic sterility of Barnard/Columbia, where we are supposedly sheltered from such "real world" maladies and where each individual is, theoretically, judged according to intellectual ability, the shadow of classism lurks insidiously. Fervent campaigns by the administration and faculty to promote diversity and acceptance, while far from useless, seldom truly ameliorate or erase cleavages among students, especially the inevitable economic divisions which are often ignored altogether.

For those who don't yet know, then, there are poor students at Barnard/Columbia. However, when I refer to

these students, I am not including the "I-spent-all-my-money-at-Saks-Fifth-Avenue" poor, rather, I'm recalling the "I-have-to-work-two-jobs-because-I-can't-afford-tuition" poverty. Those who experience the latter condition are more apt to know the difference. The others, I fear, may not.

My purpose in suggesting the distinction is not accusatory. Nor is my intention to propagandize the plight of the poor student or to evoke some form of mini-Marxist class warfare. Naturally, it is unfair as well as counterproductive for

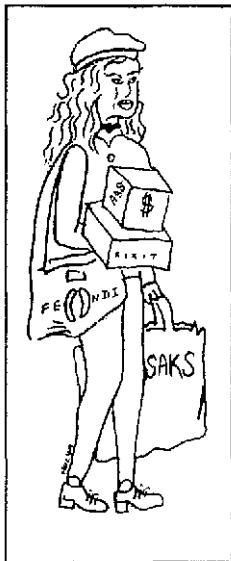
disadvantaged students to despise all economically privileged peers simply because poverty and the sense of deprivation relative to those peers have embittered them. Nonetheless, resentment is inevitable in such a dichotomy and, indeed, is intensely aggravated by consistent insensitivity to the existence of those on campus who are not of the middle and upper economic brackets.

After two years here, the random comments and questions I get from people who apparently lack any ability to conceive of blue-collar existence no longer annoy me. I don't think, however, that they will ever cease to amaze me.

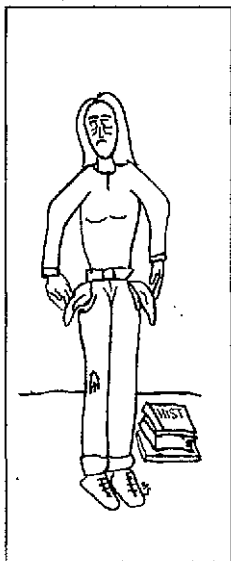
Here are a couple of my favorites: "Why don't you buy some new boots?"; "Your dad isn't a doctor?"; "Why do your parents work in factories?"; and my absolute, all time favorite: "You didn't have any money? You should've asked your parents . . ."

Unfortunately, no amount of explanation suffices to make some people understand what seems to them incomprehensible.

While such verbal reminders are largely forgivable, other aspects of poverty at Barnard/Columbia are not so easy to dispel. Less economically advantaged students, for instance, often feel displaced in an environment where everything seems costly and extravagant. They are usually not at liberty to spend as much money as their conl. **CLASS**, p 22



Hulya Sokerya



Mustafa Sokerya

## Security provides safety for Barnard community

from SECURITY, p 8

son Broadway and between Elliot Hall and the 600 s dormitories. Their aim is to provide what the security department calls a 'safe corridor' between these areas. The security guard is essentially there to patrol and observe the campus area, and if necessary communicate any troublesome situations. The guard is unarmed and is only authorized to maintain safety on campus by doing such things as removing any trespassers from the property.

Although security guards are on duty at all hours some students still express some concern over lack of security at certain areas such as McIntosh. Jomysha Delgado (BC 96), explains that she has been in McIntosh on weekends at night, working for SGA and there was no security available in the building. She feels that, 'there could be more people or more security guards just in McIntosh. People do come to the photography dark room or the clay collectives or the publications office weekends at night because those are the only times they can put in the full hours, so I think it should be a priority to get a guard stationed here.' The director of security said that a guard is only stationed there for two hours during lunch time and the rest of the time the guards only patrol through the building.

Besides the guards, however, there are other forms of security maintained on campus. There are desk attendants in the residence halls and even video cameras

in the computer rooms in the courtyard and mostly in the tunnels. There are also several hidden cameras in the tunnel area. In addition, new video cameras are currently being installed at the corner of 116th street and Claremont so that the 600 buildings can be viewed. The tunnels are also patrolled by security guards throughout the day as well as in the evening, during which a "relief officer" patrols the vicinity. In case of an emergency, there are also emergency alarms which can be used to contact security. If someone is in any real danger they can simply pull a fire alarm.

Last but certainly not least, Barnard Security provides an escort service. Anytime the Columbia student run escort service (4-SAFE) is not operating, Barnard security will provide students with an escort anywhere on campus and to any of the residence halls. Barnard Security also has two vehicles which operate in the evening in which students can be escorted by simply calling extension 43362.

Regardless of how much security is provided, Client believes that students have 'to be responsible and alert when you are outside. You can't leave your bags down in McIntosh when you are on line, use common sense in the dormitories and walking between the dormitories. Most importantly, use the escort service. I can't emphasize that enough. Use the escort service. It's provided for you use it. We'll never refuse you an escort.'

*Ana Pena is a sophomore at Barnard.*

## Literary Society to begin publishing in *Bulletin*

from LIT SOCIETY, p 12

Finally, Andy Barnes is Treasurer. We have roughly twenty members who come twice a month to nibble on cookies and read their works or on a more pensive evening to read intensely from Kafka. As officers we provide the members with updates on literary contests, summer programs, workshops and lectures. We hope to foster a connection with many writers.

Our first Pages of Poetry will premiere next week. Read and enjoy. We will provide you with original written works accompanied by visual art. We do not want these

pages to be the sole province of the members of our group. We want to hear your voice, what you have to say. We want Pages of Poetry to capture the essence of creativity at Barnard and reflect its diverse pool of literary talent. We welcome all submissions. To submit work or just hear more about our goals, feel free to call the *Barnard Bulletin* office at extension 4 2119. So when you pick up your next issue, don't forget to look us up. You may discover vast landscapes and placid waters of your own. So until next week.

*Karen N. van den Bink is a Barnard College junior.*

# Seniors present "Killing Time" for thesis project

from **TIME**, p 14

**Drang** This is not melodrama, or soap box oratory. This is one woman in jail, wishing the hell she wasn't.

**BB:** Where does the writer end and the author begin?

**EM:** That's a good question. Actually the actor and the writer have moments of hating each other. The writer keeps saying "who's that bimbo trying to interpret my work?" and the actor keeps wondering who the idiot is who wrote those lines. It's hard not to be a little like Sybil in rehearsal. But fundamentally the two roles feed each other - I write lines I feel I want to say, and I act a work that I have a pretty thorough understanding of. I should also point out that the help I have received from my directional collaborator, Josh Fox, my thesis advisor, David Keith, and various other people, like my producer, Emily Gwen Games, stage manager, Annie Ngara, and assistant stage manager, Whitney Lockhart, have been invaluable. It really helps a lot to have an outside eye.

**BB:** What made you choose the Postcrypt space?

**EM:** I wanted an intimate space for this project—Minor Latham is too much of a traditional theatre with the audience a good twenty feet from the actors. Postcrypt is not only intimate, it's also very prison-like which insures Stanislavskian acting without much effort.

**BB:** Did you see any problems in producing a one woman show?

**EGG:** Well, yes. The hardest part is finding the production's audience. One woman shows have the tendency to be inaccessible. But I think that the combination of the script and the space (not to mention the quality of the performance) has made this show both

provocative and entertaining.

**BB:** How does a thesis project differ from other productions?

**EGG:** First of all it's free. It's also an opportunity to take risks to stretch your abilities. If box office returns were a concern we would have to pick a larger venue, select a more marketable script and maybe throw in a big dance finale. Instead the show is a personal statement one which we have invested with a lot of care and attention. It's also geared toward the Barnard community.

**BB:** In what way?

**EM:** My first encounter with Emma Goldman occurred in a Barnard class. When I set out to write the script I knew it would be produced for an audience of my peers. I wrote with that audience in mind. The test of the production will be to see if it speaks to that audience, which I believe it will. The feedback I have received so far reinforces that belief.

*(We are now joined by Assistant Stage Manager/Matron Whitney Lockhart)*

**BB:** So this is a for the students by the students kind of piece?

**WL:** I think both Emma and Ellen would agree with that. This is not the Will Roger's Follies. We're anticipating a hip audience. People who can handle forty-five minutes of theatre without a pee break.

"Killing Time" will be at Postcrypt, in the basement of St. Paul's Chapel, October 21, 22, 23 at 7:00 pm. Admission is free. Reservations are required (212-853-1532).

*Annie Ngara is a junior at Barnard.*

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## Babe the Blue Ox's *Box*, Lisa Germano's *Happiness* reviewed

from **OX BOX**, p 15

cocky neurotic and slanted/ and to shake out your booty was taken for granted.

*Babe the Blue Ox's Box* is an intriguing experiment in sonic style. Here can be found a delightful synthesis of sounds that range from concrete mixer to jazz ensemble. At last - a record avant garde lumberjacks everywhere can call their own.

*Sara Kraushaar is a senior at Barnard.*

from **HAPPINESS**, p 15

regressive. The childishness comes from the lyrics being more like deep thoughts in the back of everyone's brain that we are all too scared or too controlled to vocalize. Lisa Germano says it for us. You wish you were happy/ But you're not/ Ha Ha Ha.

Germann says with this album. I want to relate to them [my audience] and make them laugh about how stupid we all can be. She succeeds with *Happiness*.

*Jessica Hodges is a Barnard College senior and a Bulletin Music Editor.*

## Economically disadvantaged students try to overcome insensitivity

from CLASS, p. 19

peers, causing them a measure of discomfort and embarrassment. They can't afford to go out, to shop at the same places, to eat in the same restaurants with the same frequency. Many cannot buy all the books for their classes, a troubling predicament if the professors in question have not all been thoughtful enough to put books on reserve. Moreover, even if all books are available in the library, a student who cannot afford to buy the book will never enjoy the same access to information as the student who can afford to buy the books.

Pragmatic considerations such as these preoccupy poor students to a degree unknown to the wealthier ones. Most students tend to be weighed with academic worries, but students who are on financial aid have additional concerns. These students must find the time to study, to participate in extra-curricular activities, to rest and to work - a challenge indeed. Such a lifestyle is foreign to students who have no concerns other than study and recreation. Curiously enough, many students who are forced to work to pay for school spend so much time working that they have little time left to study. They reach home too exhausted to work on academic assignments and are sometimes too tired to stay awake in class, but they simply do not have the option of ceasing to work. Even more ironically, the very job that keeps a student in school may simultaneously keep her out for students who have any money (however little the amount) receive less financial aid which ultimately means that the student might have to work even harder next semester. Furthermore, since financial aid is contingent on consistent academic performance, a student likewise cannot afford to slack off grade-wise.

Even the most detailed, elaborate account of the daily life of such students remains an inadequate representation of the 'big picture'. Psychologically, students from disadvantaged backgrounds may react differently to college than other students. They may feel as if they don't know enough about 'cultural' activities such as art, music, travel. Not everyone has been abroad. Students from poor backgrounds also often lack confidence academically because they, not able to afford a private high school education, may feel less prepared than their peers. They

may choose a major according to marketability rather than personal interest or a great love of the subject. In other words, there are few working class starving artists. Students may also feel as though they have fewer options than these peers in terms of graduate schools, internships, etc.

College life, then, is not uniformly pleasant for all students. For the economically disadvantaged, insensitivity, constant reminders of money they don't have and the consequences of the lack are perpetual sources of irritation and discouragement while financial demands are sources of fatigue. We are not all, as one student recently suggested, the children of wealthy, irresponsible parents. Rather, many would agree with one poor student who said, 'I'm not going to look back at college as the best years of my life.'

*Margarita Jorge is a junior at Barnard.*

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## Belly puts on an entertaining and exciting show

from BELLY, p 16

went out and the rest of the band came on stage. Only their silhouettes could be seen. Even in the darkness one could tell that Belly were getting excited to play. As the drums began their beat for "Angel" the bassist took the usual thrash bassist pose—slightly slouched over with head turning circles and long hair flying. Just seeing her doing these movements made the crowd go crazy! As the distortion kicked in on the guitars and the feedback started, the pit began to churn. Even during the acoustic ballads the crowd slammed.

A new song was introduced that night, one that will show up on a compilation album. The crowd was asked to guess who the song was by. Any avid Jimi Hendrix fan should have been able to spot the song with the first chord. Not so. It was only obvious at the chorus that the song was "Are You Experienced?" Belly had done such an original version of the song that it was almost unrecognizable. It was a great version too, the drums were slamming, and the guitars were loud and wailing. They had added their own touch to the song—dueling rhythm guitars and pounding bass with Donnelly's vocals.

Other highlights included "Slow Dog," "Dusted" and "Untogether." On "Untogether" Donnelly brought out the lead singer from Radiohead, who contributed to the chorus. Their voices worked well together, each hitting a

slightly different note that melded with the other. Next came "Dusted." Although the dual vocals that are heard on the album weren't as prominent, the guitars and bass were—and those are what count on this favored song.

At the beginning of the song the lights were out and Chris Gorman was playing the high hat. After a few seconds the bassist kicked in. She played two notes and then stopped, the high hat kept playing, and the bass drum was introduced. The bassist kept playing two notes and pausing. Then came the feedback. The tension created by this laid back attack on a loud, body slamming, song was incredible—people were moshing before the actual song started! Finally, after taunting the crowd with the bass, the song began, and the whole front of the room went crazy!

Belly is just an all around amazing band. They are on the thrasher side of "alternative", somewhere around Smashing Pumpkins. Donnelly's voice is an integral part of Belly's songs. The mix of the loud distorted guitars with her angelic voice makes for a very unusual combination. On Saturday night Belly showed us that they were just as good, maybe better, live than on the album. This is a feat seeing as how their album is just too awesome for words. Next time Belly come around be sure not to miss them!

*Ciaff Sarvedin is a first-year at Columbia*

## First-year learns about facilities operations at Barnard the hard way

from FACILITIES, p 17

was to be frequently visited by this intruder during the next few days. I was determined to purchase a glue trap to catch the unwelcomed guest. I didn't have to, though, because within another few days, he disappeared for good.

I have many concerns with respect to the cleanliness and safety of the facilities at Barnard College. There may be several explanations as to why these things happened to me, but the issue is not confined to my personal experiences. When something goes haywire it is a departmental responsibility of the college to correct it in an efficient and professional manner. Safety and health conditions are not being met that should be and Barnard students deserve to study and live in a high quality atmosphere. It is unjust that students must live in fear or at risk when they are paying the tuition every year.

Our dorm recently held a meeting with the facilities department heads. I shared my concerns with them and

the time was extremely constructive. The two facilities directors were very professional, it was hard to believe they were supposed to be a reflection of the department. I had resented for so many weeks. Nevertheless, students don't deal with the directors on a daily basis, we deal with the people on duty, which can be a different situation entirely.

Mishaps can occur anywhere at any time, but we can try to avoid these dangerous situations. I urge others to use any available facilities with caution otherwise, you alone may pay the consequences. And if you have problems with facilities that are being ignored, contact the facilities department heads, because they seem to know what is going on. And in addition any facilities employee who tells you the department is not responsible for mouse problems is incorrect. As for me, I learned a lot during my first few weeks at Barnard.

*Victoria Lam is a Barnard College first year*

## Rap's pioneers, together with newer artists, discuss rap's direction

from **RAP**, p. 16

rap speak of it as text—not music!

"There was one thing we kept in mind," Grand Master Flash, formerly of Grandmaster Flash and the Furious Five, remembered of an earlier era, "always try something different." I nodded and various audience members erupted, "Teach" and "Speak." The force behind classics such as "The Message" and "White Lines (Don't Do It)" spoke repeatedly about the stagnation threatening hip hop. "Lyrical diversification has gone downhill," he said, addressing pervasive sexist and violent themes. "What's slowly happening is we're not contributing to the growth of hip hop." Flash also spoke out against the concepts of "hard," "soft," and "sellout," which have controlled or killed many a career. He and co-panelist and younger legend Chuck D cited rap fans' frequent dismissal of artists such as Hammer and PM Dawn as examples of a conformity that is destroying hip hop. "If all [future artists] know is how big a gun is, or how to disrespect a female, God only knows where the art form is gonna go," Flash said, concluding his opening statements.

The role of record companies in stunting the art form was also recognized by the panel. "Right now we're givin' away hip hop," warned TC Islam, national spokesperson for the International Zulu Nation (a collective of rappers, fans, and others with ties to hip hop). Chuck D also expressed bitterness with regards to the controlling forces in what is now, according to him a billion-dollar industry. "Right now I'm disillusioned with the business," he said, referring to obstacles he is facing in the completion of a project with Public Enemy's DJ Terminator X and old school greats Whodini and Kool DJ Herc. Furthermore he observed that "the biggest bootleggers are the [record] companies."

These pioneers also isolated an ignorance of history as a contributing factor to what is lacking in hip hop today. "I believe a lot of these brothers and sisters and the media don't know what hip hop is and they need to check with the foundations of hip hop to find out what it is," said Afrika Bambaata, the mind behind "Planet Rock," and founder of the Zulu Nation. Chuck D echoed this

sentiment, "The future of hip hop is widely unknown, is in question because the past is still widely unknown."

Any discussion on the state of rap music must take into heavy account the perspectives of its pioneers. Those who created the form are those who can bring the debate back to one about music and creativity. "This thing has to become, once again, a free form of expression," Grand Master Flash said repeatedly. Hopefully, someone besides me and the group of forty-or-so students, Source staffers\* (including Ed-in-Chief, Jon Shecter), writer Nelson George and hip hop notables in the audience—was listening. Hopefully renewed interest in the genesis of hip hop and inventive new work by such artists as Delasoul and soon-to-be-classic debut album by Pharcyde are indications that hip hop is not goin' out in a blaze of buckshots and bitches.

*Asali Solomon is a Barnard College junior.*

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