

Barnard

Bulletin

8 October 1997 • Issue 4



Cover story:

Cynthia Ozick
Reads at Barnard

Inside:

Ani Difranco Plays
Central Park

New Faculty at
Barnard

Letter from Italy

Inefficient Infrastructure Irritates

When asked about the quality of the education available at Barnard College and Columbia University as a whole, most students would respond enthusiastically. No one disputes the extent to which a student can achieve and succeed as a direct result of educational experiences here. Barnard is one of the most respected and selective liberal arts colleges in the nation. Columbia enjoys Ivy League status and a stellar academic reputation in virtually all of its undergraduate and graduate programs. We are in the presence of great academic achievement every day.

Why then does the privilege of attending one of the best universities in the United States carry with it such daily frustration and inconvenience? The answer lies in the university's complicated and inefficient infrastructure. Running an institution with so many parts, people, and facilities requires a dynamic system able to respond to an almost unlimited number of unexpected and instantaneous crises. Additionally, any university that has such a prominent role in research and discovery must establish a computer network able to adapt to new computing standards.

Unfortunately, neither Barnard College nor Columbia University possesses this type of infrastructure. Administrative offices seem to rarely communicate with each other, forcing students to run between offices searching for the proper form to sign, or individual to explain precisely how a procedure works. Individually, most of the offices seem to have their own systems fairly well-defined and maintained, but as soon as a contingency requires communication between two or more entities, the system breaks down.

Barnard and Columbia share a housing exchange program which enables students from one college to live in the dormitories belonging to the other college. This arrangement clearly benefits the students. But the arrangement is incomplete. Only Barnard students who happen to live in Columbia dorms—and thus have URH status on their cards—are accorded access to other Columbia dorms, which eliminates the necessity of being signed into the dorms every time they want to visit friends. Unlike in Barnard dorms, signing in a guest at Columbia requires that the resident come to the desk in person, regardless of the time of day. So, if a Barnard student living in a Columbia dorm wishes to visit another student who also

lives in a Columbia dorm, a simple swipe of the ID card accords the student complete access to the building. But if a Barnard student not living in a Columbia dorm wishes to visit a student in a Columbia dorm, she must call up to her friend to be signed in, and leave her ID at the desk.

The signing-in policy is designed to protect the students who live in the dorm from unwanted visitors, who may have things on their mind other than paying friendly visits. Presumably, this population does not include Barnard students not living in Columbia dorms, but they still must endure the extra inconvenience of constantly having to be signed in. On the face of it, this problem is merely a gripe about a minor inconvenience. Certainly, we can put aside five minutes during our day to wait for our Columbia friends to come down to the desk to sign us in, without accusing the entire university of lacking crucial organizational efficiency, right? Wrong. When examined on a larger scale, this problem illuminates the infrastructure crisis that is the major shortcoming of this university. If Barnard students cannot be considered cleared for entrance into Columbia dorms unless they themselves live there, then why can all Columbia students simply swipe and stroll? This is an arbitrary policy, serving only to alienate Barnard students from the university as a whole.

Why focus on such a seemingly insignificant issue, rather than a more global type of issue? Because this minor inconvenience represents one of many symptoms of the massive infrastructure disorganization that pervades this university. It is not the Barnard-Columbia relationship itself that causes such inconvenience and frustration. It is the way that all the different, disparate components of the university come together that needs to be refined. If students from one school are going to have access to the resources of the other, then that access has to be across the board. A half-hearted system of interconnection is ridiculous and counterproductive, because rather than engender a smooth exchange of resources, it creates more inconvenience than if the exchange did not exist at all.

We affirm that administrators are well intentioned and want only the best for students. However, we take issue with the method the university has employed. Tempting us with arrangements that only work so far, and then break down, is unnecessary.

Barnard Bulletin

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Barnard Events Calendar... October 8-14

Thursday, October 9

- Home of a Barnard alumna. 6pm. (Cost is \$15.) A Modern Look at *Jane Eyre*. Lecture by Professor Maire Jaanus. Barnard English Department. Pre-registration required. call #42411
- Lower Level McIntosh 10pm-2am. McAc Latin Dance Party. in celebration of Latino Heritage Month.

Monday, October 13

- Dag Hammarskjöld Lounge (6th floor). International Affairs Building 6pm. The Origins of Dark Times. Part of the Leonard Hastings School Memorial Lecture series. Dedication and Enlightenment. Political Knowledge After the Holocaust. Totalitarianism and Total War. Lecture by Ira Katznelson. Rutgers Professor of Political Science and History.

Tuesday, October 14

- 304 Barnard Hall. 3:30pm. Dedication of the new Julius S. Held Lecture Hall. Remarks by Julius S. Held. Professor Emeritus of Art History and Reynolds Address by Professor David Freedberg. Columbia Art History Department.

news briefs

Barnard Professor Maire Jaanus Presents A Modern Look at *Jane Eyre*

On October 9 Barnard English Professor Maire Jaanus will explore various feminist and psychoanalytical theories that have generated modern interpretations of Charlotte Brontë's *Jane Eyre*. This event was inspired by the probable spring opening of a new Broadway musical *Jane Eyre*. It is being produced by two Barnard alumnae Annette Niemtzw (BC '66) and Janet Robinson (BC '59) along with David Mrvsh and Pam Koslow. The Barnard Center for Research on Women hopes to be a part of the festivities once the show opens by hosting a theatre party. Professor Jaanus' lecture will take place at the home of a Barnard alumna at 6pm and has a fee of \$15. Please call x42411 to register.

news briefs

Dedication of the new Julius S. Held Lecture Hall

304 Barnard Hall has undergone quite a transformation over the summer and Barnard College will be celebrating the renovations of the new Julius S. Held Lecture Hall on October 14. The dedication ceremony will be marked by remarks by Julius S. Held, Professor Emeritus of Art History at Barnard, as well as a keynote address by David Freedberg, Professor of Art History and Archaeology at Columbia University. The renovated lecture hall is equipped with technical materials to enhance the art history classes that meet there. The ceremony will begin at 3:30pm in 304 Barnard Hall and will be followed by a cocktail reception at 5:30 in the James Room on the fourth floor of Barnard Hall.

news briefs

Intramural Highlights

by Decky McWade

All teams continue to provide plenty of excitement on the volleyball courts but it's the Pink Ladies that are giving people something to talk about. The undefeated Pink Ladies consist of players who truly shine. Rosita Martinez plans out strategic moves and is not afraid to carry them out. Mei Zhou was unstoppable with 10 straight points against The Jems. The Pink Ladies are the team to beat in the Women's league while the competition in the Co Rec league is a little stiffer. Both The Bomb and The Crunch Club had three wins and zero losses.

Although both of these teams show a lot of talent on the court, The Hebrew Hellcats do not trail far behind. The Hellcats possess strong players such as Diana Epstein and Sara Stern, making them strong competitors in the Co Rec league. Close point totals, tough players and fearless moves leave us wondering what team will prevail in the end.

The start of Tennis Intramurals adds to the excitement of sports fans. Both Mei Zhou and Keiko Okuda had strong wins for their first matches. They displayed a lot of talent on the court showing why they will be the players to watch in future competition.

Celebrate

Latino Heritage Month 1997

C O L U M B I A U N I V E R S I T Y



B E A R essentials



Graduate School Panel On Thursday October 9 beginning at 6pm in the Altschul Atrium Professors Castelli (Religion) Poindexter (Biology) and Munasinghe (Economics) will offer personal insights into the graduate school experience. This opportunity can help to inform students on decisions about future pursuits.

Workshops on Proposal and Personal Statement Writing Dean Schneider's series of workshops on proposal and personal statement writing will resume on Friday October 24 from 10 until about 11:30am in 237 Milbank Hall. Please call x42024 to reserve a space. Partic-

ipants need not attend every workshop.

Library Workshops. Weekly walk-in workshops are held at the Reference Desk on the second floor of the Library as follows:

Clio Plus Monday at 4pm

The Web Tuesday at 4pm

NEXIS Wednesday at 4pm

No sign-up is required.

The Committee on Programs and Academic Standing. The Committee on Programs and Academic Standing is a faculty committee that meets biweekly on Thursdays to review requests from students for exceptions to acad-

emic policies and procedures. Petitions may be obtained at the Registrar's Office and must be submitted by the Monday prior to the Thursday meeting in order to be considered at that meeting. Please contact your class Dean if you have questions about procedures.

Truman Scholarship. If you are a junior with a very strong academic record and a history of leadership and public service, and if you are considering graduate school and a career in public service, please contact Dean Schneider immediately to discuss your possible candidacy for this national scholarship.

Bean Wondering about Soy? Well-Woman Has the Answers

Dear Well-Woman,

Occasionally, I see some friends fighting over the soy milk at Hewitt Dining Hall. What exactly makes it so much better than regular cow's milk?

Sincerely,

Bean Wondering about Soy

Dear Bean,

Soy milk does seem to be popular at Hewitt. That's probably because people are beginning to discover all the benefits soy products have to offer. Soy products derived from the soybean are becoming more and more popular in the US. Products made from the soybean have a high nutrient value and are usually low in calories. First of all, soybeans provide all of the essential amino acids our bodies need. Other protein-rich plant

products do not. Soy products contain no saturated fat or cholesterol, and are an excellent source of dietary fiber.

Research has shown that soy products have a positive influence on our health. They may aid in the reduction of blood cholesterol. Also, groups of people who consume large amounts of soy tend to experience low incidences of cancer.

Soy products can be substituted for many dairy products. Although they are usually just as fatty as dairy products, they have more protein and iron, and often less sodium than most dairy products. In addition, heat-processed soy protein products (including soy milk) are considered hypo-allergenic. That's why soy milk is often an option for those who are allergic to cow's milk or milk from other animals, those who are lactose-intolerant, or for those who have adopted a

vegan lifestyle with an "animal-free" diet. If you drink soy milk and you don't consume any dairy products, make sure your soy milk is calcium-fortified.

Soy products are not limited to only soy milk. Other foods include tofu (firm and soft) and a new silken tofu now used to replace dairy products in dressings and cream sauces, soy sauce, soy-based ice cream and yogurt, soy cheese, veggie burgers made with soy protein, soy hot dogs, and miso soup. You can find most of the soy product in health food stores, and some others like tofu and soy sauce in just about any grocery store.

So maybe after learning all this you'll be fighting with your friends over the soy milk at Hewitt as well. Good luck!

Sincerely,
Well-Woman

New Faculty Members Arrive at Barnard

by *Apama Surendran*

The word “freshman” tends to conjure up images of scared 18-year-olds wandering around with maps. However, there are some very different freshmen on our campus each year—the new teachers. Like their student counterparts, they too went through an application process: the “college interview” and the letters of recommendation in order to be “accepted” to Barnard.

Finding faculty is a long process. Sally Chapman, Chair of the Chemistry Department, explained, “We advertised nationally and received 80 applicants who sent us letters of recommendation [descriptions of] their teaching philosophies and research proposals. Four applicants were invited for interviews where they spoke individually to each member of the department, after which each applicant spoke about their research to undergraduate Chemistry majors who then gave us an assessment of the teacher. The final decision was a combination of our own assessment and the students’.”

According to Political Science Department Chair Michael Dell’Carpini, the department received over 350 applications; its opening “Kimberly Zisk [who was eventually chosen] stood out because of her record as both a first-class scholar and an experienced first-class teacher,” he commented. “It’s not often you get the chance to hire someone who has published an award-winning book, has another important book about to be published, and who is deeply committed to undergraduate teaching. This is exactly the combination we look for at Barnard.”

New professors are most often hired to

replace other professors who have retired or left Barnard. Occasionally, new faculty will be added to a department to increase the number of classes offered to meet student interest.

We lost two tenured faculty members over the past several years. The hiring in our department just filled out our planned profile,” said Duncan Foley, Chair of the Economics Department. He added, “We have had an increased interest in economics, both in the number of students majoring in Economics/Political Econ-

For the new professors, the reasons for choosing Barnard included its students, its proximity to Columbia, and its location.

omy, Mathematics and Economics, and Economics and History, and in the total number of students taking our classes.”

For teachers, the reasons for choosing Barnard ranged from students and its proximity to Columbia to its New York City location.

Neil Buchanan, an Economics professor, said Barnard’s biggest plus is its students. “When I came to Barnard, I expected to teach intelligent, motivated students. Obviously, my expectations were met. Unequivocally.”

Chemistry professor Christian Rojas added, “It’s nice to teach smart people. I was looking for an undergraduate school where I could focus on teaching but still have the opportunity to research. And Columbia has one of the five best Organic Chemistry departments in the country.”

For Kimberly Zisk, a Political Science pro-

fessor, the city was one of the attractions of Barnard. “New York City is the most exciting and diverse place I have ever been in. Plus [Barnard] is located in an outstanding research university where there are excellent libraries and a huge variety of seminars to attend and an even larger faculty with whom to collaborate and share ideas.”

Asian and Middle Eastern Studies Professor Jun Qian echoed the others’ sentiments. “I chose Barnard for its academic prestige, its location in New York, and its affiliation with

Columbia,” he said.

Economics professor Sharon Harrison added, “At first, I didn’t think highly enough of Barnard. However, when I came to see it, I really liked it. I was pleasantly surprised with the quality of everything.”

I chose Barnard because of the six-figure salary, the penthouse apartment, and the chauffeured car they offered me,” joked History professor Anthony Crubaugh. That and his memories of the school from his grad student years. “I served as a teaching assistant at Barnard when I was pursuing my Ph.D. at Columbia. At that time, I came to learn of Barnard students as very intelligent and hard-working. The first month of classes has only confirmed my belief in the high quality of students.”

Apama Surendran is a Barnard sophomore and the Bulletin Assistant Features Editor.

Departments Plan Their Fall Lectures

by Caroline Sparrow

For all those students who leave classes dreaming of more lectures, Barnard's various departments are happy to oblige. Here is a brief rundown of upcoming presentations and lecture series highlights.

The Anthropology Department's 1997 Distinguished Lecturer, Marton Klass, will deliver a lecture entitled "Anthropology: That Most Ingenious Paradox" on Wednesday, Oct. 8 at 6:30pm in the James Room. Klass is a Professor Emeritus of both the Barnard College and Columbia University Anthropology Department and served previously as the Director of Columbia's Southern Asian Institute.

Oct. 8 is also the date for the first lecture of the Psychology Colloquium, a series co-sponsored by the Barnard and Columbia Psychology Departments. Professor Robert Zajonc will deliver a talk on "Birth Order: What Have You Started Stan?" The following Wednesday, Oct. 15, New York University (NYU) professor Susan Carey will speak on "The Origin of Human Number Representation." These are the first two lectures in the series; three more are scheduled this semester on Oct. 29, Nov. 5, and Dec. 3. All lectures will be held on Wednesdays at 4:10pm in 614 Schemm Hall. For further information, contact Geraldine Donovan by x4 8717 or by e-mail at

gdowney@psych.columbia.edu.

The English Department sponsors a program every year called "Women Poets at Barnard." Upcoming speakers include Laura Anne Bosselaar and Jill Biaosky. Bosselaar comes to Barnard on Thursday, Oct. 16 to read from her new publication, *The Hour Between Dog and Wolf*. The following month, on Nov. 13, Biaosky will speak about her book, *The End of Desire*. Both lectures will be at 8:00pm in Sultzberger Parlor. In addition, the English Department periodically schedules faculty speeches for a series called "Faculty Colloquia."

The French Department has invited Jean Marie G. size to speak on Nov. 6 about his book *Le Theater Du Poeme: Vers Anne Marie Albrach-Gleize*, a professor of French Literature at Aix En Provence as well as a poet, novelist, and literary critic. The reading will be held in French at 1:10pm on Thursday, Nov. 6 in 306 Mirbank.

On Nov. 14, the Chemistry Department will host Dr. Stacey Bent, a professor at NYU. Dr. Bent's lecture on "Chemistry in 2-Dimensions: Studying Reactions at Surfaces" will take place at 1:10pm, with the location to be announced.

The Art History Department also has several presentations planned for this fall. On Monday, Oct. 13 at 6pm, independent filmmaker and choreographer Yvonne Rainer will present

a lecture on her work. A week later, on Oct. 20 at 6pm, the University of Southern California's Chair of Art History, Nancy Troy, will discuss "Culture, Fashion, and the Marketing of Modernism." Thursday, Nov. 6 will bring Jonathan Weinberg to New York from New Haven, where he is an associate professor at Yale's Department of Art. His lecture on "Origins: The Artist's Mother" will be held at 5pm. Finally, Terry Smith, the Power Professor of Contemporary Art and Director of the Power Institute of Fine Art at the University of Sydney in Australia, will deliver a talk entitled "On Not Picturing Post-Coloniality: Contemporary Aboriginal Culture in Australia." Smith's lecture is scheduled for Monday, Nov. 24 at 6pm. All Art History Department lectures will be held in the Julius Held Auditorium at 304 Barnard, with receptions immediately following.

A variety of departments are either in the process of planning this fall's lectures or are offering alternate events. The Music Department, for example, is hosting a guest artist on Oct. 16 for its new class, "Vocal Repertoire: Technique and Expression." Similarly, the Pan African Studies Department will show the film *Battle Sounds* on Oct. 7 at 8:00pm, followed by a discussion and Q & A. For more information, contact the department at x4 2005.

Caroline Sparrow is a Barnard senior.

Pick up your Latino Heritage Month 1997 calendars in the Student Activities office in Lion's Court or in the McAc office in McIntosh.

ARTS CALENDAR

for the week of October 8

MUSEUMS

•Alternative Museum

584 Broadway

Nervous Systems Heidi Kumeo, through 11/1

•Brooklyn Museum of Art

200 Eastern Parkway

Current Undercurrent (work by local Brooklyn artists), through 1/88

•Guggenheim Museum

1071 Fifth Avenue at 89 Street

Robert Rauschenberg: A Retrospective through 1/7

•Guggenheim Museum SoHo

575 Broadway at Prince Street

Robert Rauschenberg: A Retrospective through 1/4

•Jewish Museum

1109 Fifth Avenue

Cemille Passaro in the Caribbean, 1850-5 through 11/16

•Metropolitan Museum of Art

1000 Fifth Avenue at 82 Street

Master Hand: Individuality and Creativity Among Yoruba Sculptors, through 3/98
The Private Collection of Edgar Degas, through 1/88
Picasso the Engraver, through 12/21

•Museum of Modern Art

11 West 53 Street

On the Edge: Contemporary Art from the Werner and Elaine Dannheisser Collection through 1/20*Frenz West*, through 11/1*New Concepts in Photomaking 1: Peter Halley* through 2/88

•Queens Museum of Art

New York City Building

Cai Guo-Qiang: Cultural Mating Both Projects for the 20th Century, thru 10/26

•Whitney Museum

945 Madison Avenue

Richard Diebenkorn, through 1/11

A Literary Diva Comes To Barnard

by Carolyn Slutsky

Cynthia Ozick took the stage in Suizberger Parlor Thursday September 25 to NOT read from her newest novel *The Puttermesser Papers*. While the event was publicized as a reading from the book, Ozick decided to dispense with the traditional and instead read something that she felt would interest college students: more excerpts from her unfinished memoir focusing on how she came to live in the world as a writer and as a human being. The passages read included stories about her earliest experiences with college writing as well as her earliest experiences as the object of men's affections. The selections were warm and familiar despite the fact that they took place just after World War II when she was a student at NYU.

Ozick was introduced by Leslie Calman, Director of Barnard's Center for Research on Women. Calman gave a complimentary opening speaking of Ozick's influence on both the Jewish and non-Jewish communities, adding

She refused to be called a "Jewish writer," or a "woman writer," though saying, "I have no consciousness of writing as a woman." She instead preferred to be simply a writer, in the same category as writers who themselves happen to be Asian, or homosexual, or male.

that when it comes to writing, Cynthia Ozick can only be described as a "diva."

Ozick is probably best known for *The Shawl*, a book first published in 1980 that includes a horrifying short story of the same name about the experience of the Holocaust. It also includes a novella called "Rosa" about the protagonist of *The Shawl* thirty years later who is trying to make sense of her life as an aging

woman in Miami, Florida. From an early age, Ozick knew she loved to write, believing "as soon as you're a sentient being you know you're a writer," and she cultivated her talent for years before breaking through with *The Shawl*. Ozick got the idea for the collection from a single line in a Holocaust literature book describing how a guard ruthlessly murders a baby in a concentration

camp. That line inspired her to write the entire book around it, and it is a haunting, incredible work of fiction. *The Puttermesser Papers* is one of many in a long line of fiction and essays published after the 1980 work.

After reading from her autobiography, Ozick opened the discussion to field questions from the audience, consisting of about 200 Barnard students, faculty, and administrators and older guests. The questions the audience asked caused Ozick to speak about many topics, literary and non-literary alike. She felt compelled to dispel labels and categories when it comes to the art of writing. She stressed a

understanding between writers and people of different backgrounds. She refused to be called a "Jewish writer" or a "woman writer," though saying "I have no consciousness of writing as a woman." She instead preferred to be simply a writer, in the same category as writers who themselves happen to be Asian or homosexual or male.

Ozick also spoke eloquently on the role of

Cover
STORY

Imagination saying that she believes that it is the rawest and most effective foundation of power. Imagination to Ozick is more powerful than any outside source of inspiration for a writer. "You can imagine yourself into the leg of a chair," she stated, adding that assorted role models are important in shaping a writer's life and work. "I don't believe in role models who look just like me," she said about the need to vary the people one looks up to as a writer. "After all," she went on, "Kafka didn't have a leg as a role model." The event lasted only about an hour but in that short time Ozick revealed much about her thought, her politics and her literary self.

Ozick is truly a unique literary voice and even without reading from her latest work her adroitness at spinning words and making them fit almost flawlessly shone through her lecture and her answers to the audience's questions. Although she did not read from the work Ozick's *The Puttermessers Papers* about a Barnard graduate is currently available in bookstores everywhere.

Carolyn Slutsky is a Barnard sophomore.

Minor Latham Playhouse Fall 1997
For information call 854-5638



Cynthia Ozick Inaugurates New Judaic Studies Professorship

by Heather Josephs

On Thursday, September 25 at 5:30 in the evening, writer Cynthia Ozick read from a couple of her autobiographical works as an inauguration of the new Judaic Studies Professorship and forum on women in Judaism. These additions to the Barnard curriculum are made possible by the generous gift from Ingeborg and Ira L. Frenner, the parents of Barnard alumnae Tamara (83) and Jonina (95). Professor Alan Segal, who will hold the professorship, said that he hopes "to use the endowment to enrich the educational possibilities outside of the classroom for all students of the university" and is already in the process of working on a committee to develop new courses such as one entitled "Literary Approaches to the Bible."

The Religion department will combine efforts with the English, Women's Studies and History departments in order to offer many different perspectives within the Judaic studies discipline. Holocaust survivor Elie Wiesel, a professor at Boston University and prolific writer, will give four lectures this year (dates and times TBA) in order to further introduce the new programs. Also, two new courses have already been added to the curriculum: "Jewish-American Women Writers" and "The Jewish Woman: Historical and Cultural Perspectives."

Heather Josephs is a Barnard sophomore.

ARTS CALENDAR

for the week of October 8

GALLERIES

•Holly Solomon
•172 Mercer Street
Nam June Paik/William Wegman through 11/15

•Gagosian
980 Madison Avenue
Ladies and Gentlemen Andy Warhol through 10/11

•Edwyn Houk
745 Fifth Avenue
Sally Mann through 11/8

•Exit Art
548 Broadway at Prince Street
Public Notice: 50 Years of American Art Exhibition Posters through 11/30

•Aca Gallery
272 Hudson Street
Robert Rauschenberg: A Retrospective through 11/9

THEATER

•Pillow Talk
Directed by Amy Trompeter
Minor Latham Playhouse x4-5638
10/9-12

•Freestyle Repertory Theater: Emilio Buckell's *Traveling Tard Revue & Chameleons*
Grove Street Playhouse
39 Grove 842-8202

•Hiroshima
(With music by Yoko Ono)
Theater for the New City
153 First Avenue 254-1109

DANCE

•Tharp!
City Center 581-1212
through 10/12

FILM

•The World of Ozu
Miller Theater
10/14 at 8pm

1924-1997

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NEW YORK

November 14, 1997

Grand Hyatt Hotel - New York, New York

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- Free admission for all Barnard students!

TO REGISTER:
Send, fax or email your on-line resume and application.
Applications available in your Placement Office

EXTENDED Deadline OCTOBER 10, 1997	CRIMSON & BROWN 170 Brattle St. Cambridge, MA 02138 617-495-2200
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Partial List of Employers:
A&E, ABC, CBS, CNN, Fox, HBO, NBC, PBS, RSN, Turner, USA, Viacom, Warner Bros., Disney, E! Entertainment, MTV, Nickelodeon, MTV2, Nickelodeon 2, Nickelodeon 3, Nickelodeon 4, Nickelodeon 5, Nickelodeon 6, Nickelodeon 7, Nickelodeon 8, Nickelodeon 9, Nickelodeon 10, Nickelodeon 11, Nickelodeon 12, Nickelodeon 13, Nickelodeon 14, Nickelodeon 15, Nickelodeon 16, Nickelodeon 17, Nickelodeon 18, Nickelodeon 19, Nickelodeon 20, Nickelodeon 21, Nickelodeon 22, Nickelodeon 23, Nickelodeon 24, Nickelodeon 25, Nickelodeon 26, Nickelodeon 27, Nickelodeon 28, Nickelodeon 29, Nickelodeon 30, Nickelodeon 31, Nickelodeon 32, Nickelodeon 33, Nickelodeon 34, Nickelodeon 35, Nickelodeon 36, Nickelodeon 37, Nickelodeon 38, Nickelodeon 39, Nickelodeon 40, Nickelodeon 41, Nickelodeon 42, Nickelodeon 43, Nickelodeon 44, Nickelodeon 45, Nickelodeon 46, Nickelodeon 47, Nickelodeon 48, Nickelodeon 49, Nickelodeon 50, Nickelodeon 51, Nickelodeon 52, Nickelodeon 53, Nickelodeon 54, Nickelodeon 55, Nickelodeon 56, Nickelodeon 57, Nickelodeon 58, Nickelodeon 59, Nickelodeon 60, Nickelodeon 61, Nickelodeon 62, Nickelodeon 63, Nickelodeon 64, Nickelodeon 65, Nickelodeon 66, Nickelodeon 67, Nickelodeon 68, Nickelodeon 69, Nickelodeon 70, Nickelodeon 71, Nickelodeon 72, Nickelodeon 73, Nickelodeon 74, Nickelodeon 75, Nickelodeon 76, Nickelodeon 77, Nickelodeon 78, Nickelodeon 79, Nickelodeon 80, Nickelodeon 81, Nickelodeon 82, Nickelodeon 83, Nickelodeon 84, Nickelodeon 85, Nickelodeon 86, Nickelodeon 87, Nickelodeon 88, Nickelodeon 89, Nickelodeon 90, Nickelodeon 91, Nickelodeon 92, Nickelodeon 93, Nickelodeon 94, Nickelodeon 95, Nickelodeon 96, Nickelodeon 97, Nickelodeon 98, Nickelodeon 99, Nickelodeon 100

ELECTROLYSIS

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MUSIC CALENDAR

for the week of October 8

ROCK

Wednesday 10/8

Sun Völl @ Irving Plaza
 Sister Hazel @ Tramps
 Scary Chicken @ Wetlands

Thursday 10/9

The Promise Ring @ Brownies
 God Street Wine @ Irving Plaza
 Letters to Cleo @ Mercury Lounge
 Tim Lizard Dawn @ Continental

Friday 10/10

The Scofflaws/Inspector T/Crescent City Maulers @ Wetlands
 Letters to Cleo @ Mercury Lounge
 The Pistoneers/Speedball Baby @ Coney Island High
 Versus @ The Knitting Factory
 God Street Wine @ Irving Plaza
 The Zen Tricksters @ Crossroads

Saturday 10/11

The Jayhawks @ Irving Plaza
 Sisters Grimm/Speed McQueen @ Continental

Sunday 10/12

Blue Meanies/Mustard Plug @ Wetlands
 Agnostic Front @ CBGB

Monday 10/13

Local H @ Mercury Lounge

Tuesday 10/14

Local H @ Mercury Lounge

COMING UP

10/24 Wyckd Jean @ Hammerstein Ballroom
 10/28 Tanya Donelly @ Roseland
 11/3 Stereolab @ Irving Plaza
 11/5, 11/8 The Verve @ Irving Plaza
 11/6 Dinosaur Jr @ Tramps
 11/10, 11/11 Joe Jackson @ The Supper Club
 11/27 Fleetwood Mac @ Madison Square Garden

Medieval Fairy Meets Techno Queen

by Jen Berman

Once upon a time there was an Icelandic techno fairy. Her name was Björk and she had a new album called *Homogenic*. This album was laden thick with sinings and spacey beats. She sprinkled in her sparkling vocals for a style that was different from anything else in the land.

Songs like the album's two gems "Joga" and "Bachelorette" sound almost medieval with the soaring of violins and cellos. But the futuristic keyboards and drum machines bring them back to modern times. The strings are much deeper and more majestic than those heard on songs from 1995's *Post*, like "It's Oh So Quiet" and "Isobel." On four of the tracks she collaborates with the Icelandic String Octet.

Homogenic is a great soundscape that lends itself to visual imagery even without the aid of lyrics. "Hunter" for example begins with a stealthy but marching drum and dancing synthesizer. You can visualize Björk's timber body crouching and running. Björk's *Homogenic* through a forest. On "Bachelorette" she expresses her emotional distress better than any words could through the dark tones of the String Octet and the other bank of breakdown accents of the bass end of the piano. You can see the angry woman leap at her hair and thrash about in anguish.

The lyrics of course are also helpful in deciphering Björk's message. The lyrics of

"Hunter" demonstrate a desire for novelty and change heard somewhat on past albums but never so actively pursued. "If travel is searching/ and home what's been found/ I'm not stopping/ I'm going hunting." She again proves her need to keep things interesting in "Joga" crying out "and you push me up to this/ state of emergency/ how beautiful to be/ state of emergency/ is where I want to be."

In "Alarm Call," she continues to explore the stance from which she detachedly observed the nature of people. She comments on them as though she is a different life form. She experiments with this position earlier in "Human Behaviour" (from 1993's *Debut*) and "The Modern Things" (from *Post*). The upbeat



lyrics and happy electric chirping make this one of the lighter songs on the album.

Her voice vacillates among childlike intonations, Scandinavian-accented singing and full-throated wails in her typical fashion. For instance in "Pluto" she begins with an electronically fuzzed speak/sing, moves to a melodic exhaling, returns to the speak/singing and then ends up screaming.

One of the most individualistic and futuristic performers out there, Björk mixes traditional orchestral instruments and technology for a truly unique blend. She is at once a dance diva, space cadet, and medieval goddess.

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

The Modfather Returns to NYC

by Suzi Green

Through some strange karmic slip Paul Weller returned to New York for his September 27 show at Roseland. Noting its horrible absence, Weller brought with him the rebirth of soul.

Paul Weller is no young upstart. Nicknamed "Modfather," a long legacy in British musical history predates his solo jaunt. Beginning as a young man with Jam, his vision was a British interpretation of the mainly American soul phenomenon. Weller evolved musically to launch the *Style Council* under the same premise but with 80s sensibilities.

Finally, he began his solo career in 1992. Six albums ensued including the recently released *Heavy Soul*.

A well-seasoned crowd filled Roseland for

Combined with a visual feast of lighting, alternately bathing the stage and clothing it in darkness, transcendence was the only destination.

the Weller show. These were not amateur or casual listeners. They congregated in search of something more than an hour of aural sensations. They came to see the Modfather. Offerings were to be made in hopes of musical enlightenment. Weller graciously led the band on to the stage. Backed by a warm red glow, the four piece stood on the precipice of funk. With the first note, a headlong plunge was made in the direction of illumination.

Drawing on his inspirations and experiences from the past, Weller led a virtual revival of soul. The shape shifting set

ranged from loose upbeat funk to slower sensuous grooves. Thick bass lines and wah wailing guitars connected the diverse parts. Combined with a visual feast of lighting, alternately bathing the stage and clothing it in darkness, transcendence was the only destination. This was a spiritual encounter more than anything else.

One could not have picked more apt prophets of soul than the arrangement that Weller gathered. Striking in their understated pool, the backing band were caught in their own personal grooves and meditations. With flawless precision they translated the all-consuming moment well. No elaborate jumps and antics were necessary. Their calm head nodding of approval was more than adequate.

Weller's yearning voice urged the set on. Even lyrics professing tranquil sophistication were rapped around the edges by a mildly perceptible rasp reaching from another plain.

Weller seemed torn by his duties. Distressed by trying to balance giving full expression to his guitar thrusts and actually singing, Weller finally found a compromise between the two.

All too soon, Weller and the band left Roseland's stage as smoothly as they alighted. A simple "thanks" was the last utterance from Weller. The final enlightenment bestowed the crowd sedately fed out onto the street. All were sure of one thing: this was definitely soul. The heavier, the better.

Suzi Green is a Barnard sophomore.

MUSIC CALENDAR

for the week of October 8

JAZZ/SWING/ SPOKEN WORD

Wednesday 10/8

Eric Bogosian @ The Knitting Factory
Vin Sciala Group @ Kavehaz
Charles McPherson Quartet @ The Village Vanguard
Les McCann/ Gene Harris @ Blue Note

Thursday 10/9

Eric Bogosian @ The Knitting Factory
Naked Revolution @ The Kitchen
Rudy Linka Trio @ Kavehaz
Wallace Roney Quintet @ Birdland
Charles McPherson Quartet @ The Village Vanguard
Les McCann/ Gene Harris @ Blue Note

Friday 10/10

Naked Revolution @ The Kitchen
Charles McPherson Quartet @ The Village Vanguard
Wallace Roney Quintet @ Birdland
Les McCann/ Gene Harris @ Blue Note

Saturday 10/11

Naked Revolution @ The Kitchen
Charles McPherson Quartet @ The Village Vanguard
Wallace Roney Quintet @ Birdland
Les McCann/ Gene Harris @ Blue Note

Sunday 10/12

Naked Revolution @ The Kitchen
Charles McPherson Quartet @ The Village Vanguard
Les McCann/ Gene Harris @ Blue Note

Monday 10/12

The Vanguard Jazz Orchestra @ The Village Vanguard
Paul Kendall Trio @ Kavehaz

Tuesday 10/14

Pittdownman Trio @ Kavehaz
Lou Donaldson Quartet @ The Village Vanguard
McCoy Tyner @ Blue Note

Ani DiFranco: 32 Flavors and Then Some

By Danielle Marisa Melyssa Mendoza
Savage Show

I am a poster girl with no poster. I am a Pavlov's and then some. Contrary to his name, I am not her. 995 album *Not a Party*. C singer/songwriter/catalyst Ani DiFranco is quickly becoming a poster girl for independent label success: attracting a large following which happens to be mostly female adolescents.

Recently gracing the cover of *Spin* magazine and appearing on *MTV* and *Late Night with Conan O'Brien*, DiFranco's popularity has soared. Despite this overwhelming amount of media and fan attention, she continues to maintain a sense of personal and musical integrity. Her live performances are proof that she has yet to fully compromise to the man.

On September 9, 1997 accompanied by drummer Andy Stochansky and bassist Jason Mercer, DiFranco performed at Central Park Summerstage to a sold-out audience of 6,000 screaming fans. **Dan Bern**, the opening act, played a set of portocaly satirical and humorous songs. Given that his forthcoming album is being produced by DiFranco, it came as no surprise that he recorded a song written about DiFranco and her mother. Although Bern's a wit, songwriter and a

sketch artist, he managed to have a crowd of young ladies and gentlemen. After waiting a total of five hours, everyone anxiously awaiting "the moment" when DiFranco would take to the stage.

DiFranco and her band performed a medley of charged two-hour set, and provided material to songs from her debut. This DiFranco is a diverse artist and the subtlety of her songs illustrates it. Her songs have shift-

ed from the serious issues such as sexual abuse to the joy and freedom of dancing. In contrast to the complexities of her relationships. For example, DiFranco's "Grave for the New Wave" burns with anger. "You were never a good love, you were a good friend but of what I'll say good-bye." By contrast, her second disc sings in a "You were never a good" yet emphasizes her desire not to be categorized sexually or musically. "Tonight you can't put me up on any shelf because I come here alone and I'm going to leave by myself."

DiFranco's onstage presence complemented her music. She moved around the stage with the same raw aggression and honesty expressed in her lyrics. DiFranco growled, shrieked, and threw her guitar against her chest, her face fluctuating between a grimace and a grin. Upholding her reputation as a highly skilled guitarist, she incorporated such rhythmic elements as syncopation and rapid tempo changes. In addition to manipulating feedback. At times, her fingers flew across the strings as if she was playing two guitars. However, even without her guitar, DiFranco's music was a party. Her songs were full of life and joy. DiFranco's music has become a part of the lives of many young women. She has become a role model for many young women. She has become a role model for many young women.



Ani DiFranco

paying homage to her folk roots. Many appreciated this tribute to her earlier days as a solo artist. However, Difrancio is no longer a one-woman show. Stochansky, a long-time partner and Mercer, a recent addition, complemented Difrancio's emphasis on rhythm. Stochansky provided background vocals as well as drums, harmonizing with Difrancio on several songs. The evening came to a close with Stochansky and Difrancio both playing the conga drums while she recited a poem entitled "Not So Soft."

A double-album compilation of songs performed in different cities throughout the United States, *Living in Clip* is Difrancio's most comprehensive work to date. She includes songs

from the past, the present and songs that she claims she will never play again. The album shows the evolution of Difrancio as an artist since her first release in 1990. For example, Difrancio sings the original version of "Every State Line," a capella on 1992's *Imperfectly*. On *Living in Clip*, however, she performs the song with her band. While some of the songs on her studio-recorded albums may seem



Ani Difrancio

forced, these live recordings expose her incredible ability to improvise. Difrancio's cover of "Amazing Grace" from 1996's *Dilate* becomes a cacophony of sound when backed by the Buffalo Philharmonic Orchestra on *Living in Clip*. This is a great album, whether for long-time fans or those interested in discovering Difrancio's music.

Even as a child playing at bars and coffee houses in Buffalo, NY, Difrancio won over audiences with her sincere lyrics and astute musical talent. After years of playing the coffee-house circuit, Difrancio formed her own label, **Righteous Babe Records**, at the age of 19. She went from selling demos out of the trunk of her car to selling over 400,000 CDs and tapes, now employing nine people at Righteous Babe. Since 1990, she has put out nine full-length albums, along with several side projects.

Her audience began as a small group of people, consisting mainly of lesbians and feminist-oriented women. Now, her audience includes a large adolescent female following

as well as older women and men. Her musical influences range from Bob Dylan to Prince, artists who also had to deal with preconceived notions of politics and sexuality. In addition to increased mass popularity and media attention, this past summer, Difrancio toured with Bob Dylan. She frequently performs Prince's "When Doves

Cry," incorporating his use of funk and improvisation.

Indeed, Ani Difrancio has in her own words become commander-in-chief of his own one-woman army.

Danielle Marusa, Melissa Mendoza, and Solvet Schou are Barnard sophomores.

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When Our Guardians Forsake Us

by Danielle Rial

On November 28, 1995, at 9:38pm, Robert Reed was walking home with two of his friends. When they reached 119th Street between 2nd and 3rd Avenues, a patrol car approached them from behind. "Take your hands out of your pockets," called an officer over the loudspeaker. Reed did not know for whom the request was made, but he removed his hands from his pockets and kept walking. "Against the wall" was the command that followed. At this point, Reed noticed that one of the officers was approaching his two friends a couple of feet away. He then proceeded toward the wall.

Reed was already against the bricks when Officer John Brant* of the 25th Precinct in Harlem pushed him into the wall and shoved his head into it. "Show me some respect," Reed declared, unable to fathom why this was happening. Officer Brant then said, "I'm gonna fuck you up," to which Reed replied, "No you're not." Brant then took hold of Reed by his collar and his belt and slammed him face down onto the sidewalk. Brant then positioned himself so that his knee was pressed into Reed's back and pushed his victim's forehead further into the ground. "Fight me back you little punk," Brant chastised, and punched Reed in his jaw and lip. Reed was then finally handcuffed and thrown into the patrol car.

On the way to the precinct and while Reed was in a holding cell, Brant handcuffed him incessantly for not fighting back. Reed did not respond to his attacker. When he arrived at the police station, he was checked for warrants and then released. Reed returned to the precinct with his parents that same evening to file a complaint. The police officers were uncooperative. Brant, on the other hand, greeted the man he had just beaten and humiliated with warm familiarity. Brant also tried to convince Reed's parents that their son had cursed at him, that he attempted to resist arrest, and that one of his friends was carrying a weapon. Reed was infuriated by these blatant lies. This traumatic day closed with Reed's trip to the hospital; his back, forehead, lip, jaw, knee, and elbow were bruised and swollen. Reed went to the Civilian Complaint Review Board (CCRB) and took Brant to court with hopes that his brutalizer would be fired from his job. No decisions have been made yet as to the officer's future on the police force.

A more recent police brutality incident, an outrage to the entire city, has finally served as proof that unjustified police violence cannot be tolerated. Abner Louima, a Haitian resident of Flatbush, Brooklyn, was beat

en and sodomized by three police officers. The physical and mental repercussions of the incident that Louima currently endures are enormous.

Abner Louima and Robert Reed are both decent, religious, law-abiding citizens. In an August 14th article in *The Daily News*, Abner Louima's wife said, "He's a church man, he's a Christian. He's never been in trouble as long as I've known him. I don't understand what happened." I have had the pleasure of working with Reed and like Louima, he has shown himself to be family-oriented, religious, composed, kind, and industrious. They are both young black men who became victims of a police system which has a history of violence and preoccupation with race.

There is an obvious reason why the previous examples of police brutality occurred: A police officer who is constantly exposed to violence will employ it readily as a means to maintain order and control. In simpler terms, a violent environment breeds violent individuals. In addition, if white police officers are placed on duty in non-white, crime-abundant neighborhoods, they are likely to make false associations between crime and race. The cases of Reed and Louima illustrate the depth of this problem; however, the violent attacks upon these innocent men are not only representative of crimes against the black community, more importantly, they exemplify crimes against humanity. When an ordinary person no longer retains the right to walk on the street without fear of police, there is cause for us to be alarmed. And when we discover that an ordinary person has been beaten or sodomized by delinquent police officers, there is cause for us to be terrified.

It is imperative not to lose sight of the reason why society demands a police force: it has been established to protect us. It is the responsibility of New York citizens to exhibit intolerance for those police officers who commit meaningless violence instead of combating it. A crime committed by a police officer is a crime against society and it is no less severe than any other. When Reed recounted his story to me, he repeatedly said, "I was shocked. I was shocked." It never occurred to him that he would be a victim of police brutality. We may have never contemplated this issue before, but now we must consider the crime committed against Robert Reed, only two miles from the Barnard campus.

*Name has been changed due to refusal of 25th Precinct and CCRB to provide official confirmation.

Danielle Rial is a Barnard senior.

Global Journal

Parole da lontano

a continuing series of correspondence from Barnard students roaming the Earth

"Still A Slob in the Fashion Capital"

by Jessica Oley

Greetings Bamerdites from a far away land called Bologna Italy where everyone smokes prostitution is legal and milk doesn't come in quantities larger than liters. Oh and did I mention that they speak Italian? In the last four weeks I have been adjusting to these differences and many more and I've found that it isn't all that hard to adapt to a new way of life. Of course there was the first week when all I could say about everything was "Oh how European!" but I'm beyond that now.

How to describe Bologna? It's a medium sized city old and beautiful yet full of modern plagues such as traffic and pollution. The bus system in efficiency and scope reminds me of the New York City subway except without the fitness. The most remarkable thing—and this is so un American—is that it operates on the honor system. You buy a ticket before you get on the bus and stamp it with the time and date. Then you are allowed to ride for an hour with unlimited transfers. The driver just drives never checking the tickets. Occasionally two officials board the bus and check everyone's ticket and the people who don't have a valid ticket have to pay a large fine. However so far I've never been asked for my ticket.

The pace of life here in Italy is different. Society is not organized around the consumer's utmost convenience. Instead in Italy lunch is held sacred and so practically every store closes for a few hours in the afternoon. Most stores are closed on Thursday afternoons as well and it goes without saying that nothing (except McDonald's and a few coffee bars) is open on Sunday. The style of shopping differs radically here too. Although there are supermarkets shopping in smaller stores and markets is more common and more convenient. However you cannot touch the produce at the fruit stand! Sounds absurd doesn't it? Apparently the Italians are worried about their veggies staying sanitary. At the super market where you are allowed to touch the produce you have to put on a plastic glove first. You also have to weigh your own produce on a scale that prints out the price because they don't have scales at the registers.

While I'm on the subject of food I ought to mention that the women in Italy don't eat any of it. If you think New York is full of vain fashion-conscious people Italy will give you a reality check. The women here are thin and always trying to be thinner than what I gather. Dressing in style is important in a way most Americans can't even begin to understand. I

don't know how they pull it off considering that clothes here are incredibly expensive. But they are also ten times more beautiful than anything sold in the States so I guess you get what you pay for.

Thus here I am feeling very much the stranger in a strange land. Survival is simple but after the first week you realize that survival is not the issue—living is and living in a foreign country is difficult. With my Italian housemate miscommunication is a normal part of daily life and it makes me think about how much longer it takes to get to know someone well when you cannot speak the same language. Most people in Italy are very indulgent if you try Italian but in Bologna not many people speak English. Many know a little but few are fluent.

The days are flying by and I honestly forget at times that I'm living in a foreign country. I'm getting so used to the city that it is beginning to seem normal to hear Italian everywhere and carry around lira. Perhaps the biggest surprise is that although everyone around me has changed I have not. I am still stubborn. I still swear too much. I still don't wear make-up. I still don't believe in diets and I still hate smoking. Of course it has only been four weeks—who knows what will happen in a year's time. I am surprised that I haven't felt more compelled to become Italian and that as much as I hate some aspects of American culture I enjoy being an American. I don't mind if people stare at me when I run on the streets of Bologna because I'm used to New York where no one gives a damn about what anyone else thinks. Perhaps this is my American compromise but so be it.

In the end though—and I've been thinking a lot about this people aren't so very different from one another anywhere in the world. The reason we think we are so different is because our intelligence allows us to observe the minute differences as well as making it possible for us to use thousands of languages to communicate when one would be sufficient. Nonetheless it goes without saying that the world wouldn't be the amazing place it is if humans hadn't developed diverse cultures and languages. And although sometimes it is excruciatingly frustrating to feel trapped in a bubble called English I've decided I'd rather feel this way than never know what the world is like beyond the borders of the good ol' USA.

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

Resigning From Center Stage of the Universe

by Diana Adams-Ciardullo

Living all the way downtown at 110th St. has its advantages as well as its disadvantages. I love my little TV-less cave of a studio. I have my own little hermitage retreat from the world. But then I was the only one in a local bar who didn't know Princess Diana had died when they broadcast the funeral on a big screen TV. My mother, like the rest of my family, realizes how out of touch I am and tried to give me the news. Unfortunately, I didn't understand her phone message until after the fact.

"Diana is dead. I am a bit sad. She was not my precious jewel number one Diana. But still, she was a Diana. And she is dead."

My father (who voted for Ralph Nader in the last election) called to tell me that he cried along with Bill when he left Chelsea at Stanford. Likewise, an answering machine message: "Diana. I just watched Bill and Hillary leave Chelsea in her dorm at Stanford and I cried along with them."

I realize that my family uses current events in an attempt to maintain a connection with me. I know there is little ground for this connection to be easy, as we are separated by thousands of physical miles and light years of difference regarding "life stage."

I will never forget that day when I left you in New York.

Even my grandmother gets in on the game. Due to an unfortunate condition in her hand, she can't write much. Nevertheless, a few times a semester she manages to sign a check and address an envelope. If she's feeling up to it, she'll enclose a little note. Last month she sent me an article that she had clipped out of a newspaper (never mind the fact that the article was two years old) about the "date rape" drug. The note said: "Be careful. Luv Ya, Gram."

I realize that my family uses current events in an attempt to maintain a connection with me. I know there is little ground for this connection to be easy, as we are separated by thousands of physical miles and light years of difference regarding "life stage." I used to complain incessantly to my parents that they just didn't "get" my life. Their own thirty-year-old hyper-idealized college memories are not even remotely like my own experience. My parents' actions reveal that regardless of whether they

"get" me, they do care. And they do think about me, apparently even when they read tabloid news headlines in line at the grocery store. Perhaps my angst over their not understanding is irrelevant. A bolt of lightning strikes, maybe in all my focus on how they don't understand me, I should have focused on how I dismiss them.

After all, for the fourth consecutive year, my mom listened to me moan about filing my program late. This year she also got to hear about how I failed to preregister for an L class. An L class I need to graduate. This was a new one. The late program thing I have done many times. At least five. I used to make up all sorts of stories for the petition board about why my program was late. I never offered my own laziness as an explanation.

This year on my petition form, where you explain why you were a slacker and didn't get the damn thing in on time, I tried a new tactic. I responded simply and honestly. It took me awhile to decide what class(es) I really wanted to take. For some reason, I believe that rules don't apply to me. If it's any consolation, I have come to admit this character flaw and am taking active measures to eradicate it. After four years, it's finally sunk in that I too have to follow the petty little rules that

keep our machine of a bureaucracy running smoothly so that the real stuff—like education—can happen. So I am going to take my \$25 penalty like a grown up and not whine.

I feel that this is a marked sign of maturity. Surely an even greater sign of progress will be turning the thing in on time next semester. It is, after all, my last chance. I know I'm reaching here, but I really believe my attitude about my program reflects my insight into my parents. I'm learning that I am not the center of the universe. I don't deserve special rules or sympathy from the school just because I don't really like deciding what classes to take. Hence the biggest advantage of my hermitage: As I navigate the world with the new perception that I am not the center of it, I can return home to my own little universe where I am.

Diana Adams-Ciardullo is a Barnard senior.

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A CAREER IN CONSULTING

Information Session

Date: Tuesday, October 14
Time: 3:00pm
Place: Center for Research for Women,
101 Barnard Hall

Interviews

Date: Thursday, October 15

Find out why Price Waterhouse is ranked as the #1 firm in Computerworld's 1997 "100 Best Places to Work" and is also rated as one of the leading Systems Integrators. We have work assignments and career opportunities at Price Waterhouse. Visit our Web site www.pwc.com or reviewing our Information Guide located at your Career Center Office. If visiting us, show we are great people to work for. We're proud to be a part of your company.

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