

Barnard

Bulletin

4 March 1998 • Issue 5

SGA Endorses Housing for Sororities



A Drag Queen's Take on Judy Garland

Ani DiFranco Builds A Diverse Castle

Barnard Students Must Take Initiative

Barnard College's computer resources can politely be deemed "inferior." Our library, though well-organized, could never be viewed as a respectable house of research materials (making us dependent on Columbia in yet another way). The registration and program filing systems are positively antiquated, and hassles abound. The decaying classrooms in Altschul and Milbank do not live up to the images suggested in the Office of Admissions' glossy brochures.

Speaking as students producing a weekly publication which seeks to be the voice of the Barnard community, the college's various faults are all too obvious. However, it is precisely because of our role in the college community that we are able to say that these faults are not due to a lack of concern or effort on the administration's part. The cause is literally and metaphorically far more removed than Judith Shapiro's office: Barnard needs more money. Specifically, Barnard needs more money from its alum-

Barnard's students must make the effort to better their college experiences, rather than expect the College to do it for them.

nae to boost its endowment to meet those of comparable institutions. In order to transform Barnard into the college that we know it can be, we must find an answer a difficult question: what can we do to make people happier at Barnard so that their happiness will in turn to generosity later on?

The problem perpetuates itself—Barnard doesn't have enough money to make significant advances, so it produces dissatisfied alumnae. The alumnae, feeling that Barnard didn't live up to their expectations, do not donate money when the time rolls around for contributions to be made to the annual fund. This self-destructive cycle needs to be broken, but the administration cannot break it on its own. Barnard's students must make the effort to better their college experiences, rather than

expect the College to do it for them.

It would be easy for the *Barnard Bulletin* to report on the negative aspects of life at Barnard. There are things that perpetually bother us, things that we all deal with on a daily basis as individuals within the college infrastructure. Yet we strive not to act as mudslingers, or take every opportunity to report on the bad aspects of life at Barnard. Why? As individuals in the community, we feel responsible for accentuating the positive. The effects of reading about the numerous problems plaguing Barnard (on a weekly basis, no less) would do nothing but lessen our already fledgling campus morale. However, we do realize that constructive criticism is in order. We would be remiss if we chose to fabricate an idyllic version of Barnard as the best place to spend four years of one's life. As we point out exactly what is in need of repair, we do so in hopes of improving the common experience that we all ultimately share. We strive to acknowledge our individual stakes in the four years we spend here.

The *Bulletin* cannot do this on its own, unfortunately. It is up to each student to enhance her own college experience in whatever way she can. Although Barnard lacks many resources, it provides its students with numerous opportunities for creative expression, mental stimulation, and all-around enjoyment. Between Barnard College and Columbia University, there is truly something for almost everyone here—one of the qualities that lures students to Barnard in the first place. There is nothing inherently wrong with Barnard that causes alumna to give reluctantly, except perhaps the attitudes of many students. This is something that each student must endeavor to change on her own.

We can complain about our experience here, spend over \$100,000 for four years of dissatisfaction, and become disillusioned and disinclined alumnae—thereby setting the stage for more dissatisfied students to become disillusioned alumnae. Or, we can take note of Barnard's problems has, and make efforts to solve them. We can look at what is missing in our own lives, and see if Barnard can help us find it. We are truly the future of Barnard, and it is imperative that we begin to live up to our responsibility.

Barnard Bulletin

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cover photo courtesy of Rolling Stone

Barnard Events Calendar...March 4-11

THURSDAY, FEBRUARY 5

Fabulous Film Women: A showing of Just Another Girl on the IRT followed by discussion with filmmaker Leslie Harris. Sponsored by CROW. 7pm, Held Lecture Hall, 304 Barnard Hall.

Annual Barnard/Columbia Bone Marrow Drive. See news brief for details. 10am-6pm, Earl Hall, Columbia University.

FRIDAY, MARCH 6

"Lise Meitner and the Discovery of Nuclear Fission. A Woman's Life in Physics" lecture and discussion by Ruth Lewin Sime, Professor of Chemistry, Sacramento City College. See news brief for details. Co-sponsored by the Barnard and Columbia Chemistry Departments. 4:30pm, 309 Havemeyer, Columbia University.

"The Art of Expression" Join the Celebration of Black Womanhood 1998 Committee for a dinner and music, featuring keynote speaker Laura A Peoples BC '85, and listen to the music of The Aspen Chamber Trio.

Dinner will be served. 6pm, Lower Level McIntosh.

MONDAY, MARCH 9

"Rabbis, Rebels and Supreme Court Justices: Jewish Women and Modern America." See news brief for details. Co-sponsored by The Ingeborg, Tamara, and Jonina Rennert Women in Judaism Forum, and the Barnard History Department. 5pm, Sulzberger Parlor, Barnard Hall.

news briefs

The Annual Barnard/Columbia Bone Marrow Drive

The International Bone Marrow Registry will be hosting a bone marrow drive on March 5. Bone marrow types are genetically linked traits and are so specific that race and nationality play major roles in their makeup. Thus, it is imperative that individuals from all ethnicities join the registry. By donating only a shotglass-worth of blood, you may be giving someone the chance to live. The drive will be held in Earl Hall from 10am-6pm. It is funded by the New Jersey Human Life Association (HLA), and co-sponsored by various Barnard and Columbia student groups and departments

Women's History Month at Barnard

Barnard welcomes two distinguished writers to commemorate Women's History Month. On March 6, Barnard Alumna Ruth Lewin Sime will discuss her new book, *Lise Meitner: A Life in Physics*. It is the story of Lise Meitner, a physicist, professor, German Jew, and prominent member of the international physics community in the years prior to World War II. She worked

news briefs

together with Otto Hahn and Fritz Strassmann to discover nuclear fission in 1938. Shortly after the discovery she was forced to flee Germany and Hahn was given the Nobel Prize, denying any collaboration with Meitner. Sime's book illustrates Meitner's significant and influential role in the development of nuclear fission. Sime graduated Barnard in 1960, majoring in Chemistry. She continued on to get her Ph.D. at a time when the chemical industry unabashedly stated that they never hired women.

The role of women will be discussed further on March 9, when Professor Joyce Antler presents "Rabbis, Rebels, and Supreme Court Justices," an analysis of Jewish women in twentieth-century America. Antler is chair of the American Studies Department at Brandeis University and has written a social history, *The Journey Home*. Her book has been praised for rescuing American Jewish women from their marginality within Jewish-American and American history. The event is being co-sponsored by the Ingeborg, Tamara, and Jonina Rennert Women in Judaism Forum, and the Barnard History Department.

NEW SECTION NEW SECTION NEW SECTION

The *Bulletin* has a new section! It will be making its debut in the April 1 issue of the *Bulletin* and will aim to cover fashion, food, women's health issues, and happenings in New York. If you are interested in being the section editor, please stop by the *Bulletin* office and speak to Jenn or Linda or e-mail us at bulletin@barnard.columbia.edu

NEW SECTION NEW SECTION NEW SECTION

B E A R Essentials

A 8-week weight management group is being offered by Health Services on Thursdays, 4:30-5:30, beginning Thursday, March 26. Learn a healthy approach to food choices and physical activity and feel good about your eating habits. To enroll, contact Barnard Health Services (x42091) to arrange a brief interview.... **The Minority Summer Research Opportunities Program** for students from historically under-represented groups is offered through the Office of Minority Affairs and Special Programs at Columbia's Graduate School of Arts and Sciences. During the 8-week program, students will conduct graduate-level research under the supervision of a faculty mentor and will collaborate with faculty and graduate students in ongoing research or design independent study projects. The program admits undergraduates from colleges nationwide. Barnard students will be able to select their faculty mentors. The program seeks to increase interest in graduate study and the presence of minority faculty. Interested students must contact Dean Taylor (x42024).... Everyone interested in Art History

is invited to a public lecture entitled **"Gauguin and Brittany: An Artists' Colony in France, Then and Now"** by Caroline Boyle-Turner, Director of the Pont-Avon School of Art, on Monday, March 9, at 5pm in the Ella Weed Room (2nd Floor Milbank).... **The Morris K. Udall Foundation** is offering **scholarships to sophomore and junior students who intend to pursue careers in environmental public policy and to Native American or Alaska Native students who intend to pursue careers related to health care or tribal public policy.** Contact Dean Runsdorf for information (x42024).... **Attention juniors:** The Clark Fellows Program is offering **substantial tuition assistance for graduate school** to students who intend to pursue leadership positions in community-based and non-profit organizations in New York City. Contact Dean Runsdorf for information (x42024).... **All juniors and seniors who are planning to apply to medical, dental, optometry, or veterinary schools next year** should attend an important procedural meeting with Dean Bournoutian on

Thursday, March 6, at 5:00 pm in Lehman Auditorium. (Note that the location has been changed.) If you cannot attend, see Ms. Abdo in the Dean of Studies Office after the meeting day to pick up the materials that were distributed.... **Seniors:** If you have not yet filed a **cap and gown order form**, do so at once in the College Activities Office. Additional forms are available in the Dean of Studies Office.... If you are interested in tutoring fellow Barnard students, please pick up an application in the Dean of Studies Office. Tutors earn \$9.50 per hour and control how many hours per week they work. Foreign language, math, and science tutors are especially in demand. Questions? Meet with Dean Webster... If you are interested in receiving tutoring this semester, you must fill out a request form, available in the Dean of Studies Office. The cost for individual tutoring starts at \$9.50 per hour; students receiving financial aid may be eligible for a subsidy. As the term progresses, tutors (like all students) will experience heavier workloads, and it will become increasingly difficult to make successful matches.

Well-Woman Advises on Disease Prevention

Q What can I do about recurring U.T.I.s?

A U.T.I.s or Urinary Tract Infections are usually caused by bacteria that travel from the colon to the urethra and bladder. U.T.I.s can cause one to feel the constant need to urinate, yet when one tries to go, it is extremely painful and nothing may come out. Many things can cause a U.T.I., such as frequent or prolonged intercourse, a specific brand of lubricant, douches or diaphragms.

Even menstrual pads can transfer bacteria from the anus to the urethra. Sometimes there isn't a specific explanation. Recurring U.T.I.s may be caused by any one of these things.

The best prevention for U.T.I.s is to keep very well hydrated. If you feel yourself getting the beginning symptoms of a U.T.I., such as burning urination, or a constant need to go to the bathroom, you can drink several glasses of water every few hours or try drinking cranberry juice, which is thought

to be an effective home remedy. Other methods of prevention are to urinate before and after sex, to wipe front to back after using the restroom, and if you wear pads during your period, to change them often. If you use diaphragms or a specific brand of lubricant, you may want to try something else. Antibiotics are available at Health Services to treat U.T.I.s. If your U.T.I.s still persist, you might want to talk to a practitioner at Health Services to see if you can identify the cause.

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SGA Encourages Inclusion of Brownstones in Housing Exchange

by Stacy Cowley

At the Student Government Association's (SGA) February 23 meeting, over 70 students showed up to discuss Barnard's policy on sorority recognition and housing. The meeting produced a resolution by SGA encouraging the Barnard administration to work with Columbia on a housing exchange policy that will allow Barnard students to live in sorority brownstones.

SGA was careful to separate the sorority issue into two separate problems: recognition and housing. SGA has not taken a stand on whether or not Barnard should recognize sororities as official college organizations, partially because of a clause in its constitution, adopted three years ago, forbidding the recognition or funding of exclusive organizations or of those utilizing "secret practices." SGA has also avoided taking a strong position on recognition because, according to President Elena Salkovsky, BC '98, "SGA feels that recognition is not an issue we can take a meaningful stance on because it's an administration decision."

Last Monday's resolution on housing, however, was made in response to overwhelming response to the issue from students. Elizabeth Carroll, BC '00, brought to the meeting a petition signed by over a hundred sorority and fraternity members encouraging Barnard and Columbia to work together to allow students to live in the brownstones. Carroll is Secretary of the Inter-Greek Council (IGC), a position she says she obtained "so that Barnard would have a voice on the IGC." She also circulated a similar petition last year, which she had forwarded to Hall Council and never again heard anything about it.

Several representatives of Greek organiza-

tions addressed SGA at the meeting. IGC President Matthew Matlack, CC '00, spoke at the beginning, saying that "What needs to be addressed is how action on these issues can help Barnard students.... We need to consider how [anyone] can go on saying that being involved in the newspaper or the radio is more important than being involved in a Greek organization."

Pan-Hellenic President Mandy Sonenshine, CC '00, focused on how the housing issue affects sorority membership. In order to receive a brownstone, each organization has to find enough residents to fill the house. During rushes, sororities are especially interested in recruiting members who plan to live in the houses, and since Barnard students cannot, they are less likely than Columbia students to receive a bid. "That's not fair, and we don't want to do that," said Sonenshine. "We don't want to not admit a woman because she's from Barnard and can't live in the house."

SGA has also formed a committee to handle sorority issues, the SGA Committee on Barnard Women in Greek Affairs, is headed by Kafi Brown, BC '98, the SGA Senior Representative to the Board of Trustees. The Committee's current projects involve, according to Brown, "investigating the non-recognition policy" and "working on making a housing exchange with the brownstones possible." The Committee would like to see brownstones opened to Barnard students during the next housing selection period, which begins this month. Other projects include "some kind of student survey to see what students think of the current policy." Brown said the Committee, which includes 12 representatives from Greek organization as well as several SGA members, will work to ensure that

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1. Whereas over 115 women at Barnard College are active in Greek Organizations.

2. Whereas Barnard students are gaining positive leadership experience from their participation in sororities and co-ed fraternities.

3. Whereas policy inhibits many Barnard students from being able to join the Greek system if possible.

4. Whereas it is the desire of Barnard sorority and fraternity members to have the option of living in Greek brownstones.

5. Whereas Barnard members of the Greek community currently are not able to live in fraternity brownstones due to housing policies.

6. Whereas this causes a disunity between Barnard students and their fellow members of Greek organizations

Be it resolved that the Barnard Student Government Association supports Barnard members of the Greek system in their endeavors to obtain the right to live in fraternity and sorority brownstones, and encourages Barnard College to work with Columbia Undergraduate Housing officials to create a special interest/brownstone Greek housing exchange between the two schools.

Women's History Committee Small, Effective

by Jennifer Flandro

Normally, given \$10,000, a committee organized to celebrate women on a campus whose population is more than half female would have an easy time. This year, however, the Women's History Month Committee has faced many obstacles. The two-person committee comprises students Heather Josephs (BC '00) and Nina Judar (CC '00), and is run through Columbia College Activities.

According to Barnard Associate Director of College Activities Carmelle Robert, who "worked with [the committee] very closely" this year, Barnard chose not to have a committee this year because "we have programming featuring prominent women throughout the academic year," including "activities planned by the Women's Center, as well as all student groups and organizations." The decision is made on a year to year basis and "depends on student coordinators."

Josephs, who originally felt "overwhelmed" by the co-coordinator position, was frustrated by the apparent "lack of interest" in planning for the month's events. "It's surprising that at a school like Barnard there's so little interest in women's history."

In January, the committee sent a letter to student organizations asking for co-sponsorships and a listing of events to be put on the master calendar. They also sent a recruitment letter to students. Josephs said they received about 15 phone calls, but only one person attended planning meetings. "We [had] already planned a lot of stuff," Josephs said, "so it's hard to make them feel like they're part of it"

now, when their main focus has shifted to advertising. She said that timing recruitment is difficult because "for the first few months you can't do anything, and then suddenly there are a million things to do."

"In terms of recruiting students, they did it kind of late," Robert said, "a lot of other students already have other responsibilities [by the

March, the committee did not plan any "big or time consuming" events. They hoped to have a concert featuring the band Veruca Salt, but their bid was refused. They would still like to hold a concert, and hope to find a well-known artist who is within their budget.

Columbia College Student Activities planned the Friday, February 27 Women's History Month opening reception. The keynote speaker was unable to attend, so a student read Sojourner Truth's "Ain't I a Woman." Approximately 50 people attended the reception, which also included a guitar solo and a performance by the Metrotones.

Several other campus organizations have planned events highlighting women which coincide with Women's History Month, including Late

Night Theater's production *Death of the Dog Lady* and a women's retreat to Greenkill sponsored by the Columbia College Women's Center. Black Heritage Month and a number of groups are co-sponsoring Celebration of Black Womanhood 1998, which bridges African Heritage Month and Women's History Month and culminates with a dinner featuring keynote speaker Laura A. Peoples on Friday at 6pm.

Although Josephs characterizes Women's History Month as "feminist in the simple fact that we are trying to promote the celebrate women," she emphasized that "we don't just have women in mind. The ideal would be for it to reach everyone on campus."

Jennifer Flandro is a Barnard sophomore and the Bulletin Editor-in-Chief.

Selected Women's History Month Events

March 29, 7pm, Postcrypt, St. Paul's Chapel

Women in the Arts Coffeehouse

Donations accepted for local battered women's shelter.

March 30, 8pm, Carman Lounge

Balancing Career and Family Commitments Panel: Alumnae will discuss how they have negotiated career and family choices.

March 31, 8pm, John Jay Lounge

Women in Religion: Discussion of contemporary women's roles in different religions.

Time and location TBA

Roe v. Wade, 25 years later: A speaker from Planned Parenthood will discuss the effects and challenges of this landmark court decision.

second semester]. The committee had a table at Columbia on clubs' day, but did not have enough people to man a table at Barnard.

"If I do this again," Josephs said, "it will turn out better. It's tricky timing everything right."

Both Josephs and Judar were involved with the committee last year. Josephs, who originally joined the committee because she "wanted to get involved in women's organizations," said she and Judar aspire to "create an awareness on campus of contributions women have made to history and also of contemporary issues and problems that face women." She also hopes "to celebrate women, because I think they have been forgotten so often. At Barnard, you don't feel in the background because it is all women, but it's not like that everywhere."

Because turnout to last year's events was low and both midterms and spring break fall in

ARTS CALENDAR

for the week of March 4

I Will Come Back is No Drag

by Jodi Lipper

MUSEUMS

- Brooklyn Museum of Art
200 Eastern Parkway, Brooklyn
Scattered Petals, Fallen Leaves, Shards
of Glass by Bing Hu
Through May 10
- Guggenheim Museum
1071 5th Avenue
Visions of Paris: Robert Delaunay's series
Through May 24
- Whitney Museum
945 Madison Avenue
Bill Viola
Through May 10

DANCE

- New Stuff
PS 122
150 First Avenue, 477-5288
Through March 8
- Duck, You Sucker
Dance Theater Workshop
219 West 19th Street, 924-0077
Through March 13

GALLERIES

- Spiderman by Julia Meltzer
Art in General
79 Walker Street, 219-0473
Through April 4
- Pace Wildenstein Gallery
142 Greene Street
George Condo
Through March 7
- La Mama/ La Galleria
6 East 1st Street
Think Pink! by Karen Finley and others
Through March 15

Now you can witness Greenwich Village's dream come true—Judy Garland in drag.

Theatre
REVIEW

Male Judy Garland impersonators have appeared everywhere from the Jenny Jones Show to the Village Halloween parade. *I Will Come Back* (which opened February 25 at the Players Theatre) marks the first off-Broadway musical to celebrate her life while presenting her in drag.

Impersonation is a tricky game. It is nearly impossible to sing, act, and gesticulate like a well-known personality without overdoing it. However, Tommy Femia, who plays Garland in this nearly one man (that is, one woman) show, is perfect. The difference between Femia and most impersonators is that he is actually in character

throughout the show. Instead of focusing on "getting it right", Femia seems to actually become Garland in an extremely convincing way. Not only does Femia have Garland's voice, expressions, and mannerisms down, but he also conveys pure emotion when singing such Garland classics as "Smile" and "Somewhere Over The Rainbow."

I Will Come Back is a replication of Garland at her best. (S)he sings. (S)he dances. (S)he makes witty, biting comments about everything from her history at MGM to her many ex-hus-

bands. Director and playwright Timothy Gray wrote speeches for Femia which capture Garland's unique personality. Gray manages to recreate all of the aspects of the performer that made her a legend. Like Garland herself, *I Will Come Back* is full of jokes and snipes, ups and downs, and surprises.

Many of the songs in the show are ones that Garland herself made famous, including "Meet Me In St. Louis" and "Somewhere Over The Rainbow." However, Gray and additional songwriter Hugh Martin wrote several new

CAROL HOSCOG



Femia glams it up

songs specifically for Femia to sing in this show. These songs, such as "Come On In" and "Two Is Company," are meant to give further insight into Garland's private life. However, Femia expresses so much in the classic songs that the new songs become unnecessary. As a celebration of Garland's life, *I Will Come Back* should stick to things that actually happened in her life, and songs that she actually sang. Yet Tommy Femia's consistent stellar performance saves these new songs from taking away from the show.

The performance remains strictly a solo act until the middle of the second act, when Kristine Zbornik enters as "A friend of Barbara (Streisand)'s." Zbornik replaces Streisand in a marvelous duet with Garland of "Happy Days Are Here Again." This is a cute gimmick, and it gives Zbornik a chance to show off her powerful voice. Yet, at this point in the show Tommy Femia is so enjoyable and lovable as Garland that the audience is not interested in seeing or listening to anyone else. That is unless, of course, ► page 11

Mercury Reflects on Bohemian Life

by Nahid Seyedsayamdost

"F--k You!" cries **Freddie Mercury** at the end of *Mercury: The Afterlife and Times of a Rock God*, and finally frees himself from the pressures of his highly public life as the lead singer of the legendary rock band **Queen**. Mercury (played by Paul Goncalves) comes to this conclusion after a long conflict between his compassionate and vulnerable alter ego Farookh Bulsara (Mercury's birth name) and his coddled lifestyle as the hedonistic front man of Queen.

The twist to this story is that it is about Mercury's afterlife. "Life is a painting and you must step away from it to see what it's all about," Mercury proclaims. And in a way, that's exactly what this one-act dramatic profile is about. It is Mercury, dressed in a regal red queen's robe, as he appears in front of God. In a room filled with objects that were characteristic of his personal style (a piano, a guitar, a microphone, a canvas, a painting of Jimi Hendrix, cocaine, and champagne) Freddie takes his robe off to expose a terrifying body covered with markings of disease. As he gets into a bathtub, he washes away the marks and begins to tell his story.

Seeking redemption on Judgment Day, the superstar finds himself searching for his true self, now that he is stripped of the accolades of fame and narcissistic pleasures. Moods of melancholy and humor, self-righteousness and humility shift, exposing different shades of

Freddie as his dueling persona vacillates between Mercury the rock god and the more sensible Farookh. While Mercury cuts a line of cocaine, Farookh lectures about "right living." "But it felt good!" Mercury defends, "Bulsara, you missed out on a good party." But then he dimly utters, "If only I'd been more like you, Bulsara. I wouldn't be in this place. Too often I've sided with Mercury."



Goncalves as Mercury

The young Bulsara was a lover of arts and music. The intricate portrait of Jimi Hendrix, done by Bulsara, was proudly displayed, but Freddie got off more on the music. "Why paint Hendrix? Better to be Hendrix!" And with this comment, Bulsara transforms into classic Mercury mimicry, tossing his head back as he pompously strolls forward, strutting his stuff. Ostracized as a child in a British boarding school in India, he found his calling in expression through the arts, and ultimately found a home in the spotlight on the stage. Yet despite achieving extraordinary success in this arena of life, Mercury was not fortunate enough to ever feel comfortable revealing his gay identity to the world. He only found true happiness just before his life ended. It was not long after he fell in love with Jim Hutton that he was struck by AIDS, and the world found out he was dying only a day before his actual death.

Although the drama is heavy with pains of a life full of self-awareness and insecurity, it is lifted up by a heartfelt and witty script. Goncalves skillfully bridges Mercury's stories about growing up as an awkward and self-conscious yet privileged son of Persian parents ► page 10

ARTS CALENDAR

for the week of March 4

•Cristinerose Gallery

529 West 20th Street

Renee Cox

Through March 28

•Bonni Benrubi Gallery

52 East 76th Street

Flashback: The Fifties

Through March 7

•Yancey Richardson Gallery

560 Broadway

Susan Unterberg

Through April 4

FILM

•Dennis Nyback; Through March 30

Cinema Village

22 East 12th Street, 924-3363

•Second Act; Through March 9

Museum of Modern Art

11 West 53rd Street, 708-9480

THEATRE

•Death of the Dog Lady

Prentice

125 Street and Broadway, 222-9828

March 5-7

•The Handless Maiden

Ohio Theater

66 Wooster Street, 560-7387

•Side Man

Classic Stage Company

136 East 13th Street, 279-4200

•Tallulah's Party

Homefront Theater

236 West 54th Street, 581-5866

•Moe Green Gets It In The Eye

La Tea Theater, Clemente Soto Velez Arts Center

107 Suffolk Street, 539-8836

The Key is to Keep Pursuing Your Art

"You have to be able to balance a lot of necessary priorities"—that is what



many working artists continue to do. This is also one of the first things Darla Khazei will tell you when asked about her career. She is an

independent artist and freelance photographer living in New York City. It is a very busy life. "You have to persevere and try everything, in terms of how to go about succeeding in your chosen field."

Khazei studied at NYU's Tisch school, graduating with a BFA. "As a student I concentrated on street photography almost completely; it was a daily



joy for me to be able to approach unique and striking people as I found them on the streets of New York. I have continued to do this type of work whenever I can,

has photographed celebrities, models, musicians, and businesspeople, as well as art openings and weddings. She has also done portraits of children and friends. But even with this stream of work, there is a lot of uncertainty that accompanies being an artist. A photographer can be commissioned for a newspaper or magazine once, but that is no guarantee of steady work for them. Khazei's advice to prospective professional artists is to "get exposure while you're in school." She exhibited her work while at Tisch and

continues today. Eventually, she hopes to publish a collection of her street portraiture. Her other goals include

working freelance for a variety of periodicals in America and abroad.

How does an artist cope with uncertainty? Khazei says, "The key is to keep

women@art.nyc

by Stephanie Shestakow

although I cannot pursue it with the daily intensity and happiness that student life enabled me to," she reflects.

Along with producing her own artwork, Khazei works at the Museum of Modern Art and does freelance photo jobs. She

pursuing your art because the artwork is what makes holding down three or four odd jobs bearable—even fun. You must work hard, juggle a lot of things at once, and make opportunities happen for yourself."

◀ *MERCURY* from page 9 on the exotic island of Zanibar and his adult life as an international rock star, which includes endless streams of money, hard drugs, and sex with random men.

Throughout the play, Gonçalves goes through various costume changes that illustrate Mercury's flamboyant style. All the while Gonçalves portrays Mercury's idiosyncratic stage moves and nuances well. In fact, his striking resemblance to the rock star is astonishing. Charles Messina, writer and director of the show, and Paul Gonçalves have been friends since childhood, and Messina was inspired to write this play by his friend's resemblance to Mercury. In an interview he reveals, "First of all the resemblance between Paul and Freddie is startling, and not their countenances. They are the same height and weight, both have flat feet—even the body hair is similar. It's too much! It was this resemblance which planted the seed in my mind to write the play. But it wasn't until I researched Freddie's life that I realized how intriguing it all was and how much pain and suffering was beneath it all. Its scope is astounding: the fame, the fortune, the disguised homosexuality, the disease. The kind of themes any writer would love to explore."

Story, acting, set and the lighting are all amazing and definitely worth a visit to the Sanford Meisner theater—especially for Freddie Mercury fans. Although there are many devices on the stage through which Gonçalves could perform some musical interludes or lip-synchronized performances, he never does. Of course Messina does this purposely to focus on the man and not the music. The essence of the play lies in the honest picture of a human being who was more alive than most. "I was happy just playing, strumming my little guitar, pretending to be the king, or the queen."

Nahid Seyedsayamdost is a Barnard first-year.

◀ **COME BACK** from page 8 they could have found an equally fabulous male Streisand impersonator.

While replacing Garland with a man may seem like quite a risk, it becomes a sure-fire success when taking into account the theater's location (in the East Village) and Judy Garland's following in this community. In fact, it would be much riskier to have anyone but Femia playing Garland in this show. It is actually much more effective having a man play her

than it would be if a female played her. *I Will Come Back* pays fine homage to Judy Garland, her life, and her work. Femia's touching and convincing portrayal of Garland creates a new and rejuvenated appreciation of the legend. Celebrities of today can only hope that one day their talents will be reincarnated in a piece of work as heart-warming and enjoyable as *I Will Come Back*.

Jodi Lipper is a Barnard Sophomore.

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MUSIC CALENDAR

for the week of March 4

ROCK

Wednesday 3/4

Reel Big Fish/Mr. T Experience @ Irving Plaza
The Jazz Passengers w/Debbie Harry @ Knitting Factory

Thursday 3/5

Gov't Mule @ Irving Plaza
Stereophonics @ Shine
Princess Superstar @ Knitting Factory

Friday 3/6

Toy Dolls @ CBGB
Ben Harper/ Finley Quaye @ Roseland
Milo Z @ Tramps

Saturday 3/7

Sleepyhead @ Brownies
Toy Dolls @ CBGB
Conehead Buddha @ Wetlands
Groovie Ghoulies/Peechees @ Coney Is. High
Neutral Milk Hotel @ Knitting Factory

Sunday 3/8

Shootyz Groove @ Wetlands

Monday 3/9

Moist @ Mercury Lounge

Tuesday 3/10

Closer @ Brownies

COMING UP:

3/17: Black 47 @ Wetlands
3/19: Girls Against Boys @ CBGB
3/20: The Bouncing Souls @ Coney Is. High
4/2 & 4/3: Phish @ Nassau Coliseum
4/3: The Reverend Horton Heat/Face to Face/
The Mighty Blue Kings @ Roseland
4/4: The Skatalites @ Irving Plaza

DiFranco's *Little Plastic Castle*:
All New or All Plastic?

by Catherine Wallach

Ani DiFranco, the poster girl for the new generation of literate, intelligent women who won't take a backseat to anything, has just released her new album. *Little Plastic Castle* deals with her favorite topics, such as provincial locals who cannot deal with her "leather bras and rubber shorts," messed-up love, and...no. That's not how this review should go. Ani DiFranco, who is famously "32 flavors and then some," cannot be reduced to a post-feminist party line. With *Little Plastic Castle*, her tenth self-released full-length album, DiFranco pushes herself to follow new musical ideals and, in the process, courts a newly broadened audience.

Many Ani DiFranco fans believe that the self-proclaimed "little folk singer" expresses everything they ever wanted to say but couldn't/wouldn't/didn't. This is as true on this album as any of her previous ones. On "Deep Dish," a spy film-esque track, she sings, "If you wanna dance with me/now is when it's gotta be/ 'cause I can't wait for the dance floor/ to fill in." On "As Is," a gem that is sure to find itself on many mix tapes in the future, DiFranco wryly reacts to someone she knows has faults, but is loved just the same:

"Just give up/ and admit you're an asshole/ you would be/ in some good company/...when I said I'll take it/ I meant/ I meant as is."

Everyone who has been paying attention to music news in the past year has heard the story of Righteous Babe Records. In 1990, the then 19-year-old DiFranco crossed the country singing her smart, funny, feminist folk songs in coffeehouses and bars. Soon, she got together enough money to record an album. The album quickly sold out and found itself being

passed around college campuses as a balm for all ills. DiFranco paid the small fee required to become the head of her own record label and founded Righteous Babe. At first, the label was run out of the trunk of her



DiFranco's newest cd cover

car. Now, it is a viable business with over a dozen employees and international distribution contracts. DiFranco has sold more than a million albums and was nominated for a Grammy this year. This righteous babe has come into her own.

With *Little Plastic Castle*, what Robert Christgau of the *Village Voice* called "the most successful cottage industry in the history of indiedom," Righteous Babe ► next page

◀ from previous page Records, has run its first pressing of 250,000 copies. That is 100,000 more than the first pressing of DiFranco's last album, the double-live-CD, *Living in Clip*. DiFranco is now a true social phenomenon, gracing the covers of countless magazines around the United States, Canada, and Europe.

Admittedly, *Little Plastic Castle* does not have the sheer passion of *Dilate*, the last studio album. It does not have the folky brilliance of *Out of Range*, her fourth album. It does not have the ability to capture DiFranco at her best, as does *Living in Clip*. What it does have is ska-influenced horns ("Little Plastic Castle," "Deep Dish"), spoken word ("Fuel"), a 14-minute jam ("Pulse"), classic folk tunes ("Independence Day," "As Is"), and tongue-in-cheek rockers ("Loom," "Gravel"). This could be DiFranco's

most musically diverse album to date.

Lyrically, DiFranco does not stray far from what her fans love most about her; she pens anthems that ring true, deep in your soul. While she has largely abandoned the multi-gender love songs of her early albums for songs more influenced by her current "ungendered" love with her (gasp!) male sound technician Andrew Gilchrist (a move which caused a passionate controversy among her older fans, many of whom are lesbians), the songs on *Little Plastic Castle* lose nothing in their intensity.

On "Swan Dive," the emotional center of the album, DiFranco covers everything from the feelings of fear and helplessness that accompany falling in love ("The ship is pitching and heaving/ Our limbs are bobbing and weaving/...I'm gonna go ahead boldly/Cause a little bird told me/ that jumping is easy/ ▶ page 14

MUSIC CALENDAR

for the week of March 4

JAZZ/ CLASSICAL/ SPOKEN WORD

Wednesday 3/4

Tom Harrell Septet @ Village Vanguard
 Charlie Haden & Kenny Barron @ Iridium
 Frank Kimbrough & The Herbie Nichols Project @ Birdland
 Keith Gorland Trio @ Kavehaz
 Jay Collins Quartet @ Dharma

Thursday 3/5

Tom Harrell Septet @ Village Vanguard
 Charlie Haden & Kenny Barron @ Iridium
 Freddie Hubbard Quintet @ Birdland

Friday 3/6

Eros Ramazzotti @ Radio City Music Hall
 Kartik Seshadri @ Washington Square Church
 Ruben Wilson @ Metronome
 Tom Harrell Septet @ Village Vanguard
 Charlie Haden & Kenny Barron @ Iridium
 Freddie Hubbard Quintet @ Birdland

Saturday 3/7

Celtic Fiddles @ Symphony Space
 Anna Lisa @ Metronome
 Tom Harrell Septet @ Village Vanguard
 Charlie Haden & Kenny Barron @ Iridium
 Freddie Hubbard Quintet @ Birdland

Sunday 3/8

Tom Harrell Septet @ Village Vanguard
 Charlie Haden & Kenny Barron @ Iridium

Tuesday 3/10

Brad Mehldau Trio @ Village Vanguard

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cene*popscene*popsc
by Suzi Green

Hello, my name is Suzi Green and I am a concert snob. At shows, I refuse to sing along to the "radio hit," in deference to the "rest of the album." I feel justified in throwing around disapproving looks at those who do sing these commercially condoned products. I've been combating this affliction for many years now. It reached the point where I did not feel that I was enjoying the show to its fullest. Something had to change. I decided to partake in an experiment to turn the tables and put myself in the shoes of the masses.

The recent **Ben Folds Five** concert provided the perfect setting. At this show I would be on the same level as the average KROC listener. I love "Brick," and "Battle for Who Could Care Less" always induces a chuckle. But, beyond these two songs, I remain a Ben Folds Five virgin. I figured the role change would invoke an understanding and greater respect for others. Unfortunately, the concert only succeeded in reinforcing my snobbery.

As a spectator of spectators, I found concert etiquette in a shocking state of disarray. Flagrant faux pas abounded at Hammerstein Ballroom that night. I could not deduce the cause of such awful behavior. Then it dawned on me: these people were completely unaware of the unwritten norms of concert behavior. A serious review of concert etiquette is in need.

Before leaving the house, take a quick glance in the mirror to ascertain

proper concert attire. Do not wear a tee-shirt of the band that you are about to see. If you insist on promoting your faith to the band, buy a new shirt at the end of the show.

At the venue, the most important thing to remember is that you are not the only person in the building. Your behavior should reflect this cognizance, especially through your speech. Do not talk through the entire show, especially if you do not intend to mention the music once. Others have paid money to hear a band, not you. As much as you may love track four on the album, do not scream out unsolicited song requests. The band is not going to ignore their set list in favor of your request. In the same vein, refrain from incessantly yelling out band members' names.

Your actions will tell those around you more than your words ever will. Do not insist on moshing or crowd surfing. Remember what year it is. Is it 1992? I think not. The only results of this type of behavior are big ugly bruises. Smokers should likewise be wary. Consider the proximity of the next person's eyes and exposed skin. Finally, do not ever even consider making out through the entire show. It is not cute. It is not sweet. It is not even tolerable.

The overriding idea of these guidelines is consideration for those sharing in your concert experience. For hours, you will be squeezed into a crowd of perfect strangers. With simple foresight, the entire experience can be thoroughly enjoyable.



◀ **DIFRANCO** from page 12 the falling is fun/ right up until you hit the sidewalk/ shivering and stunned") to the exhilaration that love can also bring ("I'm cradling the softest, warmest part of you in my hands/...I think that I'm happy/ I think that I'm blessed").

In the same song, she reacts to the fact that she is regarded by some as Queen of All Media—"I've built my own empire/ out of car tires and chicken wire/ Now I'm queen of my own compost heap/ And I'm getting used to the smell." This theme is also mentioned in the somewhat wistful title track ("People talk about my image/ Like I come in two dimensions/ Like lipstick is a sign of my declining mind") and in the sarcastic vitriol of "Pixie" ("I could join forces with an army/ of ornery hipsters/ but then I guess I'd be out of a job/ so I guess that's out of the picture").

Fans of DiFranco might notice that several songs on *Little Plastic Castle* are significantly different from the versions she played during her tour. The title track had no horns, "Gravel" was much fiercer, "As Is" was more upbeat, and "Pulse" was an unaccompanied poem. DiFranco explains this in her newsletter as more "organic," because "Jason [Mercer, bassist] and Andy [Stochansky, drummer] and I were a pretty tight unit coming off the road, and so the arrangements changed. It felt to me like the realization of long-standing musical relationships.

While *Little Plastic Castle* might not be DiFranco's best album, it is a testament to the artistry and musical integrity of one of the best musicians around. One would hope she will keep realizing more and more adventurous musical styles, and her deservedly rabid audience will continue to support her in whatever new directions she takes. Polka-folk anyone?

Catherine Wallach is a Barnard first-year.

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Sororities Enhance Barnard Experience

by Nicole Alyssa Trepicchio

Let me tell you a little bit about myself. I am about five feet, two inches tall with brown hair and fair skin. I'm a Psychology major and I love to play tennis. Let's see—I love Barnard, and, oh yes, I'm in a sorority.

I can already see the looks of disgust.

All sororities on campus are sponsored by Columbia University and unrecognized by Barnard College. While the College makes some very valid arguments as to why it will not acknowledge Greek life, some of its points are weak. This is not an appeal for Barnard to change its policy, but to correct those who believe that Greek organizations are not worthwhile or important. The school administration is not the only group who rejects Greek life—many students do as well. Everyone is entitled to his or her own opinion, but I think that a community that prides itself on being liberal should at least be open-minded to the many rewards that Greek life has to offer.

As a first-year, I realized that something was missing from the supposedly amazing college experience that I should have been having. I didn't really doubt that Barnard was a good match for me, but something in my life at the time was lacking. Maybe it was homesickness. Maybe it was the transition to college. Maybe it was that I wanted more of a sense of community. Whatever it was, I did not feel like I had found my niche. I needed people with whom to share all of life's ins and outs. I needed people with whom I had things in common. Sure, the girls I met on my floor were like me—they were here to learn and take advantage of an incredible education, and most were pretty nice. Yet I did not feel like I could form a close relationship with most. And although I never dreamed in a million years that I would rush—or even worse, join a sorority, I did.

This is not to say that I was friendless or unlikeable until I joined Alpha Chi Omega. However, finding your place in such a top-notch school in New York City is more difficult for some than others. While all Barnard women are impressive in their own ways, I was able to meet some of the most dynamic women through my sorority. If I had not made the Greek experience part of my life, I may not have had the opportunity to let these women into my life. They are not senseless and boy-crazy, as so many sorority girls are stereotyped to be. Every organization, including Greeks, is apt to have exceptions—it is important to remember, however, that those exceptions do not characterize the organization.

Greek organizations have a bad reputation because of their conduct

in other colleges and universities. It is not fair, though, to judge the Columbia University organizations based on that. I'm sure that many sororities across the country cannot boast of having an average GPA of 3.5 or higher. Ours can. I'm sure that not all of those Greeks take part in community and charity events. Each sorority on this campus takes part in such activities. Alpha Chi Omega holds a fund-raiser each year to support a battered women's charity, Women In Need, Inc. How can it be considered negative that the Greek community supports such a cause?

It is ironic that an all-women's college can claim that sororities discriminate against gender. Barnard discriminates against gender too, and there is nothing wrong with that. I firmly believe that an all-female environment can be conducive to the best learning and growing. If the college and its students, who for the most part chose the school on that premise, feel the same way, then how can they say that other such organizations are discriminatory? Columbia University sororities encourage the same

A sorority is not about a group of girls sitting in a frat house drinking beer. It is more about leadership and a bond of sisterhood between a group of fascinating, intellectual women.

values as the Barnard community, and most importantly, seek to develop strength and independence in its women. It puzzles me that an all-women institution could reject such values.

In addition, the college repudiates the "secretive meeting activities" and the "exclusivity of membership" that sororities abide by. As far as exclusivity goes, Greek organizations are not the only groups who select their members. Should we reject the campus a capella groups that turn away singers that they don't feel meet their standards? To conclude that because of the secrecy and exclusivity of sororities that they are not in the spirit of Barnard baffles me. These are arguments that the College makes, but I was under the impression that the spirit of Barnard is all about learning about yourself and others, and becoming more assertive and independent. If women do not feel comfortable in learning all of these difficult lessons in their immediate environment, there is nothing wrong with seeking out a smaller, more intimate situation where they can begin to develop these skills. For some, this may be a sorority.

A sorority at Columbia is not about a group of girls sit- ► next page

← *from previous page* ting in a frat house drinking beer. It is more about leadership and a bond of sisterhood between a group of fascinating, intellectual women. There are other worthwhile activities that Barnard women can get involved in, but who is to underestimate the importance that the Greek experience can give? I did not come to Barnard as a timid and weak little girl; but as a first-year, I was not ready to be assertive, confident, and become a "big deal" in different campus activities. I have grown so much since my first year and my Greek experience has been a major factor in that. After being in my sorority for less than a year, I was elected to an executive position which includes organizing and implementing events. In this position I have learned about being a leader and a team player. I have been able to take advantage of other opportunities offered

to me because of the confidence and skills that I have gained from the network of support that one finds in a sorority.

I can go on about all of the rewards that Greek life has to offer and for some it will not change the stereotypes in their minds. That's okay—I am not trying to force this experience on anyone or convince them that this is the right choice for them. My aim is to give a first-hand account of what Greek life is all about and attempt to clear up some of the misconceptions that exist in the Barnard community. Rather than quelling the messages and lessons that we learn in the Barnard environment, sororities enhance them.

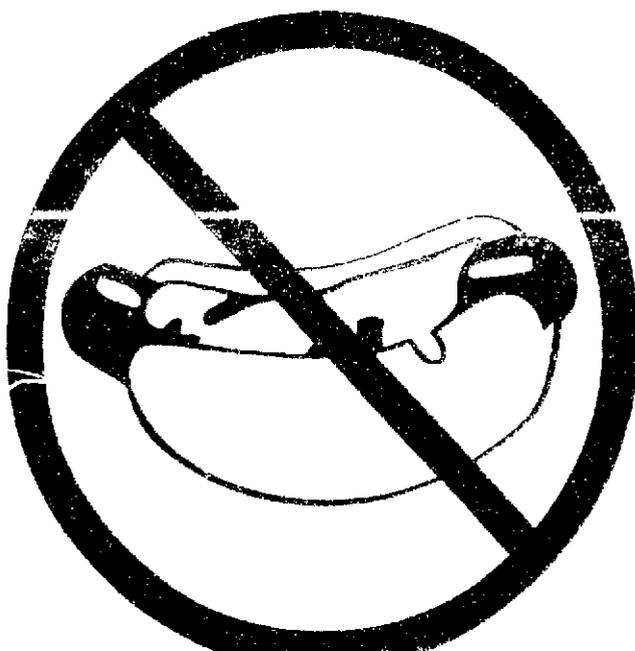
Nicole Trepicchio is a Barnard sophomore.

← *WELL-WOMAN from page 5*

Q Can I get gonorrhea from [anal sex]?

A Yes. Gonorrhea is a bacterial infection that can be transmitted to any of the mucous membranes of the body. Unprotected anal sex may transmit gonorrhea to the anus and rectum. Symptoms may include inflammation of the rectum and discharge from the anus. Unprotected oral sex can lead to gonorrheal infection of the throat, which may manifest itself with sore throat and swollen glands. Persons whose genitals are infected with gonorrhea may notice a thick, milky, yellowish or greenish-colored discharge from the penis or vagina, and pain or burning with urination. Anal, oral, vaginal, and penile gonorrhea infections are often asymptomatic, or the symptoms may be so mild that they go unnoticed. Gonorrhea can also infect the eyes, if one touches the eyes with infected vaginal, penile, or anal discharge.

Gonorrhea is easily treated with antibiotics, but if left untreated can lead to serious complications. We advise you to ask your medical practitioner to test you for gonorrhea if you have any reason to believe you may have been exposed. It is important for you to be honest with your practitioner about any activities you have engaged in which may put you at risk, including unprotected anal and oral sex. If you test positive for gonorrhea, both you and your partner should be treated.



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Departments

◀ **SORORITIES** from page 6 SGA members, will work closely with Director of College Activities Joe Bertolino to ensure that any survey is "comprehensive and well-documented."

An estimated 115 Barnard students are involved in sororities, making the Greek organizations among Barnard's largest—only WBAR, with around 100-120 students, rivals their size.

One of the major questions that has been raised about the housing policy is why Greek organizations were excluded from Barnard's "special interest housing" exchange with Columbia in the first place. Brown noted that one brownstone on 114 Street is already occupied by a combination of Barnard and Columbia students: the Intercultural Resource Cen-

ter (IRC), a special interest housing group formed last year. "Why is the IRC [brownstone] not a problem as far as the housing exchange goes, while the other brownstones are? That's one of the issues the committee will be looking into."

Brown also emphasized how strongly students feel about this issue: "There's never been 76 students at an SGA meeting before. These students came to discuss an issue they feel passionately about, and they were very prepared and made their case well. I really wish some of the deans could have seen it." Dean of the College Dorothy Denburg originally planned to attend the meeting but cancelled due to a scheduling conflict. Brown estimates that she receives an average of 20 phone calls per day

about the issue. "If it's taking up more time than some of my classes," she said, "then obviously it's an issue people feel very strongly about."

SGA, which had, according to Brown "been split [on the sorority] issue" before the meeting, voted unanimously for the resolution.

At the Monday, March 2 SGA meeting, the SGA representatives to the Board of Trustees, Brown and junior Shaheena Karimi, said that the issue of sorority recognition and housing was raised at the Board meeting on Wednesday, February 25. It was the first time the issue had been discussed at that level, according to Brown, the trustees "seemed receptive."

Stacy Cowley is a Barnard sophomore and the Bulletin Features Editor

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** Mae West in "The Garden of Eden"*

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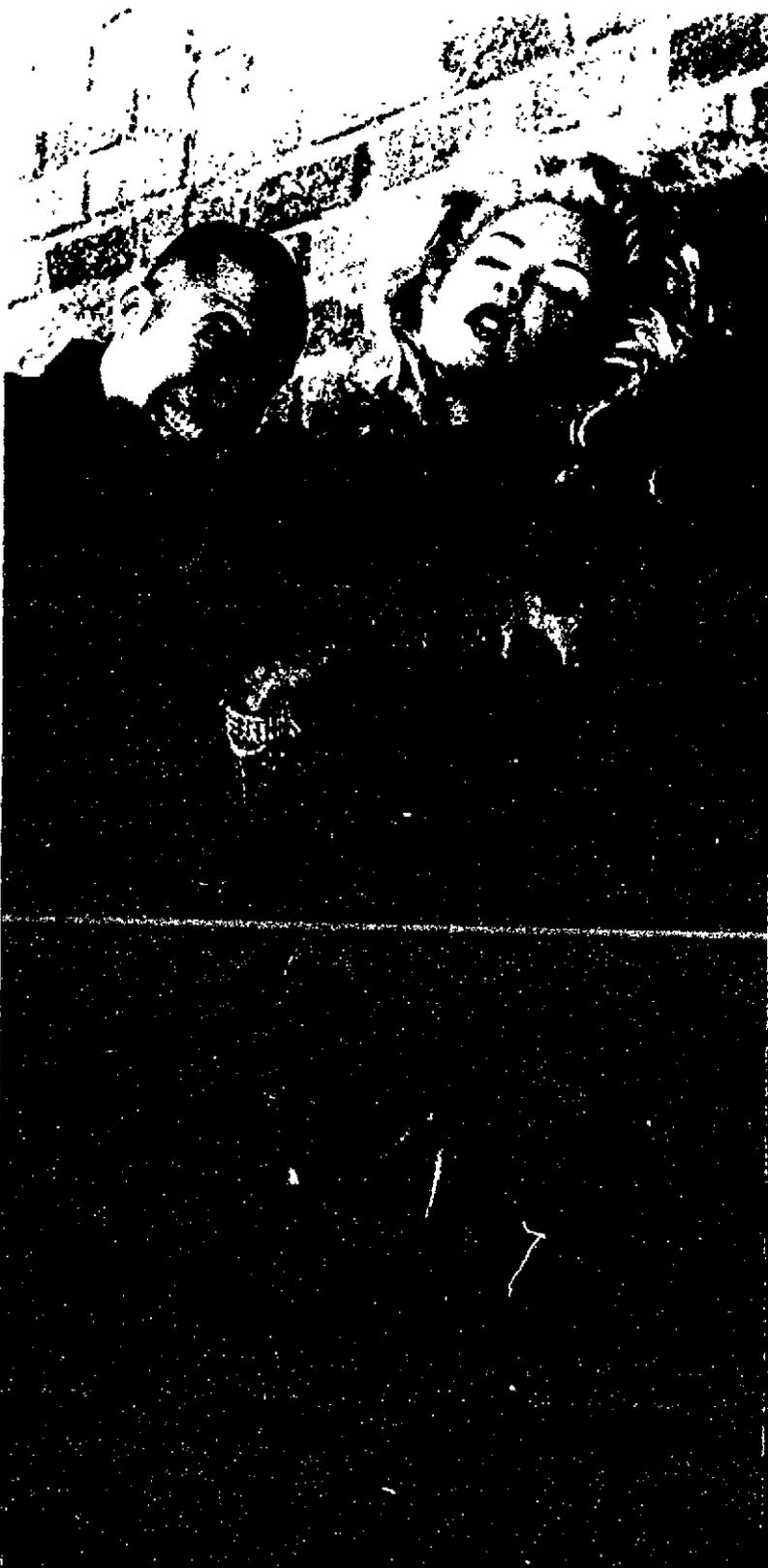
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**Suizberger
Parlor,
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Barnard Hall**

**Monday,
March 9
5:00 pm**



IT CAME FROM OUTER SPACE

dir. Jack Arnold, 1953

UFO lands in Arizona, 3-D glasses will be provided.

Thursday, March 12th @ 7:30 & 10

LET MY PUPPETS COME

dir. Gerard Damein, 1974

Musical Mayhem and Impure Puppetry by the director of *Deep Throat*. Puppets try to solve their financial woe by producing a porno flick.

Thursday, March 26th @ 7:30 & 10

THE OUTSIDERS

dir. Francis Ford Coppola, 1983

Ralph Macchio, Patrick Swayze, Emilio Estevez, Matt Dillon and Tom Cruise in a "Rich Kids vs. Poor Thugs" story set in Oklahoma during the sixties.

Thursday, April 2nd @ 7:30 & 10

KISS OF THE SPIDER WOMAN

dir. Hector Babenco, 1985

William Hurt and Raul Julia play an effeminate homosexual and a homophobic political revolutionary stuck in the same prison cell together. Mwahhh!

Thursday, April 9th @ 7:30 & 10

DELICATESSEN

dir. Jean-Pierre Juenet

& Marc Caro, 1991

Set in "the age of Virgo" (approx. 10,000 AD), this sci-fi thriller shows the French hamming it up, deli-style.

Thursday, April 16th @ 7:30 & 10

KON TIKI

Classic documentary about Thor Heyerdahl raft trip from Peru to Tahiti.

Thursday, April 23rd @ 8 & 10

REBEL WITHOUT A CAUSE

dir. Nicholas Ray, 1955

Fifties icon James Dean stars as a teenager groping for love from a family and a society he finds unresponsive and oppressive. Also stars Dennis Hopper, Sal Mineo and Natalie Wood. Thursday, April 30th @

7:30 & 10

THE ADDICTION

dir. Abel Ferrara, 1995

Rap music, Vampirism, Drug iconography and the inaccessible musings of the likes of Nietzsche, Heidegger, and Beaudelaire. Stars Christopher Walken and Lili Taylor.

Tuesday, May 5th @ 7:30 & 10

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