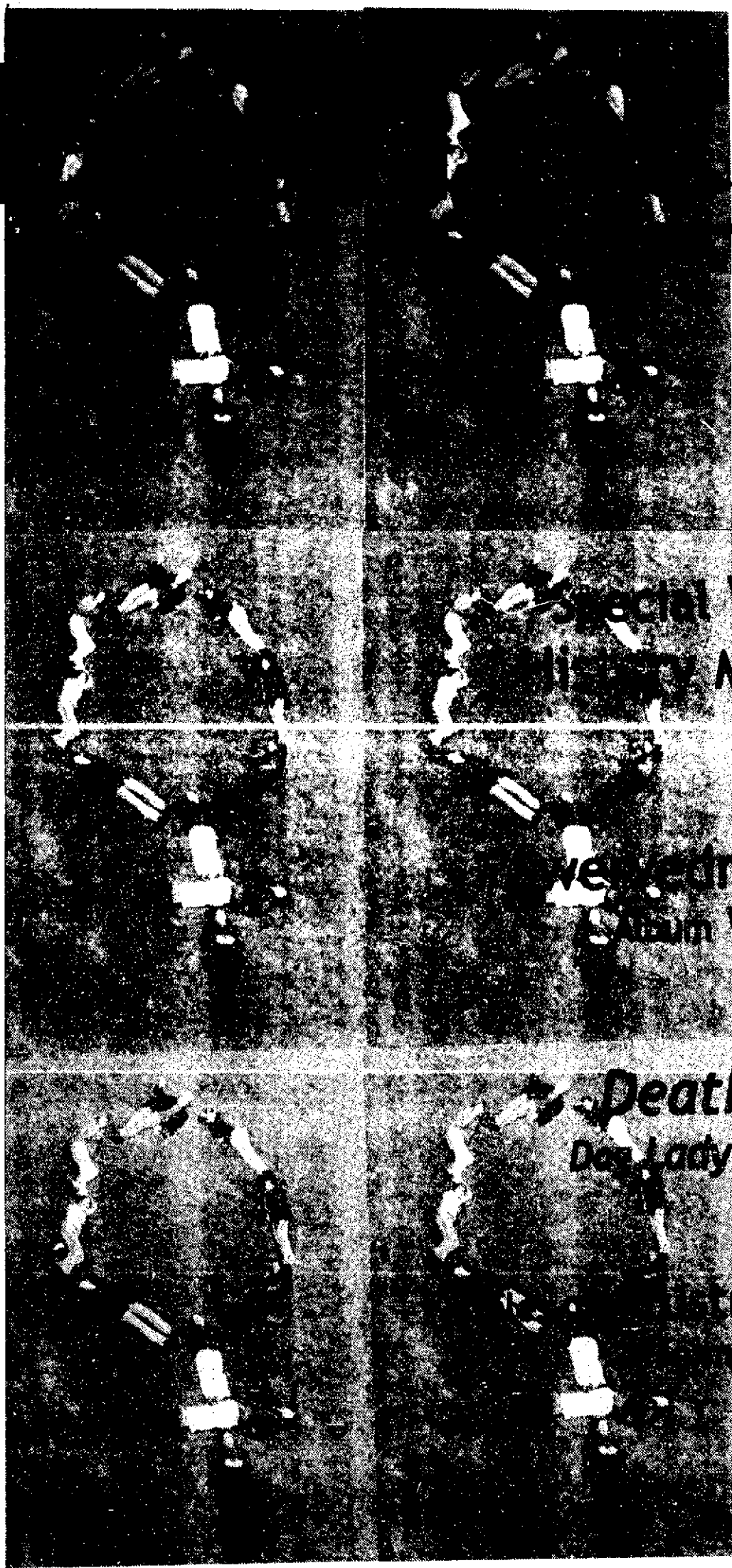


Barnard

in

March 1998 • Issue 6



Special Women's
History Month Issue

Senior driver
Album Well-Received

*Death of the
Dog Lady* Triumphs

Registration
at the Computer Lab

Residential Life Has Right to Enter

When should Residential Life have the right to enter your room? When is an RA, GA, or other member of Residential Life violating your privacy?

The Office of Residential Life and Housing has developed detailed, specific policies and regulations regarding both intervention in potentially dangerous situations and inspection of students and their rooms. Barnard College and specifically Residential Life have an obligation to ensure students' safety and security. However, is entering someone's room maintaining housing safety or actively invasive?

Currently an issue of debate among Barnard students, the question must be examined at two levels: entering to inspect the room and see that it does not contain any items that are not permitted in residence halls must be differentiated from entering a student's room because an individual or group of individuals is in immediate danger. In the latter situation, entering a room seems to be a necessary preventative measure. This includes instances where the individual may be engaged in self-destructive behavior, as well as situations that involve the use of dangerous and/or illegal substances. In these cases the individual is at risk, and there is usually a chance that her behavior can put others at risk of danger as well. It is then the responsibility of the RA/GA to enter the student's room or to take whatever measures deemed necessary by Residential Life.

Prior to living in Barnard housing, every student signs a detailed contract which states: "The college reserves the right to enter and inspect any room, when at the discretion of staff members it is deemed necessary for the security and/or discipline of the residents, including specifically the right to inspect rooms to ensure compliance with rules concerning use of rooms, preservation of clean and sanitary conditions, fire prevention, or personal health and safety."

Obviously, this contract gives Residential Life a lot of leeway: deciding when a situation is unsanitary or unhealthy is a subjective decision. RAs should only enter a student's room if that student endangers herself or others, is involved in some health or medical emergency, or disrupts the sleeping or studying of others. Joy Harden, a First-Year Focus RA, said, "If there's some kind of emergency,

an alarm going off and disturbing the whole hall, an attempted suicide, or any kind of endangerment of a resident, then I expect to go in." Intervention in all of these situations is justifiable and proper.

If a student who was not violating her housing contract discovered that an RA had keyed into and searched her room either on a hunch or as part of a larger, general search effort, she would probably be justifiably angry. Unless the situation is dire or involves one of the conditions listed above, privacy must be respected. In the American justice system, people are innocent until proven guilty. While this idea cannot be perfectly upheld because RAs need the authority to protect students and to make their living conditions favorable, in borderline situations where no one is complaining, it should be standard procedure.

The Residential Life staff, including RAs, is invested with a certain amount of power and jurisdiction over a student's college experience; therefore, it is imperative that they do not abuse their privileges. Rather than "witch hunts" to find policy violators, staff members should not intrude unless another student complains or until they have sufficient evidence of a violation. If a RA acts on mere speculation, then her residents will quickly begin to distrust her.

Furthermore, it is essential that intervention is done with notification. If, for any reason, a staff member needs to key into a room or suite, she should identify herself and her reason for entering.

The College has an obligation to ensure that the living atmosphere is in concordance with city and statewide laws, which students should realize and respect.

Ideally, only those students who choose to adhere to Barnard housing policies would choose to live in college housing. However, for most students, living off campus is not an option because of either financial circumstances or the convenience of the location of college housing. Sometimes overbearing, the regulations of housing cause some students to essentially change their lifestyles in order to conform. Nonetheless, rules and restrictions are necessary for the college community. The Residential Life staff should respect students' privacy while operating within these bounds.

Barnard Bulletin

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cover photo by Jamie Hardy

Barnard Events Calendar...March 11-28

WEDNESDAY, MARCH 11

Chasing Amy, McIntosh Movie Mania; sponsored by McAc 8pm, Lower Level McIntosh. Free Popcorn

SUNDAY, MARCH 22

Karaoke Coffeehouse in the Quad Cafe; sponsored by McAc 9-11pm. Free ice cream

McAc Second Annual Charity Auction; Buy \$1 tickets all over campus for a chance to win prizes from local stores and Barnard Faculty and administration. Raffle will be held on Friday, March 27 at lunchtime in Lower Level McIntosh.

WEDNESDAY, MARCH 25

Calendar, McIntosh Movie Mania. Join the Armenian Club for a discussion following the film; 8pm, Lower Level McIntosh. Free popcorn.

Barnard Health Spa, A Women's Health Night; discuss fitness, nutrition, beauty, and stress management; sponsored by the Young Alumnae Committee; 6:30pm, Altschul Atrium.

THURSDAY, MARCH 26

"Rabbi Johanan Ben Zakkai: A Master of Survival," lecture by Eli Wiesel. 5:30pm, Lower Level McIntosh. Tickets are required and are available in the College Activities Office.

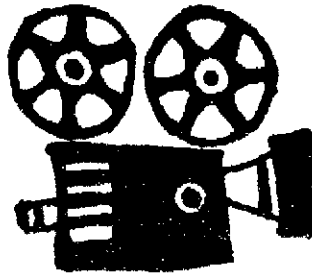
SATURDAY, MARCH 28

Women in Film: Images and Image Makers. Co-sponsored by CROW and the Scholar and the Feminist series, which builds bridges between academics and practitioners. 9:30am-5:30pm. See news brief for details.

news briefs

Women In Film: Images and Image Makers

Barnard will host a one day conference, *Women in Film: Images and Image Makers*, on Saturday, March 28. It will be devoted to examining the portrayal of women in films and



women's roles in producing, directing, and writing motion pictures. The event will open with "Representations of Women in Film," a panel discussion of how movies have depicted women over the decades. Afternoon sessions will include topics that range from "Women in Avant-Garde Film" and "Latina Representations in Film" to "Mae West in Theatre and Film" and "How to Make a Low-Budget Feature Film." The conference will conclude with "Women and the Practice of Film Making," a panel discussion of the issues involved in producing, directing, and writing motion pictures. Participants will include film critics Daphne Merkin and Jami Benard, writer/director Joan Micklin Silver, avant-garde filmmaker and performance artist Yvonne Rainer, and Hollywood producer Linda Yellen.

Jericho March

On March 27, two busloads of Columbia University students will head to Washington, D.C. to participate in the Jericho March, a grassroots movement to free political prisoners in the United States.

Dana King and Christine Lee, both BC '00, and four other Columbia College and School of General Studies students co-founded the Columbia chapter of the national Jericho group, a coalition campaign with three tenets,

news briefs

described by King: "To address the issue of political prisoners in the US, to address the issue of those who became political while in prison, and finally to address the prison system in and of itself." For the moment, the coalition's emphasis is on the first objective, on which the March 27 event will focus. The day's highlight will include a march around the White House, after which the participants will move on to the Washington Mall for an afternoon of speeches. Students interested in participating in the march or finding out more about the Jericho campaign should contact Dana King at x31838.

Professor Novak Receives Distinguished Teaching of Art History Award

The Helen Goodhart Altschul Professor of Art History at Barnard, Barbara Novak, has received the Distinguished Teaching of Art History Award from the College Art Association. The award honors an individual who has been an inspiration to a broad range of students in the pursuit of humanistic studies and who is able to integrate a profound knowledge of art history with other disciplines. In addition, the honoree must be an outstanding lecturer who guides students in acquiring necessary skills for research and writing. Novak, BC '51, joined the College faculty in 1958, one year after receiving her Ph.D from Harvard University. Her dissertation was on criticism and patronage of nineteenth century American landscape painting. Novak has published numerous art-related works.



B E A e s s e n t i a l s R

The Dean of Studies Office is receiving reports from faculty about students whose course standing is problematic. If we receive a report, we will send a note asking you to meet with your academic adviser if you are a first-year or sophomore, Dean Runsdorf if you are a junior, or Dean Schneider if you are a senior. We want you to be aware of support services and resources that can help improve your standing.

Deadline for dropping a course or selecting the Pass/D/Fail option is Thursday, March 26.

All first-year students must attend a Program Planning meeting with Dean Kreger on Wednesday, March 25, 12-1:30pm, in Sulzberger Parlor, or Friday, March 27, 1-2:30pm, in Lehman Auditorium, or Monday, March 30, 4-30-6 p.m., in Lehman Auditorium. Topics to be covered include summer courses, fall program planning, and deadlines. If you have questions, call Dean Kreger at x42024.

All sophomores must attend a Program Planning meeting with Dean Taylor held in Lehman Auditorium on Tuesday, March 24, 12-1pm, or Wednesday, March 25, 5-6pm.

All History Majors: The deadline to sign up for Fall '98 History seminars is Friday, March 20. Applications and seminar lists are on the bulletin board across from the History Office, 415 Lehman Hall. Return applications to mailbox #36 of the History Office. Seniors must fill out a yellow form.

Scholarships for sophomores and juniors interested in environmental public policy: The Morris K. Udall Foundation is offering scholarships to students who intend to pursue careers in this field 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)

Grad school tuition assistance for juniors interested in community and nonprofit fields: The Clark Fellows Program is offering substantial tuition assistance for graduate school to students who intend to pursue leadership positions in community-based and nonprofit organizations in New York City. Contact Dean Runsdorf for information (x42024)

Seniors: If you have not yet filed a cap and gown order form, please do so immediately in the Office of College Activities. Additional forms are available in the Dean of Studies Office

A six-week weight management group is being offered by Health Services beginning Thursday, March 26 and meeting regularly on Thursdays, 4:30-5:30. Learn a healthy approach to food choices and physical activity. Learn to feel good about your eating habits. To enroll, contact Barnard Health Services (x42091) to arrange a brief interview.

Well-Woman Differentiates Between Attitudes, Disorders

Q My boyfriend has pimples all over his penis. Is this normal?

A This is probably not normal. His "pimples" may be a benign skin condition, or may be symptomatic of a sexually transmitted infection. He should see a medical practitioner, who can properly assess his situation. You, too, should make an appointment with a clinician to make sure you are free of any symptoms yourself. Refrain from sex (oral, anal, and vagina) until you both have been examined, and, if necessary, treated.

Q How do you judge when you have a true eating disorder as opposed to just an unhealthy view on eating?

A This is going to be a difficult question to answer because I am not sure what you mean by "an unhealthy view of eating." Let me begin by discussing some of the characteristics of an eating disorder (ED), whether it be anorexia, bulimia, or binge eating. A person with a "true" eating disorder tends to be preoccupied with thoughts of food. She will wake up in the morning with thoughts of food in her head. She will often plan out exactly what she

will allow herself to eat whether it be the minute amounts of an anorectic or the large quantities of a bulimic or binge eater. She will judge her worthiness as a person based on her appearance and her food intake. The woman with an eating disorder describes herself and food in terms of good and bad and tends to judge herself harshly. Her feelings about food, eating, and her body image often interfere with normal daily functioning: she won't go out to dinner or to an event because she hates her appearance; she isolates herself because she is hiding her eating, her vomiting, or her starving. Eating disorders often lead ► page 25

letters to the EDITOR

To the *Bulletin*:

Last night I picked up my *Bulletin* and read the article about concert etiquette and I HOWLED! I, too, went to that Ben Folds Five concert and I came back and decided that I must be getting old because I stood there on the floor... with the 15-year-olds making out, the over-zealous fans singing in my ear and knocking me over, and coughing from the various kinds of smoke in the crowd. On my WBAR show the following Monday, I made the public service announcement that: "When I pay \$30 for a concert, I am not there to hear YOU sing!"

Props to the author of that article. There should be a whole *Bulletin* section devoted to manners (like not bumping people with your tray in Hewitt and not riding the elevator up one floor, etc). Thanks for the great article!

Erin Frederick (BC '01)

To the *Bulletin*:

Of late you have taken to not acknowledging the Women's Center's role in producing various events. Specifically, an editorial a week or two ago suggested that Alumnae Affairs sponsored Mary Gordon's Reading. Not so—that was the Center for Research on Women. This week, you did a nice job of telling about the Ruth Sime lecture and the Joyce Antler lecture. But in both cases, you fail to credit the Center for Research on Women as a sponsor. You'll find all these events on the Center News calendar.

We look to you for publicity, and you've generally given us great publicity. Please give us credit when due! Thanks.

Leslie Calman

Director, Center for Research on Women

Argentine Playwright Speaks in Milbank

JAMIL HARDY



On Thursday, March 5, the Argentine playwright Cristina Escofet spoke in 207 Milbank on the plight of the 20th century woman. Her plays and novels reflect upon the development of women's current situations. Her play *Señoritas in Concert* will be performed at the Minor-Latham Playhouse on April 2-5.

What's Going on with the Other Six Sisters?

by Marisa Brahms

Quick quiz: can you name all of the Seven Sisters? Extra-credit: which ones are still women's colleges?

The original Seven Sisters included Barnard, Wellesley, Bryn Mawr, Smith, Mount Holyoke, Vassar, and Radcliffe. Of those, five schools have remained all-female.

Barnard, Wellesley, Bryn Mawr, Smith, Mount Holyoke, Vassar, and Radcliffe. Of those, five schools have remained all-female. Vassar has gone coed and Radcliffe has developed a unique relationship with Harvard, under which the schools share an admissions office and all Radcliffe graduates receive a diploma with the Harvard insignia.

Vassar College, in Poughkeepsie, NY, was founded in 1861 by a brewer named Matthew Suds. Suds' goal was that a college education for women be equal to that offered by men's colleges. In 1969, Vassar went coed, and its student body today is around 40% male and 60% female. Thanks to its roots as a women's college, students say, the college is truly coeducational in the best sense of the word: many claim that Vassar maintains a spirit of equality rarely found at coed schools.

Wellesley College was founded in 1870 to provide women with strong liberal arts educations. Located 12 miles from Boston, the school has ties to Massachusetts Institute of Technology and Harvard University, where students can take classes. The faculty of 320 is unusually large for a college of only 2,300 undergrads,

and many Wellesley students mention the special relationships they are able to form with their professors. The student body is also quite diverse: 46% are members of ethnic minorities.

Radcliffe College, founded in 1879 as the "Harvard Annex," was incorporated in 1882 as

the Society for the Collegiate Instruction for Women. The institution's main purpose has always been to promote women's education, with the assistance of instructors from Harvard University. In 1943 Radcliffe signed an agreement with Harvard which opened all Harvard courses to Radcliffe students. This moved the two colleges closer to coeducation. In 1947 all Radcliffe and Harvard courses became coed, and in 1970 the first Harvard-Radcliffe joint graduation took place. Five years later, the two schools decided to develop a joint admissions office. Today, Radcliffe remains an independent institution, governed by a Board of Trustees, and supported primarily by its endowment and alumnae donations. While Radcliffe is legally, fiscally, and physically distinct from Harvard, a 1977 agreement between the two schools delegated responsibility for instruction and day-to-day management of undergraduate life to Harvard. Today, Radcliffe has 3,005 undergraduate students. All women admitted to Radcliffe are thereby enrolled in Harvard College. Upon graduation, all Radcliffe students receive diplomas with both the Harvard and Radcliffe insignias. Popular myth to the contrary, Harvard

and Radcliffe never completely merged, and Radcliffe still exists as an independent institution.

Bryn Mawr College, founded in 1885, remains a successful women's college with ties to Swarthmore College, Haverford College, and the University of Pennsylvania. Students there major in the sciences and mathematics in percentages three to five times the national averages for women. Students also praise the single-sex atmosphere of the school, which they feel fosters greater sense of community and facilitates closer relationships with professors. Although Bryn Mawr's undergraduate college is all-women, its two graduate schools—the School of Arts and Sciences and the School of Social Work—are coed.

Like Bryn Mawr, Smith College admits men to its graduate school. Founded in 1875 by Sophia Smith, Smith now has 2,500 undergraduates and 260 professors. The College has no core curriculum, allowing students enormous flexibility in choosing their academic programs. Smith students can also study off-campus, at any of the schools in their Five College Consortium, which includes Amherst College, Hampshire College, University of Massachusetts at Amherst, and Mount Holyoke.

Mount Holyoke was founded in 1837, making it the first Seven Sister and one of the nation's oldest institutions of higher learning for women. Currently, 1,952 students are enrolled at Mount Holyoke. The school is especially noteworthy for the diversity of its academic options: in addition to the resources of the Five Colleges, the school offers 44 majors and allows students to design their own majors in fields like Ecology and Choreography.

Marisa Brahms is a Barnard sophomore.

Women's Studies Department Expands and Reorganizes

by Stacy Cowley

Within the next few years, Barnard's rapidly-growing Women's Studies department will be adding a new full-time professor and several new concentrations, one of which could make academic history. The changes are part of a new departmental review procedure being set up by the College.

Women's Studies volunteered to be the first department reviewed, since "last year was the department's twentieth year [in existence]—it's time for a major review," according to Chair Afsaneh Najmabadi. One result of the ongoing review is that a third full-time junior professorship is being added to the Department. A national search for candidates will begin next fall, a process Najmabadi is "very excited" about. In the meantime, the department has offered a senior appointment for next year to Diana Fuss, a member of Princeton University's English department and the author of *Identification Papers and Human, All Too Human*. She comes highly recommended: according to Princeton's student-written Course Guide, Fuss "has been praised for her excellence in giving lectures, for both her clarity and her eloquence. Students have often complained that Fuss lectures so well that it's difficult to take notes because they want to copy her thoughts word-for-word."

The Barnard's Women's Studies department only acquired its first full-time professorship ten years ago, when Natalie Kampen was hired. Najmabadi came to Barnard five years later, in 1992. The department has traditionally relied heavily on lecturers, adjuncts, and related courses taught in other departments, which is not necessarily a disadvantage. "Because the character of women's studies is interdisciplinary," she says, "no one person is qualified to

teach the whole field. For us, adjuncts are a necessity....New York City is a particularly good place for this. There are a lot of writers and artists who don't want to be full-time academics but who want some academic ties." She cited as an example the department's popular "Women and Film" class, taught by local filmmaker Jennifer Montgomery, who wrote, filmed, and directed 1995's *Art for Teachers of Children*.

The department has also used the review as a catalyst for restructuring. Currently, Women's Studies majors must elect a concentration in an outside department; however, Najmabadi and Kampen are hoping to establish concentrations within the department. The requirement is "a legacy of the early development of women's studies," says Najmabadi. "People felt the area was not developed enough to have its own academic department, so students had to double up with a concentration in another area. Now, that's no longer the case." The department's proposal calls for three new concentrations: one in gender and representation, focusing on film studies and visual arts; one in some aspect of women's health and women in science; and a third in gay and lesbian Studies.

This third suggested concentration has attracted widespread attention. Gay studies is currently at the fringes of academia, languishing in a limbo similar to that of Women's Studies 25 years ago. The field first gained a measure of recognition sixteen years ago, during a 1982 conference sponsored by the Barnard Center for Research on Women entitled "Toward the Politics of Sexuality." Since then, few academic opportunities have opened up in the field. The City University of New York (CUNY) founded the country's only research center for gay studies in 1991, the Center for

Lesbian and Gay Studies (CLAGS), and in 1994 New York University (NYU) created the first tenured position for a gay scholar, within its American Studies department. The bulwarks of traditional academia, however, have been resisting the field's encroachment. Last summer, Yale University's administration tunec down a multi-million dollar grant from alum Larry Kramer to fund a permanent professorship of gay studies, protesting that the field lacked the academic credibility necessary to warrant a full-time position.

No Seven Sister school offers a major or concentration in gay studies; within the Ivy League only Cornell offers a concentration in Lesbian/Gay/Bisexual studies, which must be taken in conjunction with a major in another field. In a *Village Voice* article last summer (7/29/97), author Richard Goldstein speculates on the impact a gay studies concentration at Barnard could have on the field, especially in a city that is already home to CLAGS and NYU's program. "At Barnard College—site of the 1982 conference on sexuality that laid the groundwork for this field—the women's studies department is petitioning the administration for a gay-studies line. If they succeed, the reverb could be felt even at Yale....The result could be a super-department of gay studies, with world-class scholars teaching at campuses all around Manhattan."

The review process will continue this Spring, under the guidance of President Judith Shapiro, Provost Elizabeth Boylan, Associate Provost Flora Davidson, the Faculty Planning Committee, and the Committee on Instruction. Some departmental changes will be implemented as early as next fall.

Stacy Cowley is a Barnard sophomore and the Bulletin Features Editor.

"I had the same feeling at Barnard that I did at Howard, only more so. I felt that I was highly privileged and determined to make the most of it. I did not resolve to be, however, to share with white folks the brains. I took ed that they kn Why else w Barnard? Not who cries 'Lo can enter thos iron gates. Inner high

BARNARD

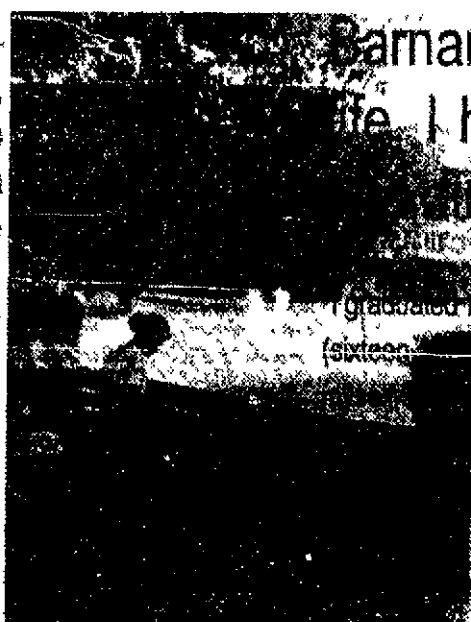


"In the autumn of 1920, I came to Barnard, where I and in some measure created—the kind of life that matched my earlier dreams. In the of those three undergraduate years friend- are founded that have endured a lifetime of and by the end of those years I knew what I in life." —Margaret Mead, *Blackberry Winter*

"Everything up until this very moment, as I sit at my desk on the second floor of Barnard library, looking out over a rectangle of dead grass, and beyond that, to the cars racing down Broadway, feels like a preparation for something. For what, I don't know. I'm still waiting for my life to begin." —Cristina Garcia, *Dreaming in Cuban*

scholastic standards, equipment, and the quality of her student-body and graduates, Barnard has a right to the first line of Alma Mater. 'Beside the waters of the Hudson, Our Alma Mater stands serene!' Dean Gilder-sleeve has that certain touch. We know there are women's colleges that are older, but no better ones."

—Zora Neale Hurston, *Dust Tracks on a Road*



"These were good years. I did well at Barnard and, for the first time in my life, I had a real sense of satisfaction and direction." —Jane Gould, *Juggling*

"I graduated from Barnard what has come to seem like oh so many years ago (sixteen years exact) on a bright day in May... Remember this moment, I told to imprint its significance on my brain. But it was difficult to focus on at hand when I was busy worrying about whether or not my would fall clownishly askew on my freshly washed-and-cut hair. is in the nature of such moments, white-hot as they are, to be sides of our lives—to evade direct emotional scrutiny. Perhaps we are afraid that to look too closely at them might prove dangerous, like staring into the sun." —Daphne Merkin, "On Not Attending My College Reunion"

Barnard: Women's College or

by Jennifer Flandro

Barnard's character, according to a brochure distributed to prospective students, is that of "an independent college of liberal arts and sciences for women, affiliated with Columbia University, founded in 1889." This characterization focuses on Barnard's commitment to both the education of women and involvement in an active university community, but does Barnard, part of a larger university environment, provide a women's college experience comparable to that of an isolated, exclusively female college?

April Love, a Smith College sophomore, says she was disappointed when she compared Barnard to her women's college experience. "Based on my impressions while visiting," she says, "Barnard seems like a female dormitory at Columbia. The women live together, but do not have a real sense of identity separate from Columbia."

According to Dorothy Denburg, Dean of the College, Barnard's purpose is "The same it has always been: a supreme dedication to the education of women." Administrators characterize Barnard as far more than an auxiliary residence hall. "Barnard takes women with utter and complete seriousness," says Center for Research on Women Director Leslie Calman. "No college can match it in specialized areas," such as the sciences.

Unlike the other four "Seven Sister" colleges which have remained single-sex, Barnard has a very tight affiliation with a coed university. Columbia and Barnard students share housing, classes, and several facilities. Housing Manager Janet Alperstein does not think the Barnard/Columbia Housing Exchange detracts from the women's college experience. "The

housing exchange is based on the feeling that you should be able to live with those you have classes with," she says. Alperstein also noted that 620 and a few other residence halls are all-female "to preserve the opportunity to have an all-women environment" because there was a high interest in a single-sex residence hall in the late 1980s.

Dean of Admissions Doris Davis said that prospective students have few worries about joining a women's college environment. "They

"Graduates of women's colleges have been at the forefront of cracking the glass ceiling in every profession."

—Doris Davis, Dean of Admissions

know that our location in New York City and our affiliation with Columbia allows them to be in a coeducational living and learning environment, if that's what they want, and they know that the advantages of studying at a women's college far outweigh any perceived disadvantages." If students do express concerns, she says, they generally "center around social opportunities and whether they will have a full and rich social life." Davis notes that often "Barnard is the only women's college that [applicants] are applying to. They tell us that Barnard offers all of the advantages of a women's college and also the added benefits of being in New York City."

Barnard's location and connections are considerations for both students and faculty. Marco Jacquemet, Assistant Professor of Anthropology, said that choosing to teach at a women's college might have been a concern "if [Barnard] were isolated," rather than part of an integrated university system.

Regardless of Barnard's strong affiliation with Columbia, Denburg feels Barnard has a

strong, separate identity. One of Barnard's most distinctive characteristics, Denburg says, is its small classroom environment. "There's no question up and down the corridors of Milbank and Barnard Hall," she says, alluding to Barnard's seminar classes, "that this is a women's college."

Calman describes the Barnard experience similarly, touting "the experience of sitting around a table with a professor in a small setting with a bunch of really smart women... a group of women with different experiences."

Barnard classes also have a tendency to highlight women. Provost and Dean and of the Faculty Elizabeth Boylan says, "You will find that there is a much greater study of gender issues. Gender is a constant cross-theme throughout Barnard curriculum."

This theme, is not mandated by the administration, says Calman, citing the College's tendency to allow flexibility to individual professors, though she believes "it's hard to teach here and not be interested in these issues. That permeates the culture of the place."

Jacquemet feels a "theoretical obligation" to cover gender issues. "You can't get away from it," he says. "It's a basic category that we have to investigate." While he feels that it is important to examine gender, he is cautious not to "pigeon-hole" it into a week or two of class discussion.

Boylan notes that most First-Year Seminar clusters of courses are specifically gender-oriented, so most students have taken a class dealing with these issues.

Anne Kopley, a Columbia sophomore who transferred from Barnard, feels that her First-Year Seminar was a good introduction to a women's college, but "the women in the class were not very enthusiastic and secure. If women are less intimidated in all-female class-

Columbia Annex?

es, then why are women not speaking?" She also found it interesting that her First-Year Seminar, which she considered a comparative literature course, was labeled a women's studies class on her transcript when transferred.

Another strong criticism of Barnard's position as a women's college is its small feminist following. Jennifer Applebaum, BC '01, says that she was surprised by Barnard's political climate. "I thought feminism would be more prevalent," she says, wondering if many of the women who attend Barnard "aren't really into the idea of a women's college." Applebaum, who is co-director of the Women's Collective, feels "the feminist ideals have a place here, but the movement is dying down. We're trying to build a feminist feeling back up on campus."

Calman says that in the history of the College, there have been times when groups have organized around the public sector, but "these things tend to come and go." There is "a lot of feminist presence at Barnard," she argues, "although it doesn't necessarily wear the label of feminist," citing organizations such as Well-Woman and CORRIE.

Applebaum, who also is involved with Well-Woman, agrees. "By all definitions, it really does work to feminism, but it doesn't label itself as such."

One factor that demonstrates Barnard's support of women in higher education is its high percentage of women faculty. "We are actively recruiting and they've been getting the jobs because they are qualified," Boylan says. Fifty-five percent of Barnard's full-time professorial positions are occupied by women. Alperstein, who is a Barnard alumna, feels that "at a women's college, you see role models in every field," and she feels these women inspire students.

"Girls in high school are certainly aware of

the unique challenges we face as career women in this society and the research clearly shows that women who attend women's colleges achieve at a very high rate," says Davis.

Statistics support Davis' assertion: applications to Barnard have increased by over 117 percent in the past seven years, an increase exhibited by few coed colleges. Davis is also confident that the benefits of attending a women's college extend beyond a student's undergraduate years. "Graduates of women's colleges have been at the forefront of cracking the glass ceiling in every profession and they have done so in astounding numbers."

Calman adds, "There are numerous studies—there still is a 'chilly climate' for women in a coed environment and considerable evidence that girls and women prosper in single-sex education." She laughs, "That's Barnard propaganda, but I believe it."

One student concurs with Calman. "Women are forced to participate in a male-dominated education system. Women's colleges are a starting point for obtaining the quality education and attention generally reserved for men."

Calman says that women's colleges are viewed more positively now that they are considered "places for girls to be placed first," rather than a way to remove women from higher education. She thinks that a time when women's colleges will not be necessary is "a long way away. We have not reached a stage in society of equality."

Nonetheless, talk of Barnard someday assimilating with Columbia is prevalent among students. "I think Columbia students have a hard time understanding why Barnard declined Columbia's offer," Kopley says, referring to a 1991 proposal that called for a renegotiation of financial agreements that would ► page 27

There's a Boy in the Building!

The prospect of living in an all-female residence hall would excite almost any male college student in the nation today. However, after interviewing one of the few male students who resides in Plimpton, in an all-male suite, the *Bulletin* learned that the hype is not all it is built up to be. Abe Greene (CC '99) spent some time with the *Bulletin* sharing his thoughts on being one of the privileged few males living in Barnard housing.

"It's pretty cool. We didn't pick into our suite in Plimpton. I think I speak for my suitemates when I say that Barnard housing is better than Columbia's. The RAs here are also the best that I have had since I've been at Columbia."

"The atmosphere is kind of mellow. I do feel like an outsider when we have a movie night, for example. Fire drills are always interesting. And, the attention is definitely not bad."

"One of the things that I have noticed...my friend lives in Wallach. She just got the sexual misconduct policy, like, last week. We got it three months ago. Also, why is it that in Plimpton...there's no receptacles for female stuff in the bathrooms? I think there are receptacles in Wallach and other Columbia dorms."

"I've found that life in all-women's dorm hasn't affected me that much. There's no difference between living in Plimpton and living in a Columbia dorm."

McAC Expands Its Presence on Campus

by Stacy Cowley

Never underestimate the power of free food. A few weeks ago, the McIntosh Activities Council (McAC) introduced the McAC Advantage Card, a program run in conjunction with Dining Services through which attendance at five McAC events earns students free food, including entrees at McIntosh and sushi at the Quad Cafe. "It's working," said McAC member Arien Muzacz, BC '98. "More people are putting in an appearance at events. They want free food."

The card is part of McAC's revitalization, a process that began last year when the Student Government Association (SGA) and College

by faculty, administrators, and local businesses, and include a mixture of silly and serious goodies. Susan Quinby, Director of Disability Services, is donating home-baked cookies and a copy of the cookbook *Quintessential Cookies*; Director of Admissions Doris Davis is donating a Barnard Admissions umbrella; Health Services contributed a feel-good basket; and gift certificates have been donated from a variety of businesses including Barnes & Noble, the Great American Backrub, Tower Records, the West End, and Scott J. Salon. McAC is even raffling off a pair of snakes. Be forewarned: the boa constrictor really does eat live mice. Tickets for the auction will be on sale around cam-

who co-chairs the Coffeehouse committee along with Robin Mindlin, BC'00, says that McAC's goal in expanding the series is to "build on the momentum we got going with the Suzanne Vega concert."

That concert, held last fall, was one of McAC's most successful events ever. "Six-hundred-fifty people in Lower Level Mac for a McAC event is pretty incredible," said Margalit. McAC has recently moved its focus to such large-scale events. This year, its internal committees were reorganized. Now, instead of several large committees in charge of vague projects like "Sprint," McAC comprises smaller committees in charge of specific events with concrete goals. "Several years ago," recalled Margalit, "most of our events were pizza study breaks. Now we've moved to having a lot of large-focused events." Margalit also has plans for areas she would like to see McAC improve on in the future, including advanced planning. Next year, she would love to see a pre-printed calendar, so that "when you come here in September, you can see what will be going on in December."

The new emphasis on more unusual events is popular among students: a recent bowling night drew about a dozen attendees, most of whom had never before come to a McAC event. Sophomore Erika Kuver, who is taking the bowling gym class, came "for the practice and free food." Liz Goodwin, BC '00, said the McAC card helped entice her into showing up: "free sushi is a good deal." The two agreed that they would "definitely" be attending other McAC events. Goodwin said she had "met people she didn't know before... It's turned out to be a lot of fun."

Stacy Cowley is a Barnard sophomore and the Bulletin Features Editor.

Today's McAC is "much larger, much more creative, and sponsors tons more activities" than the one [Margalit] joined nearly three years ago.

Activities Office (CAO) expanded McAC's focus and ceded responsibility for almost all social events on campus over to the committee. McAC has also been restructuring internally to run its subcommittees more efficiently. According to President Dana Margalit, BC '98, today's McAC is "much larger, much more creative, and sponsors tons more activities" than the one she joined nearly three years ago.

In the next few months, some of McAC's most planning-intensive events will be held, starting with an auction being held from March 23-27. Run by Margalit, the auction is an expansion of a program that began last year. It has an unusual structure in that students purchase tickets for \$1 each and are able to choose the prize category into which to enter their tickets for the raffle. Prizes were donated

pus starting March 23, including in Hewitt and Lower Level Mac, the prize drawings will be held on March 30.

McAC is also resurrecting their Coffeehouse series, now being held every other Monday from 9-11pm in the Quad Cafe. The Coffeehouses, which have almost all been musical performances, were held sporadically in the past, in a variety of locations. Now, by holding them regularly on set dates and times, McAC is hoping to build a following for them. The list of coffeehouse events scheduled for the next few months includes a karaoke night and an open mike night, as well as performances by Yucca Flats, an instrumental trio that performs frequently at Coffee Lounge on 107 Street, and Steward Markos, an acoustic/folk singer from Long Island. Muzacz,

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ARTS CALENDAR

for the week of March 11

Barnard Playwrights Debut

by Jen Berman

MUSEUMS

•Metropolitan Museum of Art

1000 Fifth Avenue

Paul Strand Circa 1916

Through May 3

*Conversion by Candlelight: The Four**Magdalens by Georges de La Tour (1593-1652)*

Through March 15

•Museum of Modern Art

11 West 53rd Street

Maria Magdalena CamposPons

Through May 31

Fabrications

Through April 28

Chuck Close

Through May 26

DANCE

•Voice from the Ribbon

Dance Theater Workshop

219 West 19th Street, 924-0077

Through March 29

GALLERIES

•Danese Gallery

41 East 57th Street

Sculpture by Anne Truitt

Through March 21

•Winston Wachter Gallery

111 East 65th Street

Sherry Kerlin

Through April 11

•Richard Gray Gallery

1018 Madison Avenue

Blue Forms by Sam Francis

Through March 31

•Taranto Gallery

39 West 14th Street

Death of the Dog Lady, Late Night Theatre's most recent production, makes you feel much as you would if you actually met a bearded

Theatre
REVIEW

woman. It opens with light-hearted fun which might elicit giggles, but ends leaving you face to face with the cruelties of human nature and the sadness they can inflict.

Written by Barnard students

Sara Biggs (BC '99) and Nicole

Wiley (BC '98), this piece is based on the true story of bearded woman Julia Pastrana. However, most of the events are works of the imagination, and more fact-based accounts may be found in Jan Bondeson's book *A Cabinet of Medical Curiosities* and in the film *La Donna Scimmia*.

A prime example of the wild imaginations of Biggs and Wiley is the hilarious opening scene. We see that as Pastrana's mother gives birth, mysterious wolf-people appear and she begins turning into a dog woman herself before pushing out her hairy child. In the second birth scene toward the end of the play, we again see some playful aspects. In the midst of this heavy scene, which is also Pastrana's death scene, we are presented with humor. Pastrana, narrating in the foreground, is distraught and deciding whether or not to live. She reports that the nurse was talking to her, so the nurse character says "blah, blah, blah" in the background.

The basic storyline is that the hair-covered Pastrana, mocked by children, is sold by her mother to Joe Cabbage, who runs a freak show. To keep her around as she ages, Cabbage marries and impregnates her. Pastrana dies in childbirth and Cabbage, wanting to get "the most for his money," embalms their corpses and charges spectators who want to view both

dog mother and dog child. We are told all of this within the first few minutes of the show, because this play is not about plot twists and intrigue, but about how a person can be crushed by the cruelty of others.

In one of the more emotionally probing scenes, we see Pastrana and Cabbage interact in their marital roles. Pastrana sits facing the wall and sadly singing to herself while Cabbage, looking through contracts for other sideshow acts, drops some and yells at her to gather them up. Then, he makes something of an attempt at kindness and intimacy by asking Pastrana if she ever loved anyone. But at the end of his monologue Pastrana is emotionally distraught, and Cabbage simply shrugs off the whole thing.

In another disturbing scene, we see mean children tormenting a young Pastrana. Within her earshot, they make up horrible stories about what her mother did to give birth to such a hairy child. Then, after capturing some small ugly creature in a box, they decided they should kill it, but none of the children want to do it. Pastrana says, "I will" and grabs a large stick and smashes the box with raging angst.

The piece was acted well, especially by Annie Levy (BC '01) who, as Pastrana, showed depth of emotion; Abby Cooper (BC '01), as Pastrana's mother, a mocking child, and a ringmaster, who displayed an ability to portray a wide range of characters; and Carol Wade (SUNY-Oswego '96), who played a ringmaster, Pastrana's brother Jorge, and a woman who's siamese twin daughters, upon hearing that they would be sold to Cabbage's freak show, die trying to separate themselves to avoid Cabbage's freak show.

Jen Berman is a Barnard sophomore and the Bulletin Arts Editor.

The Diary of Anne Frank Sinks

by Mita Mallick

The theater world anxiously awaited the debut of *The Diary of Anne Frank*. It was to be Natalie Portman's chance to make her mark on Broadway, playing one of history's most beloved young women, Anne Frank. The play's strong cast of actors included only the best: two-time Tony award-winning actor George Hearn as Mr. Frank; versatile actress, producer, and director Linda Lavin as Mrs. Van Daan; actor Jonathan Kaplan, who is the youngest recipient of the Theater World Award in its 50-year history, as Peter Van Daan; and recent Barnard graduate Kieren Van Den Blink, who is an under-study for Anne Frank, Margot Frank, and Miep Gies. The potential for *The Diary of Anne Frank* knew no bounds—it was expected to capture a broad audience simply because of its profound story line.

The tragedy of Anne Frank's short life continues to haunt the world even today. It is difficult to find a single person who does not recognize the name Anne Frank. As a teen, she and her family were forced to go into hiding with her family from the Nazis during World War II, and over the course of several years, she religiously kept a diary. Amongst the turbulence and the mass genocide occurring in Europe, we see a young woman blossoming in hiding, exploring her sexuality and trying to discover herself in a dreary attic. Ultimately, Anne and her family are discovered and sent to concentration camps, where Anne meets her death.

I was skeptical that any play could do justice to *The Diary of Anne Frank* but I went to the performance with an open mind and reasonable expectations. I was prepared for a creative

interpretation of the book, I was prepared to be moved and enlightened, and I was prepared to cry. I was not prepared to be glancing at my watch every few lines, to be staring at stage sets more than at the actors, or to leave the theater absolutely dry-eyed.

The play starts off with the Franks arriving at the attic to begin their stay in hiding. The audience does not witness their lives prior to the attic, nor are we made aware of the emotions they feel as they are forced to leave their home. We see Margot Frank (Missy Yager) and Mrs. Frank (Lori Wilner) crying intensely as they do in every other scene, but nothing else. The tension in the scene is quite evident, but the emotions are missing.

From the moment Portman pranced onto the stage, I knew the play was headed for disaster. Reading Anne's diary, one would never suspect that she could be portrayed as such an annoying individual. I am convinced that Portman has difficulty distinguishing between being loud and obnoxious and being playful and light-hearted. She seemed to be screaming her lines, and I did not feel that she gave us the opportunity to look into the heart of this courageous girl. While the character of Anne should mature over the course of the play, signs of her growth included the shift from long flowing girlish skirts to tight womanly dresses, and Portman quietly reciting her lines.

The second half of the play primarily focused on Anne's sexuality, and at times her lines seemed randomly placed. The content becomes graphic as she discusses having touched her friend's breasts, touching herself, and wanting Peter to touch her. There is also much emphasis on her rocky relationship with her mother, and the rejection Mrs. Frank feels from Anne. It is the theme of a typical rebellious teen—except Anne was not a typ- ➤ page 16

ARTS CALENDAR

for the week of March 4

Impure Photography II
Through March 28

•James Danziger
851 Madison Avenue
Karl Struss
Through March 28

•Paul Morris Gallery
465 West 23rd Street
Portraits
Through April 11

•Martinez Gallery
515 West 27th Street
Paintings by Mico; Photography by Robin X and Flint Gennar

THEATRE

•*Dinah Was*
WPA Theater
519 West 23rd Street, 206-0523

•*Jails, Hospitals, And Hip-Hop*
PS 122
150 First Avenue, 477-5288

•*Anadarko*
MCC Theater
120 West 28th Street, 727-7765

•*Amazing Grace*
Theater Four
424 West 55th Street, 239-6200

•*The Black Hole*
Flea Theatre
41 White Street, 226-0051

•*Honey Harlowe*
Red Room Theater
85 East 4th Street, 460-0982

•*Happy Days*
Toronada/122 Community Center
150 First Avenue, 473-1991

•*Cabaret*
Kit Kat Club
124 West 43rd Street, 719-1300

Barnard Alumna Curates at the Metropolitan Museum of Art

Behind an inconspicuous door on the second floor of the Metropolitan Museum of Art (the Met) is the Drawings and Prints Department. It is a vast and various collection, containing thousands of works



from 18th century German Valentin to prints of Degas' masterpieces. Here you will also find

associate curator Nadine Orenstein, a Barnard alumna, who knew upon graduating that she wanted to do museum work.

Orenstein holds an AB in Art History (she also received the Josephine Paddock fellowship) and continued onward to do her graduate work at NYU's Institute of Fine Arts where she received her Ph.D. This program focused more on curatorial studies and connoisseurship than other programs Orenstein considered. During this period she held a nine month intern-

ship at the Met and supervised the print study room. Her specialties are Netherlandish and 17th century Dutch drawings and prints. Orenstein enjoys being a curator because "you get to do a little bit of everything." A primary job is taking care of the collection, but her responsibilities also include buying artworks, organizing exhibitions and maintaining the Johnson galleries at the Met where different groups of prints from the permanent collection are displayed every ten weeks. Some recent exhibitions Orenstein has worked on are *Filippo Lippi and His Circle* and *The Print in the North*.

"Focus on what you want to do," is Orenstein's advice to undergraduates. She recommends doing all kinds of museum work like volunteering, interning, and working at jobs like ushering and retail within the museum. Orenstein herself worked in the Cloister's shop and ushered for the Concerts/Lectures Department. "Get all the degrees," Orenstein emphasizes, "while trying to gain as much experience as possible." She definitely thinks that getting the position she has was "total luck and good fortune. There aren't a lot of jobs [in this field]."

Orenstein enjoys the rewards of her hard work. When she walks through the

← ANNE FRANK from page 15 ical teen. She was trapped in an attic during the Holocaust.

At times, I felt the central theme of the Holocaust was lost. Anne had a few nightmares about being taken away, there were some radio broadcasts about Hitler, and Miep came to visit the Franks and to give them news about the outside world, yet there was not enough discussion of how it felt to be Jews being persecuted. In the diary, Miep seems to be their whole world telling them what is going on in Germany. In the play she seems to be in a hurry to get out of there, dropping off a few things here and there. When Mrs. Frank starts crying on the stairs outside the attic and talks to Miep about how she has lost hope, Miep seems as if she could not care less. And like Miep, I too was in a hurry, for I kept waiting for the curtain to come down so I could make my exit.

While Portman gave a disappointing performance, George Hearn and Linda Lavin gave strong performances. Overall the acting was dry and the play didn't keep much of my interest but the stage sets and the scenery were amazing. The set of the actual attic was remarkable and the creative lighting in several scenes made up for some of the poor acting. The actors were at least effective in the fact that with all the dull emotions and dreary acting, I too felt like I was trapped in an attic and longed for a breath of fresh air.

The Diary of Anne Frank could have done a great many things, yet it is not the Broadway hit. Perhaps it was foolish of them to think that a theater play could capture the essence of such a poignant piece of literature. I left the theater quite dissatisfied, confirming what I always have believed: don't try to create the power of history. Just let it be.

Mita Mallick is a Barnard sophomore and a Bulletin Office Manager.

women art.nyc
by Stephanie Shestakow

ship at the Met and supervised the print study room. Her specialties are Netherlandish and 17th century Dutch drawings and prints.

Orenstein enjoys being a curator because "you get to do a little bit of everything." A primary job is taking care of the collection, but her responsibilities also

Johnson galleries, she feels a "definite sense of accomplishment." As a curator, she can truly make an impact on people through the exhibitions into which she puts so much time and effort. For those hoping to do curatorial work, Orenstein offers her advice, "Keep persevering and know that it's what you love doing."

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MUSIC CALENDAR

for the week of March 11

ROCK

Thursday 3/12

Engine Down/Mile Marker/Solvej @ Lower Level
 McIntosh
 Unwound @ Tramps

Friday 3/13

Milo Z @ Lion's Den

Saturday 3/14

No Use For A Name @ Coney Island High

Sunday 3/15

Blanks 77 @ Coney Island High
 Michelle Shocked @ CBGB

Monday 3/16

X-Ecutioners @ Wetlands
 Michelle Shocked @ CBGB
 The Saw Doctors @ Irving Plaza
 Primus/ Blink-182 @ Roseland

Tuesday 3/17

Black 47 @ Wetlands
 Closer @ Brownies
 The Saw Doctors @ Irving Plaza
 Michelle Shocked @ CBGB

COMING UP

- 3/18: Rocket From the Crypt @ Irving Plaza
- 3/19: Shawn Colvin @ Irving Plaza
- 3/20: Modern English @ CBGB
- 3/24: The Damned @ Coney Island High
- 3/25: Joan Baez @ Carnegie Hall
- 4/3: The Promise Ring @ Brownies
- 4/17: Radiohead @ Radio City Music Hall

JAZZ/CLASSICAL/ SPOKEN WORD

Wednesday 3/11

Ralph Irizarry & Timbalaye @ Birdland
 Brad Mehldau Trio @ Village Vanguard
 Walter Hawkes Trio @ Kavehaz
 Benny Golson Quartet @ Iridium

Swervedriver Enchants

by Emilie Rothgery

With music as the members' top priority, London-based **Swervedriver**—Adam Franklin (guitar, vocals), Jim Hartridge (guitar), Steve George (bass), and Jez (drums)—has survived difficulties which have caused lesser bands to call it quits. Fortunately, the band has taken problems in good-natured stride, and it has

melodies and lyrics over a solid rhythmic drive. "She Weaves a Tender Trap" and "Electric 77" glide through lilting aural daydreams, while "These Times" cuts in with clean hooks and tender lyrics. Lush psychedelic reverb characterizes the intergalactic instrumental "Stellar Caprice," and "Wrong

Album REVIEW



Swervedriver plays to an enthusiastic crowd at Mondo Kim's

paid off. Swervedriver's highly-anticipated fourth album, *99th Dream*, hit stores on February 24, nearly five years after its last U.S. release. The band played a sold-out show at Irving Plaza (co-headlining with Hum) on February 27, and performed an intimate 45-minute set at Mondo Kim's the next afternoon.

99th Dream is breathtaking. In just under an hour, Swervedriver weaves together a vast range of sounds in an exploration of space, mind, and time that is epic in proportions. The title track, named after a **Bob Dylan** song, opens with guitar reminiscent of sixties surf before launching into a spiraling sonic odyssey. "Up From the Sea" contains irresistible pop

Treats" expands on massive, intricate layers of guitar reminiscent of the band's first album. "You've Sealed My Fate" floats in and out of tempo changes, building to a swirling climax, while "In My Time" artfully blends Latin and Eastern sounds as it drifts across the soundscape. "Expressway," best described as classic-road-trip-meets-space-flight is the perfect lead-in to "Behind the Scenes of the Sounds & the Times," an incredibly gorgeous culmination of nearly all the song-crafting techniques the band has explored in its career.

It is difficult to classify Swervedriver. Critics have compared the band to virtually everyone under the sun—from **The Who** to

Smart Went Crazy For You

MUSIC CALENDAR

for the week of March 11

by Anna Goldfarb

When I was little, my mom would always take me to the museum. I guess her ultimate motivation for these trips to the land of the cultured was the knowledge that I would grow to appreciate things that were different; things that were classier; things that adult's do. Listening to Washington D.C.'s **Smart Went Crazy's** new album, *Con Art* on Dischord, makes me feel like a little kid in a museum all over again. Listening to this

Album
REVIEW



Too smart for their own good? D.C.'s Smart went crazy

album, I am constantly reminded of my inexperience and youth. This is the music that adults listen to. The arrangements of cellos and jerky beats is somewhat pretentious and artsy. I envision a lot of people with turtlenecks as prominent pieces in their wardrobe being into this album. They probably go to shows to bob their heads and buy alcohol.

Smart Went Crazy features mixed male and female vocals. On the song "Con Art," the female vocalist, Hilary Soldati, is a dead ringer for Liz Phair circa *Guyville*. In it, she monotonously regurgitates the lines "they don't call me queen bee for no reason/ I don't say 'get your hands off me' to just anyone." I would rather listen to the true Mayflower herself. Some songs don't really have words—it just sounds like they recorded a radio switching stations. The band's songs address the rut of life, homelessness, and female empowerment, while others seem to be about, well, nothing. Some of the songs have a blatantly political message and others seem like they were scribbled down in a drunken blur on a bar napkin.

Not to say that I did not like the album—I do. The music is unique and a refreshing change of pace. No two songs sound alike, that is for sure. As my first introduction to Smart Went Crazy, the

album leaves me confused as to what the point is. Some songs are reflective and potent. Others are more nebulous. Maybe this is because, as they titled their song, "D.C. will do that to you." It could drive a smart woman crazy.

Anna Goldfarb is a Barnard sophomore and Bulletin staff writer.

Thursday 3/12

Ellie Sarty Quartet @ Metronome
Brad Mehldau Trio @ Village Vanguard
Hilton Ruiz Quartet @ Birdland
Benny Golson Quartet @ Iridium
Mingus Big Band @ Fez

Friday 3/13

Michael Brecker @ Inter-Media Art Center
Ralf Peterson Quartet @ Metronome
Brad Mehldau Trio @ Village Vanguard
Hilton Ruiz Quartet @ Birdland
Benny Golson Quartet @ Iridium

Saturday 3/14

Gypsy Festival @ Symphony Space
Ralf Peterson Quartet @ Metronome
Brad Mehldau Trio @ Village Vanguard
Hilton Ruiz Quartet @ Birdland
Benny Golson Quartet @ Iridium

Sunday 3/15

Gypsy Festival @ Symphony Space
Brad Mehldau Trio @ Village Vanguard
Benny Golson Quartet @ Iridium

Monday 3/16

Village Vanguard Jazz Orchestra @
Village Vanguard
Tommy Flanagan Trio @ Village Vanguard
Frank Foster Quintet @ Iridium

ene*popscene*popscene*popscene
by Suzi Green

Last weekend, my sister dropped a musical bomb on me. One of my favorite bands, *Blur*, announced that it would be concentrating on the "music," halting any plans of touring in the foreseeable future. As a devoted fan, I could not help but feel a little cheated. For years I have supported the band by purchasing every album, reading magazines, and attending concerts whenever possible. But now, *Blur* is claiming the right to cut off one of my avenues of identification.

Almost immediately, I felt ashamed at my indignation. What claims could I lay on this band? Do they create music for my sole enjoyment? Still, I have remained everlastingly loyal to them, following their development over the years. In a way, I feel entitled to my agitation. I, the individual consumer, am part of *Blur*'s art, am I not? I find myself in an emotional quandary. Where does the fan fit into the larger scheme of things? How much do artists and musicians owe their public? Is the aim of art for its own sake or for consumption?

Generally, the art form itself initially attracts an individual. A band can sure look swell on the cover of an album, but if the music induces severe headaches in its mediocrity, a mass market will surely be lacking (unless, of course, that artist happens to be **Celine Dion**). In that sense, a band has every right to claim the primacy of the recording studio. The studio is the forum for the creative process of the artist. In the transition of vision to real-

ity, a voice can be deepened, a beat sped up, all to the dictates of the artist's ideal. The fan completes this journey. The artist becomes performer. On the consumer's stereo, the art of the studio becomes alive and meaningful.

At the same time, how personal is this interaction? After mixing and arranging various cuts, the album sometimes arrives far removed from the original inspiration. In this sense, the concert provides a more intimate setting for the music. The band must stand in front of a crowd and physically present its music. Instantaneously, the masses can either love it or loathe it. There are no second takes. Finally, in this interaction, the artist and fan are mentioned in the same breath. Inhabiting the same space and time, the artist and fan connect in a way impossible to the confines of solitary album-listening.

I suppose that the real question is, who is the music created for—the artist or the consumer? As much as my ego-centric mind would like to insist otherwise, fans are indebted to artists for the music that they create. Whatever sense of ownership I may



feel when I listen to my favorite *Blur* album, I must realize that it is because of *Blur*'s genius that I can listen along happily. Yet, bands must recognize that they are, in turn, indebted to their public. These album-buying masses allow the artist the opportunity to continue to create.

◀ *SWERVEDRIVER* from page 18 "shoegazers" like **My Bloody Valentine** and **Radiohead**, while Franklin counts artists such as the **Stooges**, **Marvin Gaye**, and **Elvis Costello** among his musical influences. The first album, *Raise*, spent time on both metal and college charts. However, *Swervedriver*'s third release, *Ejector Seat Reservation*, proved that the band refuses to rely on formula, surprising many fans and critics with its shift from furious guitars and buried vocals to striking pop hooks and a virtual flood of lyrics. Franklin reflected on this shift in an exclusive interview. "I got more comfortable with singing, really. I didn't mind having the vocals up. Some of it was just bubbling under for quite a while." *99th Dream* blends earlier sounds with new experimentation that is sure to please loyal fans and enchant new listeners. The members of *Swervedriver* continue to prove that their music is entirely their own—an incredibly unique sonic heaven.

By their own admission, the members of *Swervedriver* are obsessed with motion and travel, and it is apparent in their music. *Raise*, released in 1991, brought to mind Road Warrior-style road trips and crashes, and though Franklin doesn't own a car, he notes that "I can drive a car...I'd have to be able to really, after I wrote all those songs." 1993's *Mezcal Head* contained songs influenced by Kraftwerk. "I love all those songs about travel that they do...movement, autobahn, Trans-Europe express." The band took to flight with the release of *Ejector Seat* in 1995, and *99th Dream*'s "space travel rock and roll" is the perfect thematic follow up. Indeed, Franklin admitted that if given a choice, he would probably choose a trip to the moon over making music. "But the thing is, there's really no atmosphere on the moon, is there. And you'd need some music up there, really—but I suppose you could always clink together the sides of the lunar module or something," he said, as he ▶ page 25

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

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Trials and Tribulations of A Computer Illiterate

by Melissa Marrus

I have always hated computers. Since the day I was born, I've been one of those people who does not understand them, does not appreciate them, and chooses to ignore them most of the time. I am a self-proclaimed dinosaur who would prefer to write out a paper on index cards than try and figure out the formatting options in Word Perfect. Even so, I'm the computer expert in my family, if that gives you any indication of where I'm coming from.

Unfortunately, there are times in everyone's life when they must deal with the unbearable. And so, since my freshman year, I have been forced to sit in the computer lab every so often, typing up a paper or six. I've become considerably adept at the different programs, and I can cut, copy and paste like a maniac. I even seemed to get the knack of the printers, pressing the millions of buttons furiously until my paper comes out. Things were happy in the Brooks Computer Lab. That is, until this semester, when my precariously computer-friendly world came crashing down with as much force as the Berlin Wall.

It seems that the previous printer system used at Barnard was not sophisticated enough—perhaps too many reams of paper were stolen by those privileged enough to have personal computers. I came in to the lab one dreary day, to see that the old printers (trusty, though doubtlessly without toner) had been replaced by shiny new printers, soon to be the bane of my existence. You see, these new printers are surrounded by wires preventing anyone from opening the paper drawers, thus preventing the PC people from stealing precious paper. However, these wires also prevent the input of paper from anyone but the esteemed Resident Computing Assistants.

I learned all of this the day I had contest entry due—a contest with a strict entry deadline of 4 o'clock. A good half-hour before the deadline, I went to print up my hundred pages in the lab on nice ten-dollar paper. Realizing that the printer's drawers were not going to open, I gave up and allowed it to print on generic computer paper, provided so generously by our institution. Or not so generously, as I learned when the printer conveniently ran out of paper. Whom was I to call on Saturday afternoon for

paper, with fifteen minutes left? I gave up on this mission, ran downstairs to Sulzberger and hurriedly pushed the "print" button. Nothing happened. The screen flashed that I had used up my \$20 printing limit.

Printing limit? I didn't print anything. Then I realized that the previous attempted had counted as a successful print. Quickly, I tried to save it on a disk to print on a friend's computer (who doesn't give me a limit), but the disk had gone through too many lab computers and contracted a virus. Not that I knew what that was, but I knew it transformed my story into pages of hieroglyphics. Needless to say, I was screwed. And embittered.

So, what is the moral of this horror story? Never use computers? Give up on technology? That certainly has been my solution. However, we should not be forced to come to this conclusion. Rather, we should just fix this print-



er situation by allowing students to form feed their own paper, without letting them get their grubby hands in the paper drawer. Of course, for \$30,000 a year, you would think they could shower us in gold covered paper for years to come. But I'm content with plain white paper that I can put in myself when I need it.

I've been frequently told by computer lab old-timers and those who have been in similar circumstances to use the Lehman Lab, where there are Computing Assistants ready and willing to come to my aid. That, however, is not feasible at two in the morning. We either need to have more access to printer controls, such as form feeding, or have a 24 hour help line to call with questions and complaints. There should be no reason why I should have to be put in a precarious situation simply because I cannot afford a computer.

I understand why this printing limit has been imposed, but I believe that there is no reason why it can't be flexible. If I overuse my spending limit one week, why can't it subtract it from next week's limit? And why shouldn't it be possible to put money in our "account"? These concessions should all be made bearing in mind the fact that if we are not able to print up our papers on the printers, our GPA's will tumble, taking the reputation of the school down with us. It all comes down to that.

So while I am writing my papers on index cards, I wish all you computer troopers luck.

Melissa Marrus is a Barnard sophomore and a Bulletin staff writer.

Alcohol and Domestic Violence Don't Mix

by Mita Mallick

"The sisters of Alpha Chi Omega invite you to their annual lip sync to support the victims of domestic violence. Thursday, March 5 at the West End. 10pm-2am, 2 ID's to drink." My brain had a hard time translating this one. Columbia students plus alcohol and lip-syncing equal support for victims of domestic violence?

At least this Thursday night (unlike every other), one might have a legitimate reason for getting plastered at the West End. I am sure that victims of domestic violence would be overwhelmed by the outcry of the Greek community to bring an end to the term "battered wife."

There is a clear connection between domestic violence and alcohol and drug abuse. Violence is just one of the many forms of abuse a partner may use in a relationship, and alcohol exacerbates the situation by impairing one's judgment. Numerous studies have been conducted to evaluate whether substance abuse is a precipitant of wife abuse victimizations. Recent data in the National Family Violence Survey comprised 2033 female respondents who were currently married or in a heterosexual relationship. The survey revealed that the most important variables in distinguishing between abused and non-abused women are the male partner's drug abuse, male partner's intoxication, and female partner's intoxication. Strategies of intervention and prevention are always being discussed in order to reduce the societal impact of violence involving alcohol and other drugs, particularly in cases of domestic violence.

I clearly see an ethical dilemma in the event sponsored by Alpha Chi Omega. Isn't it ironic to encourage significant consumption of alcohol (it is the West End, after all) to support victims of domestic violence, when there is such a strong correlation between the use of alcohol and violence in the home?

Many members of the Greek community flocked to the bar last

Thursday "in the name of a good cause." Of course, supporting an end to domestic violence is a worthy cause; but how would victims of domestic violence feel knowing that alcohol was the major factor in attracting supporters? Thousands of women are in shelters in New York City right now, with physical and mental wounds due to a partner's intoxication.

I am sure that Alpha Chi Omega had the best intentions at heart. What better way to raise money and have fun than by holding an event at the West End? The place is packed every Thursday night anyway, so why not allow victims to profit from that? However, many organizations which support domestic violence victims will not accept money from *Playboy*, *Penthouse*, and similar publications. "Quality, not quantity" seems to be a phrase that everyone has forgotten—there is a moral principle behind how the money is being raised.

With the recent controversy of Barnard College not recognizing sororities on campus, this event had potential to win over more supporters for the sororities. After all, domestic violence is an important women's issue. But I must say that this is definitely a point for the administration's side. I ask the sorority sisters one question: why? Why didn't you have a dinner with speakers addressing the issue of domestic violence? Couldn't you at least have had a non-alcoholic lip-syncing event in Earl Hall?

There are so many important issues concerning women on which Barnard College and the sororities can work together to educate this university. This, however, proved that sororities just can't seem to get away from the alcohol. Students at this university continue to start their weekends early with a beer, or two, or three. More power to them. Study hard and party hard—it needs no justification. The victims of domestic violence are already exploited enough, though.

Mita Mallick is a Barnard sophomore and the Bulletin Office Manager.

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◀ *SWERVEDRIVER* from page 20 began to hum B-movie space music. One wonders where the band will travel on their next album.

The band's label, Zero Hour, called Swervedriver's Irving Plaza appearance "the biggest show ever for this label," remarking on the fans that crowded the stage in anticipation. Aside from a handful of small venues, Swervedriver hasn't toured the U.S. in several years. The band's set was worth the wait. Swervedriver performed much of *99th Dream*, as well as renditions of older favorites.

At Mondo Kim's, inches from fans, the band played requests, including stunning versions of "Sandblasted" and "The Birds"—omissions from the previous night's set. Swervedriver's richly produced studio albums translate surprisingly well to stage; none of the complexity is compromised. At both performances, the swirling guitars were crystalline ("stripped down" to only 13 effects pedals!), the rhythm section was impeccably tight, and vocals rose dreamily over the storm ("You'll have to ask our sound guy how he does that," Franklin later joked).

With the release of *99th Dream*, the band that critics have called "shamefully unappreciated" will finally get some recognition. Zero Hour Records is making the newest addition to their line-up a top priority. Despite an exhausting promotion schedule, the members of Swervedriver have made time to talk with college press as well as fans, and can often be found among the crowd after performances. Swervedriver's time has come, and success couldn't happen to a better band.

Emilie Rothgery is a Barnard junior.

◀ *WELL-WOMAN* from page 5 to serious medical complications that may include stomach, heart, and reproductive problems. A person with an ED may be depressed, anxious, and self-loathing. These conditions must be taken seriously and need medical and psychological intervention.


Now, to discuss "unhealthy view on eating". Most animals eat simply to satisfy their hunger. They eat when hungry, stop when full and forget about food until they are hungry again. Humans have become a little different, at least in this culture. We are bombarded with advertisements about food, have more choices than we could possibly make and at the same time

are told that we should be thin, toned and beautiful. With these mixed messages, it is no wonder that we are a nation that idealizes thinness, yet more people are an unhealthy weight than ever. People with unhealthy views usually feel that some foods are "good", and others are "bad". They usually try to eliminate certain food types from their diets, like fat and carbohydrates. Unhealthy eating often means eating almost nothing all day long and then at eleven at night binging because one is so hungry. In other words, unhealthy eating is eating that is motivated by wanting to lose weight by eliminating food groups, by quick-fix diets, or by restricting foods for a short period of time.

Unhealthy eating happens when we don't listen to our bodies.

I would be remiss in not mentioning "normal" eating habits. Normal does not mean perfect. Normal is usually having three meals a day or several small meals. It is eating ice-cream for a treat and once in a while eating a whole bag of chips or a whole box of cookies. It is sometimes craving vegetables. In other words, normal eating is eating a wide variety of foods, indulging occasionally, and not judging or valuing ourselves because of what we do or do not put in our mouths.

For more information on healthy eating stop by the Well-Woman Office at 135 Hewitt.



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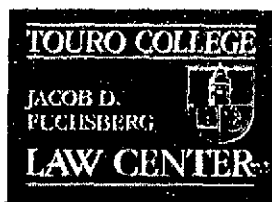
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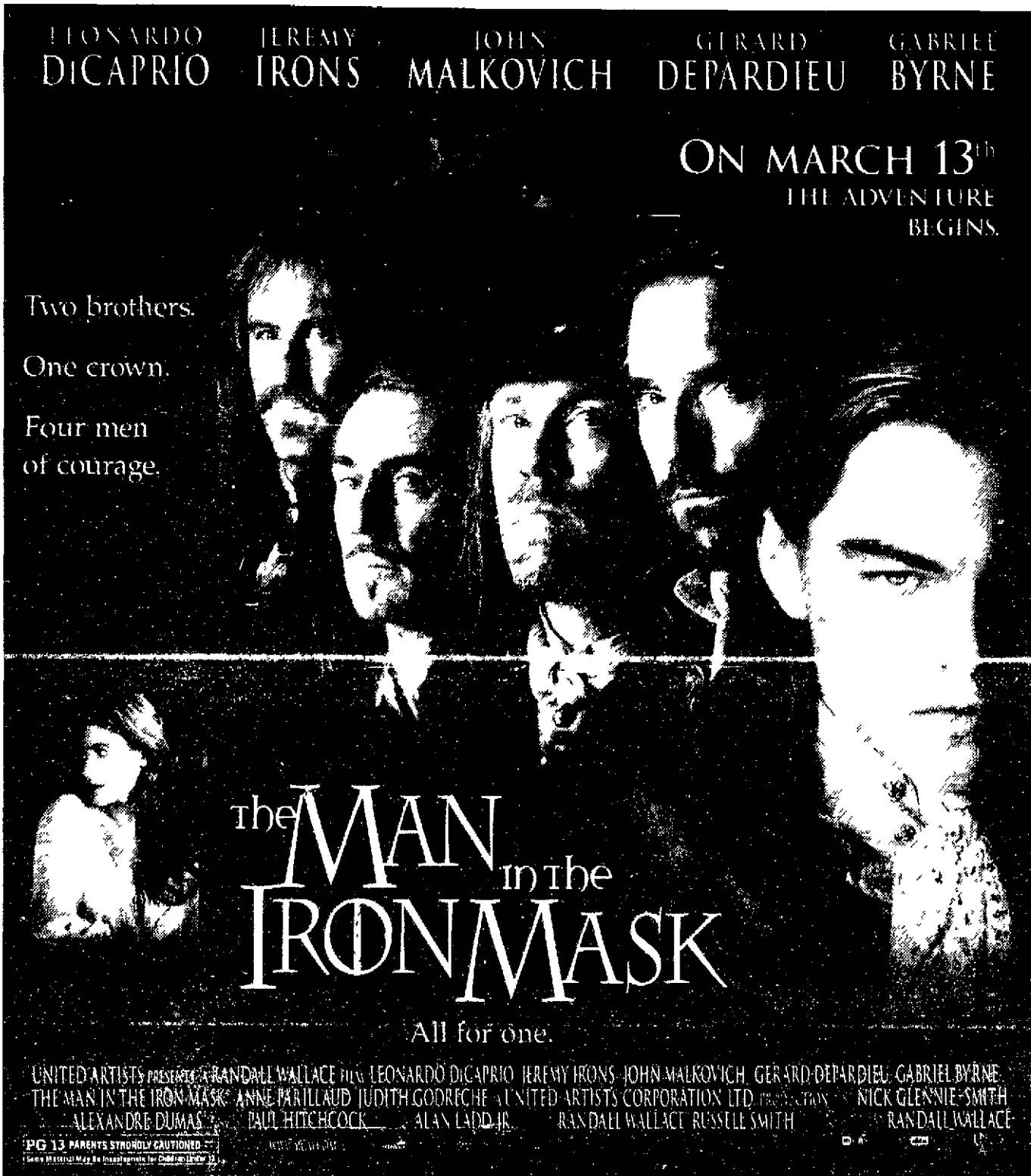
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◀ COLLEGE from page 11 have given Columbia substantially more control over Barnard. The administration, though, sees Barnard's status as a women's college as more advantageous to students than the benefits of assimilation.

"Columbia's decision to admit women was

an important opportunity for Barnard to recommit to its mission as a women's college," Denburg believes. "Prior to that, it was just taken for granted.. If I live long enough to see no gender differences anywhere in society and no difference in how women are treated in the classroom, if Congress is 50 percent plus women...

if the governing boards of corporations reflect the demographics of the country, then maybe, just maybe, there won't be a need for a women's colleges"

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



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