

Barnard

# Bulletin

8 April 1998 • Issue 8

## The Beat Generation and Morningside Heights



"Broadway  
**Tonite**"  
Wows Crowd

Madonna  
Shines  
with *Ray of Light*

# Jovanovic Case Not So Clear-cut

A recent string of tragedies has brought Columbia back into the uncomfortable glow of the spotlight. Just over a year ago, on November 22, 1996, a Barnard student and a Columbia graduate student met for a date. The story is almost monotonously familiar to campus residents. The two students had communicated via e-mail for months prior to meeting. The morning after the date, the Barnard student felt she had been attacked and tortured by Mr. Jovanovic.

After an initial attempt to hush the issue, the administration confronted the issue alongside accounts of the press. Seeking headlines, reporters harassed students. Citing official policy, the administration instructed students to avoid the press, hoping to preserve Barnard's name. Regardless, reports surfaced in the major newspapers. The press presented a dramatic story of Jovanovic as an evil sadist and the Barnard student as a helpless victim. Rumors of "bondage," "rape," and "torture" circulated. Before the case came to court, Jovanovic had been tried and condemned in the arena of public opinion.

Approximately one year later, the case has come to court. New evidence has surfaced, including an extensive e-mail record of both students' accounts. Most of the e-mail messages are thoroughly ambiguous. The Barnard student wrote of seeking "the pleasure of hell's pain." Similar statements abound in the hundreds of e-mails collected by the lawyers.

With the e-mail evidence, the tables have apparently been turned. It is now the Barnard student's turn to be persecuted and condemned.

The prosecution has begun investigating the student's sexual history and this evidence may be deemed admissible in the court proceedings. The Barnard student is no longer portrayed as a victim, but a willing participant in sexual exploration who later had second thoughts. However, one must keep in mind that the e-mail records have been stripped of their intonation and nuances of speech in their representation in the press.

Suddenly, the facts have been jumbled and the characters crossed. It is unclear who the victim is. Who is the wrong-doer? What actually happened that night—consensual experimentation or sexual assault?

This case shows the faulty representation of rape in the press. Initially, the woman is portrayed as the helpless victim. Yet, the moment any evidence is brought against her—she was wearing a short red dress, she was walking alone at night, she has deviated from the sexual "norm" in the past—she is no longer the victim, but the initiator. This is not explicitly stated in most articles, allowing it to penetrate our subconscious all the more strongly.

There is no fault in seeking the facts of the case or in trying to come to a clear understanding of exactly what happened. The trouble lies when we try to condemn others without possessing complete information. Those who merely have access to that which is presented in the media, have no right to judge. The truth remains to be determined.

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## Wright's Definition of Harassment Too Narrow

Last week, Federal District Judge Susan Webber Wright dismissed Paula Jones' claims of sexual harassment, contending, among other things, that "the conduct as alleged by the plaintiff describes a mere sexual encounter, albeit an odious one, that was relatively brief in duration, did not involve any coercion or threats of reprisal, and was abandoned as soon as plaintiff made clear that the advance was not welcome."

Although Wright's decision is technically correct, it is also potentially devastating to future sexual harassment lawsuits. Wright provides a very narrow definition of harassment—a definition too narrow

to encompass a "mere sexual encounter," regardless of its severity.

The law also attempts to determine what a harassment victim's coping strategy should be—Jones' distress was seen as minimal simply because she did not miss a day of work.

Operating under the assumption that Jones' allegations were true, Wright found them unimportant and not of a magnitude severe enough to merit a harassment charge.

What, then, is harassment? If a woman were exposed to a different man's penis everyday, would it not be harassment because each encounter would be a "brief," isolated incident?

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### Barnard Bulletin

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*cover photo by jamie hardy*

Student Research/Projects will present their findings. Their research was conducted in Barnard Biology, Chemistry, Environmental Science, and Psychology labs under the guidance of Barnard faculty members. The research was sponsored by the Hughes Science Pipeline Project of the Howard Hughes Medical Institute. 4-7:30pm, Sulzberger Parlor, Barnard Hall.

*Generations: A Century of Women Speak About their Lives.*

Authors Myriam Miedzian and Alla Matrosovich will read from and discuss their collection of oral histories by American women. 5pm, Aitshul Atrium.

*Eat, Drink, Man, Woman.*

Part of the McIntosh Movie Mania, A movie about the importance of strong familial bonds. 8pm, Lower Level McIntosh.

**MONDAY, APRIL 13**

A public forum addressing the health effects of America's most widely used illicit drug.

Sponsored by the Alcohol & Substance Abuse Prevention Program. 7pm, CU Davis Auditorium.

**ZOAR: Asian American Awareness and Empowerment**

A one-woman performance art show by Chia-Ti Chiu. 8pm, Lower Level McIntosh.

briefs news briefs news briefs news

**Columbia Reaches Out to its Neighboring Communities**

Last week, Columbia Community Outreach kicked off Community Week starting with Broadway Tonite and culminating with Community Service Day. The events were intended to augment knowledge of the community and help improve its environment. Panel discussions, led by community leaders, included, "College on the Hill: Columbia and Harlem Since the Strike of 1968" and "Homelessness in New York City: Doing More than Sparring a Dime." Presentations by national service organizations, such as Americorps, Teach for America, America Reads, and Habitat for Humanity, offered information about opportunities for long-term community service. The Barnard Office of Career Development, in conjunction with Columbia Career Services, held a Not-for-Profit Career panel discussion on Thursday, followed by a Not-For-Profit career fair in the Low Rotunda on Friday. Friday's activities also included a blood drive in Wien Lounge. The week ended with Community Service Day, when community members volunteered their time to improve the physical and social environment of communities neighboring Columbia.

**Barnard Introduces New Major**

The Barnard French Department announced a new major in French and Francophone Studies. The major consists of 11 courses, including two advanced language courses and two survey classes that serve as

an introduction to French and Francophone studies. Students majoring in French and Francophone studies are required to take a senior thesis seminar and can choose to write their essay either in French or English. Students interested in the new major should contact Professor Peter Connor or Professor Serge Gavronsky or stop by the French department, 314 Millbank.

**Oliver Sacks Reads in McIntosh**

A large crowd in Lower Level McIntosh heard Dr. Oliver Sacks speak on Tuesday, March 31. Sacks is a professor of Neurology at the Albert Einstein College of Medicine and author of numerous books, including *An Anthropologist on Mars* and *Awakenings*. Sacks, who was introduced as a man who "makes complex brain issues accessible to ordinary people," is most famous for humanizing his patients through his writing, working to make his readers realize that normal human beings exist behind the face of disease.

Sacks read from his latest book, *Island of the Colorblind*, which deals with a community in the Pacific Islands in which a high percentage of the population is completely colorblind. As in all of his books, Sacks deals with the social and cultural implications of illness, reevaluating what is considered "normal" and thus presenting to the West new ways of dealing with illness.

The event was co-sponsored by Labyrinth Bookstore, Columbia College Class of 2000, Barnard College Class of 2000, and Special Events and Lectures.



**All students enrolling in Fall '98:** Please be sure to check the Registrar's bulletin board and the Columbia web page for the latest information on fall classes including corrections and additions to the Early Directory of Classes.

**Pre-law students:** There will be an important meeting for all students planning to apply to law school next year (for entry in Sept. 1999) Thurs., April 16, 5-7pm, in the North Tower, Sulzberger Hall. At this meeting, Dean Kuan Tsu will explain the process of applying to law school and answer questions. If you cannot attend, see Ms. Abdo in the Dean of Studies Office sometime after the meeting to pick up the materials distributed.

**Students going abroad this summer or fall** (not Western Europe) who will need immunization shots should go to Health Services now as the vaccination process takes several weeks.

**Students going on approved study leaves abroad in Fall '98** are invited to an important pre-departure meeting Thurs., April 23, 5-6pm, in the Ella Weed Room. If you are unable to attend this meeting, schedule to meet with Dean Szell before the end of the semester.

**Remaining program planning meetings for majors and prospective majors:** **Architecture**, Mon., April 13, 12pm, 306A Barnard; **Chemistry**, Fri., April 10, 12pm, Altschul Atrium; **Classics & Ancient Studies**, Wed., April 15, 12:15 pm, 214 Milbank; **Computer Science**, Wed., April 8, 6pm, 404 Barnard; **Dance**, Fri., April 17, 1pm, Barnard Annex Gallery; **Economics**, Thurs., April 9, 12pm, 202 Altschul; **Education**, Wed., April 8, 12pm, 237 Milbank; **Environmental Science**, Thurs., April 9, 5pm, 530 Altschul; **Italian**,

Thurs., April 9, 3:30pm, 320 Milbank; **Mathematics**, Thurs., April 9, 4:30pm, 604 Mathematics; **Medieval & Renaissance**, Thurs., April 9, 4pm, 202 Barnard; **Pan African Studies**—Make appointment to see Professor Edmonds, 318 Milbank, by April 20; **Philosophy**, Wed., April 8, 12pm, 326 Milbank; **Spanish & Latin American Cultures**, Wed., April 8, 5pm, Spanish Room (207 Milbank); **Statistics**, Wed., April 15, 11am, 601 Mathematics; **Women's Studies**, Wed., April 8, 5:30pm, South Tower. Contact those departments you are interested in which have not been listed to make an individual appointment.

**Enrolling in Spanish classes this fall?** Please take note of the following changes in course numbers and titles: SPA BC3121, Literature of Latin America from the Colonial Period through Modernism becomes V3351, Literature and Culture of Latin America Colonialism through Modernism; SPA BC3123, Spanish Literature in the Middle Ages and Early Renaissance becomes V3353, Literature and Culture of Spain: Medieval through Golden Age, and SPA BC3125, The Struggle of Two Spains becomes V3352, Literature and Culture of Spain: Enlightenment.

**Interested in a career in Psychology?** Come to a career panel of psychotherapists, Thurs., April 9, 7pm, in Sulzberger North Tower, or a panel on careers in Psychology,

Tues., April 21, 7pm, in Sulzberger North Tower.

**Campus week of dialogue on race:** As part of President Clinton's National Initiative on Race, CORRIE has organized the following

events: Film showings and follow-up discussions: *About Face* (about Asian and Asian Americans at Barnard), Tues., April 14, 6pm, 805 Altschul Hall; and *Indivisible* (about African-Americans at

Barnard) today, Wed., April 8, 12:15pm and April 15, 6pm, in Sulzberger South Tower; and a Town Meeting to discuss the complex issues of race and ethnicity in our society, Wed., April 15, 8pm, Lower Level McIntosh.

**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.

**Seniors intending to take Barnard classes this fall:** If you have not received the Limited Enrollment List and the Early Directory of Classes, please see Dean Schneider, 105 Milbank.

**The Writing Fellows Program** is looking for students who read, write, and communicate well. If you will be a sophomore or a junior this coming September, you may apply to become a Fellow. Applications are available in the English Department Office, 417 Barnard Hall, and the Writing Center, 121 Reid Hall. The application deadline is Friday, April 10.

# BEAR essentials

On Thursday, April 2 at 5pm, over 75 people gathered in Altschul Atrium to hear Barnard Professor Lynn Chancer talk about issues she confronts in her new book *Reconcilable Differences—Confronting Beauty, Pornography, and the Future of Feminism*. This is Chancer's second published book. She began the lecture by posing questions: "Why twenty years after new wave feminism began does the issue of beauty still effect us? Is there any relationship between the relevance of beauty and the pattern of splitting within feminism?"

She gave a list of statistics elucidating women's obsessions with their appearances. Chancer also explained

how standards of beauty are not only gendered but racial—having

**CAMPUS**  
 tures is what women of other races seem to strive for. She sees beauty as the most



discusses four other topics which have caused splitting among feminists—pornography, sadomasochism, prostitution/sex work, and violence against women. She challenges us to force ourselves to think beyond

JAMIE HARDY

either/ors and unite along our commonalities. In her book, Chancer concludes, "We should not believe that only two options are possible—that feminists must either protest systematic subordination left over from the past or comfort ourselves only with sexual or psychic pleasures to be found now. Richer and more nuanced options exist, dependent on a multifaceted awareness which the next wave of feminism is even more likely than the last

to keep vibrant in our hearts, our bodies, and our minds"

JAMIE HARDY



Columbia Community Outreach participants receive raffle prizes

JAMIE HARDY



Oliver Sachs, author of *Awakenings*, reads in McIntosh

## Local History:

by Miriam Elder

# THE BEGINNING OF THE BEAT

"What a great city New York is! We are living at just the right time—Johnson and his London, Balzac and his Paris, Socrates and his Athens—same thing again."

Jack Kerouac, one of the founders of the Beat movement, wrote this to a friend in 1947, attempting to describe the profound effect living in New York had on his writing and the writings of his friends. Fifty years ago, Morningside Heights and Columbia University were ground zero for the genesis of the Beat Generation.

In 1939, Kerouac moved to New York City from Massachusetts and attended Horace Mann high school. He enrolled in Columbia in 1941, with the help of a football scholarship. In the spring semester of his first year, he was forced to drop out after he lost his football scholarship due to injury and what he perceived as snubbing from coach Lou Little. He still hung out around campus, though (when he was not serving in the Merchant Marines) and spent many a night sleeping on the floor of Allen Ginsberg's dorm. In Morningside Heights, Kerouac says he found people who "kept talking about the same things I liked, long lines of personal experience and vision, night-long confessions full of hope that had become illicit and repressed by war, stirring, rumblings of a new soul."

Allen Ginsberg, another founder of the Beat movement, enrolled in Columbia in 1944, after receiving a scholarship from the Young Men's Hebrew Association of Patterson, New Jersey. Kerouac and Ginsberg were introduced in 1944 by mutual friend Lucien Carr, who later introduced them to William Burroughs. The three began to congregate at 421 West 118th Street at the apartment of Edie Parker, Kerouac's girlfriend.

Many say that the Beat movement technically began with Lucien Carr's murder of David Kammerer, the incident that inspired the first of the friends' writings. On August 14, 1944, in Riverside Park at 115th Street, after a night of drinking at the West End, a drunken Carr, then a Columbia sophomore, stabbed Kammerer in the heart and rolled the body into the Hudson river. Carr, who had a girlfriend at Barnard, claimed that Kammerer was in love with him and was following him around the country (they both made the journey from St. Louis to New York). After the murder, Carr plead guilty to manslaughter and served two years.

For a variety of reasons, including an attempt to write about the situation, his close connection with Carr, and his frequent housing of the exiled Kerouac in his dorm, Ginsberg was soon suspended from Columbia for one year. The fact that he wrote obscenities and discriminatory phrases in the dust on his windows probably didn't help.

In 1948, Ginsberg moved to El Barrio, at 321 E. 121 Street, where he claimed to have had a prophetic vision. Studying pre-law and involved with a woman, Ginsberg was walking through the Columbia bookstore one day when he heard a voice telling him to stop living a lie. He soon switched to studying literature, and graduated later that year.

The Beats would often travel into Harlem to hear the music that so inspired them. Enthralled with the musicians like Charlie Parker, Kerouac and his friends often met at the jazz clubs to hear the musicians who had "It": the soul, bebop, and freedom of thought that the Beats in turn tried to portray through their writing. As the musicians of Harlem turned feeling in to music, the Beats turned

that music into poetry and prose. They often gathered at Minton's Playhouse, at 208 West 118 Street, to hear the modern jazz of the time. It is there that Kerouac saw one of his idols, Thelonious Monk, perform.

The Hudson River Pier at 125 Street is another significant place in the history of the Beat Generation. Taking in the view of the Jersey Shore, Kerouac often sat there and think or write. A vision he had at the Pier is described in the last paragraph of *On The Road*.

After publishing "Howl" in 1956, Ginsberg sent a mimeographed copy to his mentor and English professor Mark Van Doren. That copy of the most famous poem to come out of the Beat generation now sits in Columbia's Rare Book and Manuscript Library. In 1959, Ginsberg returned to Columbia University, specifically to MacMillan Theatre, and read "Kaddish" (his second most famous poem, dedicated to his mother) to a sold out crowd. Their legacy is furthered by Ann Charters, a professor at Columbia University and author of numerous books and articles on the Beat Generation. Her work includes *The Portable Beat Generation* and *Kerouac: A Biography*.

Though San Francisco (specifically, the City Lights Bookstore) is often most cited in the history of the Beats, the movement truly had its roots in Morningside Heights. From the West End to Riverside Park, the Beats had experiences here that forever changed their lives, as well as the history of our nation and American literature. As Ann Charters writes, "They...came to New York from the provinces, and found in the city their impetus."

Miriam Elder is a Barnard sophomore and the Bulletin Music Editor.

# ARTS CALENDAR

for the week of April 8th

## MUSEUMS

• Whitney Museum

945 Madison Avenue

Bill Viola; Through May 10

Experimental film and video

Arthur Dove; Through April 12

American Modernist paintings and drawings

• Cooper-Hewitt National Design

Museum

2 East 91 Street

Arquitectonica; Through May 3

Drawings and models showcase the work of a new architectural firm

The Jewels of Lalique; Through April 12

12

A collection by inventive jewelry-maker Rene Lalique

Lalique

Unlimited by Design; Through May 10

An exhibition of the art of the practical objects

## GALLERIES

• Gagosian Gallery

136 Wooster

Works by Ellen Gallagher

An interesting take on minimalist paintings

• East River Savings Bank

60 Spring Street

Yves Saint Laurent—Forty Years of Creation

A collection of photos of the clothing for a select designer

## FILM

• The Envelope Please: 50 Years of Foreign Film and the Academy Awards

Through May 19

Symphony Space

Broadway at 95th Street, 864-5400

Featuring films by internationally acclaimed directors and producers such as Ingmar Bergman, call for daily showings

# Maya Angelou's Life Captured on CD

by Colleen O'Meara

Dr. Maya Angelou is one of the most celebrated artists of the twentieth century. Her role as a playwright, storyteller, dream weaver, author, poet, professor, lecturer and actor affects lives of most Americans, especially African-Americans. Among her most famous works are her autobiographical novels, *I Know Why The Caged Bird Sings* and *Gather Together in My Name*, which narrate her personal obstacles and moments of growth. She has served as an inspiration to many, especially individuals who share her struggle for the development of her race. *Black Pearls: The Poetry of Maya Angelou* is a newly released project from Rhino World-

BEAT that captures the magic of her words on a convenient CD or book-on-tape format. Most of the poems are selections from *Just Give Me A Cool Drink of Water Before I Die*, published in 1971 by Random House. Angelou recites her own poetry and Ed Blank plays original jazz scores. The project is a col-



Maya Angelou from the cover to *Black Pearls: The Poetry of Maya Angelou*

laborative memoir of her life as a black, southern woman and the varying experiences that have ensued as a result. According to Elizabeth Pavone in her introduction to

the album, "each poem carries an individual piece of the poet's spirit." Thus, every poem is a reflection of Angelou's soul and her own path throughout her amazing seventy years.

## Album REVIEW

At the early age of three, Angelou was abruptly taken from her divorced parents to live in the south with her relatives. She and her brother Bailey entered into the house of her paternal grandmother, Annie Henderson, alone and scared. Their new home was Stamps, Arkansas—later a source for many of her writings. Their stay with their grandmother was favorable yet brief, and four years later they were sent back north to St. Louis to live with their mother. The

experience of moving at such a young age impacted Angelou by shaking her senses and adolescent need for stability. This lack of constancy is reflective in the theme of her poem presented in the CD entitled, "Song of Insecurity." In this poem she admits that

she could not decipher fact from fiction. She expresses a sensation of confusion and a hunt for a solid image in her life. She addresses "sure prediction" as the sub- ▶ next page



# ARTS CALENDAR

for the week of April 8th

ject of her poem and yearns to attain it in her life.

Angelou's next stage in life is both offensive and violent: she was raped by her mother's boyfriend. This experience has haunted her for a lifetime and serves as a source of inspiration for much of her poetry. The memory is like a shadow that pursues her and affects her thoughts, actions and beliefs. In the collection, her poem entitled, "Remembering" especially relates to the lasting memory of this tragic event. She speaks of "ghosts" following her whom she confronts and threatens with lies. She says that the, "memories perform a ritual on my lips" implying the active effect of her experience in her poetic narration; her every word is a product of this experience.

The assailant was eventually murdered by Angelou's uncles, a fact that transformed her significantly. She felt her testimony against the violator was the cause of his death. An overwhelming feeling of guilt followed and her views on death, perhaps, began to formulate in this period of her life. "The Detached," a poem offered in the album's series, deals with the issue of death and its nature. The poet proclaims that death is internal, as is hell. Furthermore, she claims that love is inward as well, marked by "kisses that don't touch." She maintains through her poetic words and melodic reading that humans lie in their lives and death is the result.

After the murder, a long period of depression and silence engulfed Angelou. She was sent back to her relatives in Stamps because her northern family was not able to cope with her affliction. The thirteenth poem on the CD, "My Guilt," is reminiscent of her quietude and her inner desire for an audible voice. In the poem, she immortalizes such figures as Marcus Garvey, Malcolm X, and Dr. Martin Luther King by praising them for their strength and,

more importantly, their voices. She defines her crime as her body living amidst the dead remains of those who were willing to shout. She concludes the guilt-saturated poem with the striking line, "my sin was not screaming loud."

Angelou grew older and lived a life of promiscuity and liberal moral values. She bore a child at age 16, whom she left in the care of loving strangers. Her rejection of social norms is most evident in her rejection of the sanctity of the institution of marriage in the poem "Homewrecker." The speaker asserts that other women's husbands love her smile, wit, hips, house, the nights they spend together, yet there is something lacking in the relationship. She repeats the lines, "but they went home," implying her inability to maintain a healthy relationship with a man as a result of her loose lifestyle

The life of Maya Angelou is a mosaic of experiences represented brilliantly in this collection of poems. The eventual realization of her greatness is demonstrated through her success as one of the most influential African-American artists of the twentieth century. Life is a series of contradictions, which Angelou examines through the symbolism and artistry of her words in the poem "In A Time." She speaks of the contrasts of life and the extreme range of interactions that all humans share. The poetry itself, is a series of contradicting thoughts, feelings, behaviors, reactions and relationships that shape the woman herself is. The album is her life, her poetry, her journey and her unique experiences that mold the great artist and her art.

Colleen O'Meara is a Barnard first-year.



## New Directors, New Films Through April 12

Museum of Modern Art  
11 West 53rd Street, 708-9480

A film festival showcasing some of the most promising new talent in film

## A Price Above Rubies

Angelika  
Houston at Mercer, 995-2000  
Starring Frenco Zeilweger

## Mrs. Dalloway

Village East  
2 Avenue at 12 Street, 529-6799  
Vanessa Redgrave stars in this version of Virginia Woolf's novel.

## THE ATRE

### Reflections

Miller Theatre  
Columbia Campus, FREE!  
Tonight at 7:30 PM!

Recently seen off Broadway, this show examines how women and men look at food and themselves

## The Three Musketeers

American Globe Theater  
145 West 46th Street, 869-9809  
A new take on Alexandre Dumas' classic

## As You Like It

Teatro La Terraza  
360 East 10th Street, 533-6835  
Shakespeare

## A View From the Bridge

Neil Simon Theatre  
250 West 52nd Street, 307-4100  
Arthur Miller's 1954 play makes a comeback

## Freestyle Repertory

Grove Street Playhouse  
39 Grove Street, 642-8202  
Sounds like an on-stage version of Comedy Central's "Whose Line is it Anyway?"

# An Unforgettable "Broadway Tonite"

by Jodi Lipper

At a total of three hours, *Broadway Tonite*, held March 29 at Miller Theater, was almost as long as *Titanic*. The main difference between the two is that many of the *Broadway Tonite* performers have won awards for their acting. These performers, including both Columbia and Tisch students, as well as several Broadway actors, gave the sold-out audience a three-hour ride that will not soon be forgotten.

**Holly Farris**, a well-established celebrity impersonator played emcee. She did **Joan Rivers**, **Bette Midler**, **Fran Drescher**, **Tina Turner**, and **Carol Channing** during the course of the evening, performing her own cabaret act between musical numbers. Her act was well done and hysterical, but not nearly as funny as the unintended humor that was to come.

The show started rather smoothly with the student ensemble's performance of *Chicago's* "All that Jazz," and **Chuck Cooper** (one of the few quality aspects of *The Life*) singing "A Piece of Action." Audience members were impressed with the students' talent and Cooper's soulful voice. Next came several numbers from various shows which traced the history of musical theatre. The songs were so diverse that some of them made you remember why you cringe at the word "musical" while others reminded you why you love it.

One of the show's many highlights was a performance by three cast members from *Bring in 'Da Noise, Bring in 'Da Funk*. Their rhythms had the entire audience tapping away, but nothing could compare to the tapping onstage. This trio nearly stopped the show, and proved once and for all that they do not need **Savion Glover** to tear down the house (although it would not hurt).

While one may think that nothing could surpass this level of entertainment, it was followed by none other than **Debbie** (excuse me—**Deborah**) **Gibson**. She took the stage alone because her duet partner was in the bathroom. While waiting for him she chatted with the audience, promising them a solo number. Although audience members silently prayed for "Only in my Dreams," or "Out of the Blue," the new, sophisticated Gibson had something else in mind.

After her duet with **Craig Rubano** from *Les Miserables*, Gibson wanted to sing a song from *Funny Girl*, of **Barbara Streisand** fame. This would have been a simple task if the sheet music that pianist **Tony Colombo** had was not missing the introduction that Gibson "really likes," and if it was not in the wrong key for her. Determined to sing this particular song, Gibson was willing to wait while poor Colombo ran around looking for alternate music and finally transcribed the music into a different key! While she waited, Gibson kept the audience more than enter-

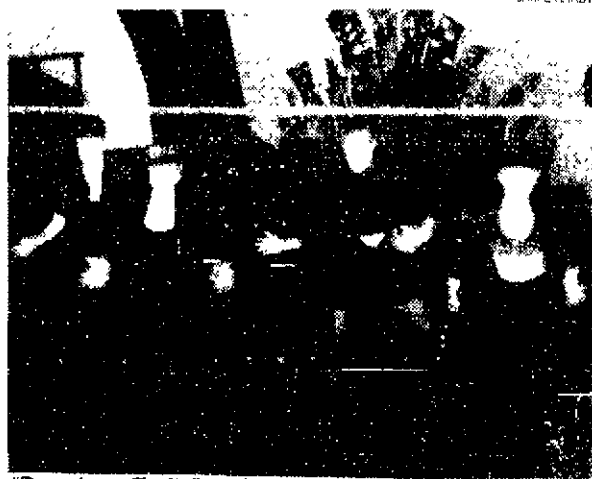
tained with everything from a stand-up routine to impromptu swing dancing with Rubano. One blessed audience member screamed, "Do 'Electric Youth'!" Gibson responded to this by breaking into the Electric Youth dance. (Admit it, you know the choreography).

While a bit demanding on Colombo, Deborah proved that she can make fun of the old Debbie and that she actually has a variety of talents. Who knew that Debbie Gibson could not only make top hats trendy and paint smiley faces on her knee, but do stand-up comedy, swing dance, and poke fun at herself? It was an absolutely hysterical nearly half-hour performance, which ended with a sketchy (to say the least) version of the long-awaited song, which

started quite appropriately with, "I am the greatest star. I am by far, but no one knows it." Well, the secret is out. Through her determination and guts alone, Gibson proved herself to be a great and infinitely entertaining star.

More than two hours after the show's start, the second act began with emcee Farris as Tina Turner. The smoke used during her act encompassed the stage so much that **Margaret Gates** and **Michael Ricciardoni** could hardly see or be seen in their following performance of "All I Ask of You" from *Phantom of the Opera*. This dramatic song had audience members rolling in the aisles as the

JAMIE HARDY



"Broadway Tonite" performers take stage

two singers fanned smoke out of their eyes while singing such lines as "No one can find you." The duo pulled off the song with extreme professionalism and grace, managing to suppress their laughter until it was time for the other one to sing.

The act proceeded with no further glitches, ending with "Free at Last," sung by **Frank Wright**. Colombo went home to recover, and this a capella number was absolutely beautiful. However, the show had been so long that audience members were overhead echoing Wright's sentiments as they left the theater. Free at last, indeed.

While *Broadway Tonite* had more ups and downs than the plot lines of the

► page 20

# Rediscovering *Romeo and Juliet*

by Vanessa Garcia

While waiting outside the John Houseman Studio Theatre, I thought about the fact that I was about to witness yet another production of *Romeo and Juliet*. I sighed and looked at my watch as my ears caught the conversation of a passerby. "Oh my god," said the stranger to his companion, as he pointed to the sign above my head, "have you heard about this new adaptation of *Romeo and Juliet* by Joe Calarco? They call it R&J, it's about four students from an all-boys Catholic school who put on this production of *Romeo and Juliet* just for fun it's emotional. I've heard it is absolutely fabulous"

Theatre  
REVIEW

The stranger was right; the play was "fabulous!" Four boarding school students, played by Sean Dugan, Danny Grurwin, Greg Shamie, and Daniel J. Shore, pull out a copy of *Romeo and Juliet* after a day of robotic recitations. The idea of releasing themselves from their stifling uniforms, giving into poetic revelries, and playing out the greatest love story by the greatest bard under cover of night is reminiscent of the movie *Dead Poets Society*. Despite this the play is still an original work in its own right.

The four boys take on the play, at first just for fun, representing all of the roles (including female parts) with laughs and giggles. However, as they dig deeper into the play and into themselves they become so enraptured by the verse and their actions, that they defiantly ignore the bells that call them to their daily routine and continue on with their task. By the time they get to the marriage scene where *Romeo* must kiss *Juliet*, there is a certain hesitance from the other two boys witnessing the scene—the repression they have been sur-

rounded by at school rings in their chests and the Commandments buzz through their minds. The boys are scared—they may be getting in too deep, and so they take the book from *Romeo's* hands. *Romeo and Juliet* are too involved to stop now; however, and they continue without the script. Not remembering the lines, they jump to Shakespeare's sonnets, "Love is not love which alters when it alteration finds" and they embrace in a kiss. *Romeo and Juliet* have discovered passion and they have discovered true love. The director Joe Calarco says, "It is a sexy play, so by using just men, it is by definition going to be homoerotic piece. But I didn't want it to be a celebration of homoerotic imagery. These characters learn what pure love is, which is genderless"

These four "testosterone-pumped" adolescents rediscovered *Romeo and Juliet* and allowed the audience to do the same. It was wonderful to see a successful new adaptation of the play without having to deal with Leonardo DiCaprio and Clare Danes trying desperately to grasp their lines and staring at each other's beautiful faces across a fish tank.

Calarco intended the play to be what he believes is the essence of Shakespeare "passionate, violent, thrilling, and theatrical." He succeeded. The setting of an all-boys private school was intended to "mirror the forbidden world that *Romeo and Juliet* inhabit." It turned out to be a surprisingly perfect fit. It was captivating, original, and enthralling.

Vanessa Garcia is a Barnard first-year

## spring break fever



# Need a break?

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# MUSIC CALENDAR

for the week of April 8th

# Ray of Light Proves Madonna's Versatility

by Mita Mallick

It is her most daring album yet. **Madonna's** *Ray of Light* has entered the music scene a little over a year after the release of the *Evita* soundtrack, proving once again that Madonna is one of the most versatile musicians of our time. *Ray of Light* shows that there is no avenue of music that Madonna will not explore; fans are once again presented with a different image of a woman who gives new meaning to the term "chameleon."

"Frozen" and "Ray of Light" are the feature hits released off her new album, and "Frozen" has already made its mark on the industry, swiftly climbing the charts. "Ray of Light" is also gaining recognition, with a beat and sounds that are bound to catch everyone's attention. Other songs include "Shanti/Ashtangi," which translates to "peace/chaos" in Hindi. "Little Star" is written for her daughter, indicating how motherhood has affected her music.

*Ray of Light* has a strong European techno influence. In many of her songs, such as "The Power of Good-Bye," one can definitely hear her ballad style, contrasted with a steady, synthesized beat in the background accompanied by a violin. "Ray of Light" is a song influenced by the European clubbing scene. As Madonna croons out lyrics like "Quicker than a ray of light, zephyr in the sky at night I wonder," synthesizers and heavy bass complement her voice and singing style. However, at times she is almost screaming to keep up with all the beats in the background.

Yet the introduction to the song, with a guitar softly playing, before the sudden surge of synthesizers, reflects the depth of the lyrics for this particular song. "Do my tears of mourning sink beneath the sun," she questions, and "Faster than the speeding light she is flying trying to remember where it all began..."

Unfortunately, despite the bold changes she has made in the style of her music, Madonna's lyrics do not carry their own weight in most of the songs. In some cases, such as "Nothing Really Matters," the steady beat of a synthesizer with an array of instruments hide her empty words. "Nothing really matters, love is all we need, everything I give to you, all comes back to me." A good portion of the songs lack substantial depth and meaning, but her swanky new style and groovin' beats make these songs great to dance to when you are drunk out of your mind. It leads one to question whether it is Madonna's meaningful lyrics, or her forever changing and captivating image which has kept her afloat in the brutal music industry.

Madonna however must be applauded for her unbelievable song "Shanti/Ashtangi," which she sings entirely in Hindi. Her accent is nearly perfect, and the song reflects the influence of Indian music on *Ray of Light*. Her tones and pitch are clearly imitating the Eastern style of music. To our "Western ears" it may not sound harmonious and her voice may seem out of place, but in the context of the style of Indian music it fits well. Even with the synthesizer in the background, "Shanti/Ashtangi" is an uplifting, **► page 22**

## ALBUM REVIEW



- Thursday 4/11  
 Low Microbe Plains @ Tramps  
 Zen Tricksters @ Crossroads
- Friday 4/10  
 Conehead Buddha @ Wetlands  
 Zen Tricksters @ Crossroads
- Saturday 4/11  
 Milo Z @ Elbow Room  
 Avail/ Snapcase @ Wetlands  
 Brooklyn Funk Essentials/ Liquid Soul @ Tramps
- Sunday 4/12  
 Tsunami @ Mercury Lounge  
 The Mountain Goats @ Brownies
- Monday 4/13  
 The Mountain Goats @ Brownies
- Tuesday 4/14  
 Savoy @ Brownies  
 Sister Hazel/ Alana Davis @ Irving Plaza  
 The Voluptuous Horror of Karen Black @ Tramps

## COMING UP

- 4/10: Blonde Redhead @ Tramps  
 4/23: Tori Amos @ Irving Plaza  
 5/0: Mr. T Experience @ Coney Island High  
 5/13: Sugar Hill Gang/ Melle Mel @ Wetlands  
 5/22: Van Halen @ Madison Square Garden  
 6/7: Dave Matthews Band/ Beck/ Ben Folds Five @ Giants Stadium  
 8/10: Ani DiFranco @ Battery Park

# Music Conquers the Web

by Stacy Cowley

The Internet has always been a natural haven for artistic types, with its limitless, virtually free space and vaguely anarchist origins. The newsgroup alt.music was one of the first to pop into existence, and has spawned hundreds of subgroups on Usenet (alt.music.polka is currently having a rousing discussion of the top ten polka hits of all time). But this is 1998, not 1993, and just talking about music is decidedly low-tech. Newsgroups are the past. Web radio is the future.

As of now, 1252 stations broadcast over the net. Anyone with Real Player (downloadable for free at [www.realaudio.com](http://www.realaudio.com)) and a 28.8 or higher modem connection (we lucky students are running on T1 ethernet hookups: no lagging connections for us) can tap into the music of the web. The sound quality of most webcasts is surprisingly good, considering how new the technology is. Getting set up is still a little more complex than flipping around a dial on a boom box, and the station interfaces are generally annoyingly slow, but once you've got things configured, web radio is a great alternative for everyone sick of hearing the *Titanic* song twenty times a day.

Most of what is broadcasting is traditional stations with webcasting capabilities and since it's all run online, you can pick up broadcasts from anywhere. Clube FM 100.5 from Brazil comes in just as clearly as our own webcasting local WBLS 107.5 FM. There's even 43 Internet-only stations, running the gamut from "Amazon City Radio: the voice of women on the Internet" ([radio.amazoncity.com](http://radio.amazoncity.com)) to Dead Radio ([www.deadradio.com](http://www.deadradio.com)), the all-Grateful Dead, all-the-time channel. You can tap into the motherlode at [www.web-radio.com](http://www.web-radio.com), which lists every webcasting station in the world.

If traditional radio isn't your thing, there's TheDJ.com, one of those Silicon Valley ventures dreamed up by three programmers in a garage. The site, which recently celebrated its second birthday, broadcasts on around sixty genre-oriented channels, from traditional standbys like Lite Rock, Country, and Metal to more eclectic channels like Trip-Hop, Trance, El Niño and Lust. Because webcast stations don't have to appeal to a wide-audience there is a lot more variety in what gets played: chances are you won't hear "I Cain't Say No" from *Oklahoma!* all that often on the traditional airways, but it's one of the songs in regular rotation on TheDJ.com's Showtunes channel.

Of course, the web is also home to a thriving indie music scene, the nexus of which is the Internet Underground Music Archive ([www.iuma.com](http://www.iuma.com)), a site dedicated to providing "services and technologies that skirt traditional means of music promotion and distribution." Over 1000 independent artists and bands have posted bios and songs, most of which make for an interesting listening experience, at the very least. Groups like **A Halo Called Fred** which categorizes itself as part of IUMA's "Weird" music category and consists of "three young men and their invisible friend" and the **Ugly Mugs**, IUMA's first band, post clips, pictures, e-mail addresses, backstage stories, and anything else they can think of in hopes of attracting industry attention. Sometimes it even works: since IUMA's founding in 1992, ten of its bands have been signed to major labels. Along the same lines, the Official Home Page for Unsigned Artists ([www.unsigned-artists.com](http://www.unsigned-artists.com)) is a resources site for struggling musicians, offering classifieds, industry contacts, and publicity. Check it out quickly, though: the site's owners are planning to shut it down in the next few weeks unless they can find some else ▶ page 15

## MUSIC CALENDAR

for the week of April 1st

### JAZZ/ CLASSICAL/ SPOKEN WORD

#### Wednesday 4/8

Javon Jackson Quartet @ Village Vanguard  
Mark Turner Quartet @ Sweet Basil  
Charl Persip @ Birdland  
Terence Blanchard Septet @ Iridium

#### Thursday 4/9

Javon Jackson Quartet @ Village Vanguard  
Maria Schneider @ Birdland  
Mike Pilola Quartet @ Metronome  
Terence Blanchard Septet @ Iridium

#### Friday 4/10

Javon Jackson Quartet @ Village Vanguard  
Russell Gunn's Hip-Hop Jazztet @ Sweet Basil  
Chris Conner @ Birdland  
Fabrizio Sotti Quartet @ Metronome  
Terence Blanchard Septet @ Iridium

#### Saturday 4/11

Javon Jackson Quartet @ Village Vanguard  
Russell Gunn's Hip-Hop Jazztet @ Sweet Basil  
Chris Conner @ Birdland  
Yardena @ Metronome  
Terence Blanchard Septet @ Iridium

#### Sunday 4/12

Javon Jackson Quartet @ Village Vanguard  
Russell Gunn's Hip-Hop Jazztet @ Sweet Basil  
Terence Blanchard Septet @ Iridium

#### Monday 4/13

Vanguard Jazz Orchestra @ Village Vanguard  
Fred Hersch & Friends @ Town Hall  
Antonio Livorno Trio @ Kew-Forest

# Transmeggeti and Hot Water Music Play NYC

by Anna Goldfarb

Concert  
REVIEW

Rock and Roll is here to stay. On Sunday, March 29, at Brownies, four bands left few unaffected. **Fast Track**, **P.E.E.**, **Transmeggeti**, and the **Hot Water Music** made the floor vibrate.

I didn't pay much attention to Fast Track. When I asked my companion what he thought of the band, he shrugged and said, "Good background music."

The biggest surprise of the night was the band P.E.E, which hails from San Francisco. With its dual male and female vocal attack, P.E.E. floored many with their passion. Decked out in checker-sized glasses and shaggy brown hair, I could have sworn the gui-

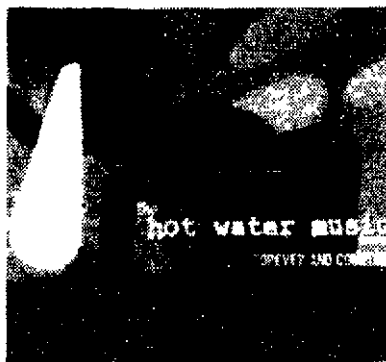
tarist was **Elton John**. The band was relentless with its time changes and loud-soft dynamics Very well done. Kelly, the girl in the band, had a voice that sounded like angel food cake tastes: sweet, light, and heavenly.

Transmeggeti took the stage next and every foot in the room started tapping. Catchy, sharp, and tight,

these New Jersey boys played all of the best songs from their album on Art Monk Construction, titled *Steal the Jet Keys*.

The Florida-bred Hot Water Music Band rounded out the bill. The band was immaculate A friend described them as "an evil Fugazi." Hot Water Music Band has deep,

resonating bass lines that made every kid in the place jump up and dance. The band played all of its hits off of the Doghouse



Hot Water Music's latest CD

Records release *Forever and Counting* and a few songs off of earlier releases. Sweaty and smiling, the kids were loving it. Nobody left after the band members announced they had just finished their last song,

standing around like hungry puppies wanting more kibble. That is a strong complement to a band—when the whole audience is in denial that the set is over. Alas, I went home happy.

*Anna Goldfarb is a Barnard sophomore and a Bulletin staff writer*

## Is it Techno? Rap? Old Time Rock and Roll?

# No, it's Getaway Cruiser!

by Samantha Reeb-Wilson

In the mood for some feel-good music? Do you long for the days of rock n' roll and bobby socks? Newcomer **Getaway Cruiser** can offer you the classics with a new age twist. The band, composed of song-writing brothers **Chris** and **Drew Peter**, who both play the guitar and various other industrial instruments like turntables and synthesizers, manage to create a sound that has a jazzy bounce and rock-like feel that is very easy to listen to. Joined by the strong melodic voice of **Dina Harrison**, the talented **Carroll** on bass, and **Mark Dundon** on drums, a strong and well-rounded group is formed.

This Ann Arbor based band cites **George Clinton**, **Motown** artists, and **the Stooges**

among some of the largest influences on their music. While the media focus mainly on **Gateway Cruiser's** use of turntables, loops, and porta-studio in their music, they still consider themselves an American rock band. Which is true, even though the use of these new-found musical instruments add a new twist to the rock scene.

The first song on their self-titled debut album, due in stores in May, is "I'm Fine." The driving drum beat and bass line that open the song, followed by **Harrison's** vocals, get the song off to a medium-paced groove. As the song progresses, the sound gets a bit more funky and risky as the new techniques of the turntables and the porta-studio are used. Surprisingly, this combination seems to work for **Getaway**. It uses just the right blend of rapping, singing, and funky musical lines to create a very interesting sound that varies from song

to song. "I'm Fine" has a haunting melody that will catch you when you first hear it. You will find yourself playing the first track over and over again. The mix of techno-esque sound and jazzy vocals create a fresh new type of music that all listeners will love.

As a band just starting out, **Getaway Cruiser** is on its way to going far and making an impact on the music scene. All they will need is the support of some fans. So when the band arrives in New York April 12-15, let's make sure that we give them a New York welcome and help them get a good start on the long road that lies ahead of them. **Getaway Cruiser's** self-titled album is a must-have for a complete music collection, so watch for the album in stores in May.

*Samantha Reeb-Wilson is a Barnard first-year and Bulletin staff writer.*

# cene\*popscene\*po

by Suzi Green

One look at Jarvis Cocker, the spindly singer of Pulp, would discourage more than a few from listening to any of Pulp's albums. Tall, gawky, be-specked and decked out in his charity store finest, he cuts the figure of the unlikeliest of all pop stars/must objects. Yet, there is something in his demeanor that informs the casual gaper that this man was destined for superstardom. Maybe it's in the way he seethes of sexuality in every word he pronounces, or the artistic manner in which he arranges his long arms and legs, or simply the way he indifferently holds his lit Silk Cut cigarette. This man is the personification of sensuality.

Not that I could ever be considered an impartial source. A quick perusal of my bedroom decor would compel one to perhaps denounce me as obsessed. Posters of this patron saint of sexiness fill my walls. Articles proclaiming the genius of Mr. Cocker lay across my desk. I'm not even going to get into my Jarvis Cocker key chain. If I didn't feel so completely justified with my enchantment with Cocker, I might be embarrassed by all of these objects. If pressed for an answer, I'd have to say that his appeal lies somewhere between the fantastic and the attainable, a cartoon figure drawn in real life proportions.

My own brush with Cocker involved waiting in a long line to gain entrance to a Pulp show a few years back. As he ascended the stairs outside the Fillmore in San Francisco, a collective gasp of wonder rose from the assembled fans. This was a hard-core group of Brit-poppers, all possessing a polished self-presentation and an even more polished haughty expression. But Cocker could invoke awe even in these practiced hands in chilly exterior.



He paused to look down upon the queue, slowly purveying the worshipping gazes of his followers. He lifted his well-dressed foot to continue his ascent and promptly tripped. Mind you, he didn't fall, but a definite stumble took place.

The most amazing part of it all is that he pulled it off. Holding his head high, he ignored the momentary lapse in absolute perfection. Cocker embodies the ultimate in geek

chic, an individual capable of carrying off the stumbles of life with inexplicable grace. After the initial rush of stardom overseas, Cocker seems leery of this role as pop god. On the recent Pulp album *THIS IS HARD-CORE*, in "Dishes," he explains, "I'm not Jesus, though I have the same initials." This is a common misunderstanding about Cocker. Although he does not change water into wine,

Cocker performs miracles through transforming the everyday into the extraordinary, by his very existence as a musical icon.

In a sense, Cocker is like a Christ figure. Before slipping into the profane, an explanation is needed. Rising from obscurity, he comes equipped with deceptively simple philosophical words. His apostles (the rest of the band) proclaim his word through their gospel (the various albums and EPs). Of course, there's that whole matter of rising from the dead. Okay, so maybe it's the work of an over-active and over-admiring mind, but still the presence that is Jarvis Cocker looms large. His circle of followers should extend beyond the occasional obsessed Bulletin music columnist. Cocker seems to think so himself. In "Help the Aged," also from the new album, he questions, "When did you finally decide you should take an older lover baby? Teach you stuff, although he's looking rough." To some, Cocker may look rough. Regardless, he sure has a lot to teach us all.

◀ WEB from page 13 willing to run it.

There are also the more traditional/commercial music sites, like CD Universe ([www.cduniverse.com](http://www.cduniverse.com)), the Amazon.com of music stores. It is notable because it is set up to allow 30 second "preview" downloads of about half its stock and because its stock

includes just about every major label album ever produced. Every music-lover's bookmarks should include the International Lyrics Server, a dubiously legal collection of searchable lyrics to 73,033 songs. You can search the database by artist, album title, or (best of all) phrase: it is a godsend for when you have

a line stuck in your head and cannot figure out where it's from. So fire up your browser, download Real Audio, bookmark some links, and crank up some web tunes.

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

# Fire Alarm an Early Wake-Up Call

by Anna Issacson

It is possible that there may come a day in your life when you have to ask yourself, "What is more important—getting a good night's sleep, or living to see the next morning?" No one should ever have to ask herself such a scary question. Just imagine that you had to make this choice, and quickly! Many of the students living in the Quad were faced with this dilemma. They didn't choose wisely.

**I was shocked and appalled to learn that many of my friends and classmates slept right through the alarm. Some even woke up, and chose not to leave.**

At 5:15 in the morning of March 12, the fire bells went off in the Quad. Everyone knows how annoying those drills can be. Many chose not to get up and leave. However, this was not just a drill. When I first realized that the alarms were going off, I was disoriented. Then I became angry at the school, saying to myself, "I can't believe we are having a drill in the middle of the night, right before midterms! Then it occurred to me that maybe this was for real. Barnard would know better, I thought, so I put on my slippers and went out into the cold night.

From my discussions with hallmates, friends, fellow students and professors, I learned that many students didn't arrive at the same conclusions as I did. I was shocked and appalled to learn that many of my friends and classmates slept right through the alarm. Some even woke up, and chose not to leave. One classmate told me that her RA slept through the alarm.

The fact that so many students didn't think to respond is quite upsetting! Though it wasn't a major fire, it was still real; the threats to health and safety were present as a result of someone throwing a lit object into a garbage can. I don't know about anyone else, but I for one would certainly like to be awakened during a fire! This experience

told me that something definitely has to be changed so this doesn't happen again in the future. Barnard has to wake up. We were lucky this time because it was only a garbage can. Can you imagine what would have happened if this had a major fire in the building and people didn't leave? It could have been a catastrophe. I'm disappointed but mostly outraged that drills are just not taken seriously.

This past month, I was in a classroom when a fire alarm went off.

The sound of the bell was pathetically inadequate. The entire class laughed at it and the professor disregarded it. We continued the lecture until someone pointed out that the other classes had evacuated and were standing outside of the building. My professor then made a crude joke about not wanting to be blown up, and the class finally exited. The staff as well as students need to respect the fragility of human life.

Barnard has to be confident that in the case of an emergency, everyone would survive a fire. New procedures and also a new mentality must be instituted to ensure this. At the University of Pennsylvania, during every drill, all of the dorms are checked to make sure that everyone is gone. At Barnard, the only thing getting people out of the buildings is that piercing noise. But maybe that noise isn't loud and annoying enough. Instead of just a continuous long drone, maybe the bell should vary in sound. Plenty of people were able to sleep right through it. In the beginning of the year, certain people were designated to knock on people's doors during drills. This process failed miserably. Students must feel obligated to leave the building during a drill so that in case of a real fire, they will do it automatically.

We all have to realize that the likelihood of a fire in a school dorm is a real possibility. Though they are prohibited, candles can still be found in rooms and cigarette smoking is permitted on many floors. When an alarm goes off, students have to stop and think hey, this is for real. When the bell sounds at five in the morning, I think it is a safe bet that something is wrong. Barnard students should know better.

I think that the majority of students would be happy to go into Barnard Hall in their pajamas so that they could live to see the next day. Barnard has to show us that they care about our well-being. They

**...the majority of students would be happy to go into Barnard Hall in their pajamas so that they could live to see the next day. Barnard has to show us that they care about our well-being.**

have to put our safety first, before anything else. Yes, new procedures and practice for fire drills could be slightly annoying and time consuming, but isn't your life worth it? We should all take the garbage can fire in Hewitt as a early wake-up call and realize that changes must occur. The warning bell has already rung.

Anna Issacson is a Barnard first-year.



a weekly feature  
devoted to women's  
issues, fashion,  
food, and other  
aspects of life in  
new york city

nyc living



...so its late at night and you have two papers due tomorrow, one of which you haven't started, mainly because you are thinking about what your boyfriend said to you today and your failing grade in Orgo and your mother won't shut up about your job this summer and you applied to like a zillion companies for these boring internships and of course you haven't heard anything yet, which doesn't satisfy your mother who will never let it rest and now she's got you dad on you too and your friends just don't understand why you're so stressed because they're perfect and beautiful and have already been accepted into the law schools of their choice and are in love because it's spring and everything is just so beautiful which you can't appreciate because of that bomb your boyfriend dropped this morning, what the hell does that mean by that you're forced to live in Wien again next year because you played like 3001 and Rob Lutorisky just doesn't understand and you live in an L room in Reggie for all the cables and your RA's worse off than you because her boyfriend has some "space" and you've heard all about it and she won't leave your room and you think it's time for a little "professional distance" which you're afraid to suggest because you kind of like her and she has a microwave which helps when you live in Wien with no access to a kitchen of your own and you're totally sick of Center Court but then how could you say anything to her because she would be so hurt and you're both in the same boat of course so maybe you owe it to her to keep listening but this stupid exam and no one's calling you but there's the phone now and man it's your mother and you still have no job and maybe you'll just be an artist which would really throw her off the deep end...

**Columbia and Barnard Peer Counseling and Referral Service 10pm-3am**

# Well-Woman: The Pill, Unusual Discharge

**Q** Is it bad if green mucus oozes from one's genital area?

**A** Yes. This is bad. Green mucus being discharged from the vagina, penis, or anus is probably a symptom of infection (gonorrhea is the culprit most likely to be green). You and your sexual partner need to be seen by a medical practitioner immediately. Most infections are easily treatable, but need to be treated early to prevent spread to other people or to other parts of your body.

**Q** What is the procedure to get birth control pills? Is it free? Do my parents have to know? How long can I get them?

**A** To get birth control pills, a health practitioner must see the results of a Pap smear taken in the last 12 months. The Pap smear is a quick and painless test that determines the condition of your cervical cells, and is done during a pelvic exam. If you have had a pelvic exam within the past year outside of Health Services, you can ask your

practitioner to fax your results to Health Services at (212) 854-2702. If you need a pelvic exam or have never had one, you can obtain one at Health Services. The exam is free, and the Pap smear is \$13. If there are no problems with your exam or medical history, the clinician may prescribe birth control pills, which cost \$8 per pack at Barnard Health Services. As long as you have a routine pelvic exam annually and are not experiencing any serious medical problems associated with the pill, you can renew — page 20

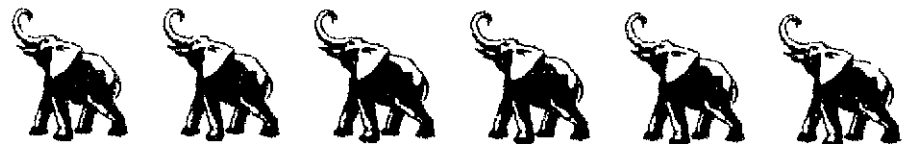
the  
senior  
MOVE Out  
Garage  
sale

5pm SUN April 26th  
NORTH & SOUTH TOWER

Seniors: call x41481  
to reserve table space  
to sell your stuff  
Everyone else—Come  
find interesting stuff  
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## STUDY IN ZIMBABWE



**COURSES IN WOMEN'S STUDIES,  
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### SYRACUSE STUDY ABROAD

DIPA 119 Euclid Ave. Syracuse, NY 13244-4170 1 800 235 3472  
suabroad@syr.edu <http://sumweb.syr.edu/dipa>



WELL-WOMAN from page 79 your pills at Health Services as long as you are a Barnard student. No one ever has to know you are taking birth control pills or any other kind of medicine; only you and the health practitioners are allowed access to your medical chart. In order for Health Services to release any of your medical information to anyone, you must sign a release form or letter indicating what information is to be released and to whom. Your parents cannot

obtain your medical information without this authorization.

**Q** Your recent article on UTIs couldn't have come at a better time. I have the following symptoms often after sexual experiences: sore/itchy vulva and cottage cheese-like discharge. I thought it was a yeast infection. How do I tell the difference?

**A** It sounds like you have a yeast infection. While pasty discharge, itching and

burning of the vulva, and chafing of the thighs are some of the most common characteristics of a yeast infection and can be aggravated by intercourse. Urinary tract infections, on the other hand, can be identified by acute pain in the vaginal and abdominal areas, a constant urge to urinate (although frequently nothing comes out), and pain while urinating. Since the symptoms for both conditions can vary, it is essential to examine possible causes and to think about methods of prevention. High stress, high sugar intake, antibiotics, and a vagina's prolonged exposure to warmth and moisture can increase the amount of harmful organisms in the vagina and cause a yeast infection. Urinary tract infections occur when bacteria from the colon get into the urethra and bladder (and kidneys in severe cases). This is why you should wipe from front to back and clean any source of anal penetration before it goes near the urethra. The best way to diagnose your condition is to have it examined by a doctor. There are alternative self-help prevention and treatment methods that do not require a prescription. Check out Chapter 24 in *The New Our Bodies, Our Selves*, or come to the Well-Woman office or Health Services to learn more about yeast and urinary tract infections.

← *BROADWAY* from page 10 shows represented, it was extremely entertaining. It also benefitted a worthy cause, Broadway Cares/Equity Fights AIDS. Each of the performers, professionals and students alike, earned their applause by simply showing up to donate their time to support this cause. As Broadway Cares representative Tom Viola stated, "AIDS is far from over. AIDS is just sort of home." Hopefully, with enjoyable as well as worthwhile events such as this, the theater community can help AIDS to pack its bags and move out of town for good.

Jodi Lipper is a Barnard sophomore.



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## spring break fever

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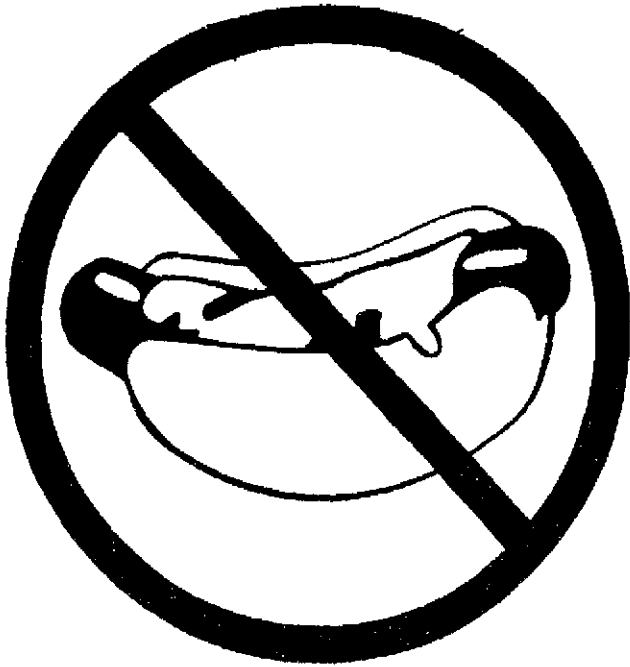
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## The Columbia University Bookstore announces two upcoming events...

"Predictions for the Next 100 Billion Years:  
A Reading from the Book of Prophets"

A discussion with Professor Stuart Samuel  
of the Physics Department,  
contributing editor of

*The Bible According to Einstein*

Wednesday, April 15  
John Jay Lounge • 7 - 9 pm

The second recital in our on-going series  
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with Pianist Kenneth DuVal;  
Pieces by Chopin, Mozart and Rachmaninoff

Sunday, April 19 • 8:00

At International House  
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◀ **MADONNA** from page 22 and, dare I say, even "spiritual" song.

So who else but Madonna can get away with Euro techno sounds, ballads, violins, guitars, loud synthesizers, cheesy lyrics, and Hindi lyrics and sounds of Indian music, all meshed into one album? Madonna has definitely rooted herself into the music industry, changing and setting trends, and conforming with the styles of the period. After her work on the *Evita* soundtrack, with her straight, clean cut ballads which received much praise, perhaps it was time she transformed herself again for the public eye. With *Ray of Light* she has reaffirmed her position as a musician, perhaps setting a trend of new style of music, while at the same time fitting in with "the Euro clubbing scene."

With her dyed red hair and plastic blue jacket, she stares back at you confidently off the cover of her latest album. Her disappointing lyrics and lack of substance in her songs could hinder the rise in sales for *Ray of Light*, and this transformation may signify that as she enters her forties, we can expect far from *Evita*-style ballads for the rest of her career. Chances are people will buy *Ray of Light* regardless. Good music or bad music, she will always make heads turn and top the charts. After all, she is Madonna.

Mita Mallick is a Barnard sophomore and Bulletin Office Manager.

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