

# Barnard Bulletin

22 April 1998 • Issue 10

A Preview  
Of  
Upcoming  
Indie  
Film

Student  
Rages  
About New  
Fee



Rape and RaCe:  
Barnard's  
Rape  
Crisis center  
Gives special  
Attention  
to  
MiNOriTy Issues

# Reduced Reading Period Problematic

Reading week, a period of time usually used by students and professors to review coursework, will be significantly shorter during the Fall 1998 semester. The period will be reduced from three to two days.

The reason for the change lies within the fact that Labor Day falls late in September. Because of union regulations, classes cannot begin until the day after Labor Day. Hence, the academic year starts late, causing final examinations to start late; in fact, the last day of final examinations will fall on Christmas Eve Day. The administration's desire to schedule finals before the winter break has led to a reduced reading period.

Reading week, usually a valuable "down-time" for students to catch up on reading and coursework, will now be too short for students to utilize as successfully as during previous semesters.

Furthermore, Barnard's relationship with Columbia places it in a position where it has little, or no, voice in matters such as these. Because the decision affects the entire Columbia com-

munity, not just Columbia College, it warranted significantly more dialogue between the different undergraduate colleges and each college's administrations. A decision of this magnitude should have been made based on feedback from the various individuals and schools affected.

Regardless, the decision is most likely permanent, which professors should take into account when planning the workload and general outline for courses during the Fall semester. In addition, they should consider offering exams slightly earlier in the semester to avoid forcing students to stay on campus on Christmas Eve Day. For those students who will be flying home for the break, December 24 airfares may cost \$200-\$300 more than usual.

For students, the shortened reading period will undoubtedly be an annoyance. If faculty members are flexible and sympathetic, however, the shortened reading period will not negatively impact students' performance on final examinations.

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## Credit Limit Needs Revision

Barnard's current policy of limiting students to 18 credit hours per semester is outdated and should be revised. The current system constrains students who choose higher point value classes, such as seminars and science labs, to four courses, while students taking primarily lecture courses may take up to six classes per term.

The 18 credit limit is the result of a series of transformations in how Barnard recognizes academic work. Until the 1980s, Barnard credit was recorded by the total number of courses taken, rather than the total number of points. In order to graduate, a student had to complete a total of 36 courses, with labs and other intensive courses given extra weight. However, given extensive cross-registration with Columbia—and the fact that Columbia used a credit system—Barnard decided to change to a credit system. A stipulation of the change, based on a faculty rec-

ommendation, was that students would not take more than 18 credits so as to prevent "overexertion."

The credit limit is problematic because it unintentionally implies that Barnard students may be less capable than their Columbia counterparts, who register for many of the same courses, but may take an unlimited number of credits without incurring an additional charge. A Barnard student could conceivably not enroll in a difficulty course not because of intellectual inferiority, but because she cannot afford the additional charge per credit.

Administrators are considering expanding the credit limit to allow students to take five courses, regardless of whether they exceed the credit limit, without paying additional costs. Administrators and students should push for this change, if not an abolishment of the limit altogether.

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### Barnard Bulletin

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*cover photo by melissa carlson*

**McIntosh Movie Mania: Her Majesty, Mrs. Brown.** 8-10pm, Lower Level McIntosh.

**Sponeored by McAc and Springfest '98.**

**Clash of the Classes: Bowling Tournament.** 6-8pm, Lower Level McIntosh.

**"They Tried to Crush our Spirit, but our Creative Voice Lived On."** In commemoration of Holocaust Remembrance Day, view students' reflections on the Holocaust through artwork, poetry, dramatic performance, and song. 7pm, Carman Lounge.

**McIntosh Movie Mania: Her Majesty, Mrs. Brown.** 8-10pm, Lower Level McIntosh. Sponored by McAc and Springfest '98.

**THURSDAY, APRIL 23**

**Clash of the Classes: Jeopardy Challenge.** 12-2pm, James Room.

**Take Back the Night.** Women unite to speak out on violence against women. The March begins at 8pm at Barnard Hall and will be followed by a speak out on Lehman Lawn.

**Music Under New York.** Enjoy the music of your favorite way performance. 12 noon, Lehman Lawn.

**Women in Rock** — next page

**CROW to Hold Conference**

The third annual *Barnard Conference for Women Over 50, Age Isn't What It Used to Be*, will take place on Monday, April 27. Barnard's Center for Research on Women is bringing back their former graduates for an evening of workshops and dinner. The sessions will cover how to do an oral history, the politics of

research on women's health, immigrant experiences of older women, and the pros and cons of cosmetic surgery. The keynote speaker is Karen DeCrow, former president of the National Organization for Women, and an attorney specializing in both age and sex discrimination. DeCrow's speech together with the workshops are intended to allow the alumnae to examine problems facing older women.

letters to the **EDITOR**

To the Editor:

I am writing to correct two errors in the April 8 Barnard Bulletin editorial on the Jovanovic case

The Barnard administration never tried "to hush the issue" in this matter. My January 21, 1997 letter to Barnard students stated that "the College must refrain from any public discussion of the facts of this matter since it involves an active criminal investigation." I went on to write that Barnard took this position because "we take very seriously our responsibility to protect the privacy of individuals in our community"

The editorial was also inaccurate when it stated "Citing official policy, the administration instructed students to avoid the press, hoping to preserve Barnard's name." Students have and always will be free to speak with the media. However, in an effort to avoid the disruptions caused by the intense media interest, reporters were asked not to go into campus buildings, but were free to go elsewhere on campus to speak with students and other members of the Barnard community

Sincerely,  
Dorothy Denburg  
Dean of the College

**CORRECTION**

In the April 15 issue of the *Bulletin*, CORRIE was misidentified as the Committee on Race, Religion, Instruction and Education. CORRIE is an acronym for the Committee on Race, Religion, Identity and Ethnicity. The *Bulletin* regrets the error.

**It claims good people.**  
**UNTREATED DEPRESSION**  
#1 Cause of Suicide  
<http://www.save.org>

**All F-1 International Students:** If you are leaving the United States at the end of the semester, come to 105 Milbank to have your I-20 forms signed by either international student adviser Dean Webster or Dean Kuan Tsu at least a week before your planned departure. If you would like to apply for temporary employment authorization or "optional practical training" to gain work experience in your major field of study for the summer (for returning students) or longer (for graduating seniors), you must see Dean Webster or Dean Tsu as soon as possible.

**Students who will be going on an approved study leave abroad** 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, meet with Dean Szell before the end of the semester.

**Travelling abroad this summer or fall?** (not Western Europe): If you will need immunization shots, go to Health Services now—the vaccination process takes several weeks.

**Students Interested in French:** Note a new major in French and Francophone Studies posted on the bulletin board outside the Dean of Studies Office. For further information, contact Professor Connor, x45539,ptc4@columbia.edu, or Professor Gavronsky, x42052.

**Campus Housing Cancellation Fees:** If you have contracted for Fall 1998 housing and

cancel it in writing to the Housing Office before July 1, there is a \$100 cancellation fee. If you cancel after July 1, there is a \$200 fee. For students going on study leave, there is no

# BEAR essentials

fee as long as housing is cancelled in writing to the Housing Office on or before July 1; thereafter, there is a \$100 cancellation fee.

**All students enrolling in Fall '98:** 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.

**Enrolling in Spanish classes this Fall?** Please note that SPA BC3150x, *The Deceived Husband*, is being cancelled and replaced by SPA BC3139x, *Garcia Lorca on the New York Stage*, Professor Wollos, MW 2:40-3:55. Also 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 Amer-*

*ican 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*.

**Thinking of Law School?** Take note

that a new course, PHI V3780 *Philosophy of Law* will be offered MW 11-12:15 in the fall. This course will examine the intersection of law and philosophy, focusing on legal and philosophical arguments surrounding two social/political phenomena: (1) racial segregation and desegregation in this country, and (2) historical and present state punishment, here and elsewhere. The course will aim to uncover ways that law and philosophy work together in justifying, explaining and critiquing practices and institutions that constitute, respectively, segregation and punishment. Readings will include legal and philosophical texts, as well as some history, a work of fiction, legal scholarship, and other commentary.

**Premeds:** AMCAS Applications are now available in the Dean of Studies Office

**CALENDAR from previous page:** A Presentation of Women in Rock Music throughout the Ages. Barn Lower Level Meeting. Sponsored by the Center for Research on Women and the Barnard Sociology Department.

Springfest '98: Monday, Feb. 16pm-5pm, Lahman Lawn and Plaza.

**FRIDAY, APRIL 24**  
Clean of the Classes Final: Cooking Barbecue and Final Exam, Capture the Flag, and Awards Ceremony. 12:30-2pm, Lahman Lawn.

**MONDAY, APRIL 27**  
Peace Games Festival: Training for those interested in volunteering at the Festival on

May 1. For more information, call Amy at x31462, 8:30, Caman Lounge. (Please note date and time change.)

**TUESDAY, APRIL 28**  
Peace Games Festival: Training for those interested in volunteering at the Festival on May 1, 8:30, Schapiro Lounge.

# Fighting Racism at the Rape Crisis Center

by Mita Mallick

Cover  
STORY

Statistically, one of every four Barnard women will become a victim of sexual assault by the time she graduates. This Barnard woman could be one of the 36% of the women of color who are a part of this campus.

"Perhaps she is a young black woman who has been raped by a black man. She may feel conflicting loyalties to both her community and to getting justice for herself, to protect the black man and not to perpetuate the stereotype that all black men are rapists," says Aishadye Yemane, CC '99. Or maybe she is an Indian woman who has become a victim. She fears rejection from the Indian community because she will no longer be considered "clean" or because she is no longer "a virgin." She could be a Muslim who

**"Volunteers have always been committed to the issue of race and culture but they have never really found concrete ways to deal with it."**

—Jan Holland, Director of the Rape Crisis Center

was drunk at a party and was sexually assaulted. Because her religion prohibits drinking alcohol, her community may find her at fault.

The Rape Crisis Center (RCC) was founded in January 1992 in response to student and staff concerns about sexual assault. Student counselors who are trained and supervised by professionals are available for support and to offer referrals for help in healing and coping with sexual assault and rape. The RCC also has volunteers who provide training and educational and outreach pro-

grams for the Columbia Community. Yet despite the diversity of Columbia University, the majority of the center's counselors continue to be white women.

"It is important to combat the image that the RCC is for white women only," says Yemane. Yemane is involved in the Fighting Racism Working Group of the RCC, one of the many groups which works on educating the Columbia Community on issues of sexual assault. "Some people feel that an organization dealing with women's issues tends to be perceived as only for white women because they don't factor in issue of race and ethnicity into the way that they operate, which is not true when it comes to the RCC," says Yemane. "Issues concerning women involve women of all colors."

The Fighting Racism Working Group (FRWG) has not only external considerations, but internal considerations as well. Most peo-

ple have an inability or are not willing to talk about sex because of the attitudes about sex in their communities, which in turn can make it at times impossible to address the issue of sexual

violence. FRWG wants to address and help people deal with sexual violence without changing their views and with respect to the social ties that people have to their respective communities. The counselors of the RCC must understand the underlying issues a victim might have, since the way people deal with sex influences the way they cope with sexual violence.

"Volunteers have always been committed to the issue of race and culture, but they have never really found concrete ways to deal with it," says Jan Holland, Director of

the Rape Crisis Center. "We care a lot about this issue, and the Fighting Racism Working Group was started as a result a couple of years ago." While the center does not keep specific statistics on the number of minorities that use the center, the center works with many of people—predominantly women, since they are more likely to be victims of sexual assault.

"Although rape is rape, we can't say that it will affect everyone the same way, for race, culture, and ethnicity are all issues," says Holland. "A woman can be targeted [by an attacker] using culture as a way of demeaning her, knowing that a person would be less likely to say anything. That is an issue."

"Most women of color have strong ties to their communities," says Yemane. "They may not feel like the RCC is a place for them. But it is." Issues can arise when a woman has been hurt by someone in her own community and divisions can be created among people when they choose sides between the victim and the rapist. "Asian and Latino communities have strong feelings about family and what it means to them. What will my family and friends think if they know I am a victim? Will a counselor understand this? These are questions that a woman may be confronted with," says Yemane.

"It's important that a victim is able to heal and is able to get the justice she deserves," says Yemane. "But at the same time, she is trying to respect what she has been brought up to believe." Yemane, who comes from an Ethiopian community where cultural norms prevent victims from seeking help, had an aunt who was a victim of domestic violence and who committed suicide. "I have learned that you can't extract a woman from her community and solve her problems. You can't tell her to forget her community. Her com- ➤ next page

munity is a part of who she is," says Yemane.

"Rape is a cross-cultural issue. You can't say that a black woman won't relate to a white woman or vice versa. Immediate needs after a rape are universal," says Ting-Ting Kao, a Chinese-American woman, BC '00. "It is not necessary to have someone of the same ethnicity comfort you. Being a woman is enough to empathize." Like others, Kao thinks that "for a lot of white women, they have been cultured to think that rape is a power issue and that they are not at fault. For Asian women, they may still perceive rape as an issue of guilt." She adds that it can be dangerous to make broad generalizations, and that "rape is such an individual issue."

"A conservative Asian woman and a conservative Caucasian woman might react the same way to sexual assault," says Deena Haragan, a white woman, BC '00. "Race seems to me to be less of a factor than individual family attitudes and experiences. Would race really make that much of a difference, for example, for a third generation Chinese-American woman who was a victim?"

Currently, the FRWG is composed solely of minority women. Why is it that white women, especially since the majority of the counselors are white, are not involved in this group? "I am very concerned about that dynamic," says Holland. "I don't think that there is a lack of concern, and I know that just as many white women are interested in this issue." Holland has committed herself to lending her own energies to FRWG, and says that many of her active volunteers say that they are over-committed. "I know that their over-commitment is not an excuse for their lack of involvement. It affects the white women as much as anybody else if not more."

Katie Gomperts, BC '98, who is a white counselor at the RCC, says that white women do not feel that these issues are irrelevant. "I think that all peer counselors should be

required to attend meetings where topics of how women of color might feel coming into a center that is perceived as a white women's organization be addressed. We need to project to the community that we are a diverse staff, that we are here for everyone, and that we want to be knowledgeable about how sexual violence affects all people." Gomperts thinks that "it is really sad that we want to feel more connected in the past and our community than to the person sitting right next to [us]."

Apparently, the most popular training topics for RCC counselors are those centered around diversity issues. "The counselors' feelings are that there shouldn't be just one training," says Holland, "The RCC is on focused on the here and now that we are not taking the time to plan on how to build the RCC in the future."

"The goals of the FRWG cannot be accomplished just with the involvement

of all minority groups," says Yemane. "If the majority of counselors are white women and if the services are not sensitive to the needs of victims, how can we encourage them to come to our center?"

In the past few months, there has been a spree of violence against women. The Columbia Law School student who was murdered was a victim of domestic violence and a minority, and the four victims of an Arkansas school yard shooting were all girls. "How these incidents affect us are important to consider," says Holland. It is interesting to consider that with "Take Back the Night" approaching, there have not been many discussions about minority women as victims of sexual assault. Nor has the University

endorsed discussions about this issue in conjunction with President Clinton's plan for increasing dialogue about race issues. "The University may still be dealing with its history of being closed to women, and likewise to race and ethnicity," says Holland. "With a history like that, it can fall back into an old and familiar pattern where nothing seems like it is wrong. We must continuously be holding the University accountable for its actions."

The FRWG's main priority is to form coalitions between different groups on campus. Ideally, they would like to host forums, workshops, and panels with speakers well versed on this topic and speak personally to the diverse communities on campus. "There are definite limitations, but we would like to educate the communities and allow there to be

## The Fighting Racism Working Group (FRWG) has not only external considerations, but internal considerations as well. Most people have an inability or are not willing to talk about sex because of the attitudes about sex in their communities.

healing within the communities," says Yemane. "I personally think that a community can be an important tool in helping a victim. Survivors can also benefit from strengthening bonds between communities, and promoting understanding between groups." Yemane's ultimate vision is that the FRWG will assimilate into the RCC and the community, and that it will no longer exist as separate entity. "It should exist in the center of the RCC. When we talk about women, issues of race and ethnicity should naturally follow," says Yemane. She adds, "We just can't leave these women in silence."

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

# Take Back the Night Aims to Unite Campus

Bulletin Staff Report

Take Back the Night, which began April 19, encompasses more than the highly-touted march—it is a week of events dedicated to increasing awareness and prevention of sexual violence. Extrapolating from the statistic that more than 20 percent of women have been sexually abused by their partner, Take Back the Night emphasizes that statistically, one of every four college women has been raped. Despite this national statistic, Columbia University reports that no rapes occurred

in the last year. Columbia's statistics, which many call "administrative silence," may mislead students to believe that the University environment is free of sexual violence. Take Back the Night aims to give survivors a voice because its organizers believe sexual violence extends beyond rape and victimizes everyone, either through personal experiences or those of others. They want every voice to be heard, therefore preventing (as the chant goes) university silence from perpetuating violence.

Last Sunday, the Women's Collective in

Reid Hall was reserved as a "safe space," and women of color were invited to share their experiences in a confidential setting. Beginning last Monday, and continuing throughout the week, tables with t-shirts and informational materials have been out on College Walk and in McIntosh. A wire sculpture of the mirror of Venus (the symbol for woman) is alternating between the two locations, and students are invited to tie a ribbon onto the sculpture to commemorate a survivor of sexual violence.

The week will culminate in the Take Back the Night march and vigil, to be **▶ next page**

ELAHALEVITIS



Prospective students attending the Open House for Admitted Students tour Barnard. The Open House, which included seminars and opportunities for students to observe classes, took place on April 18-19.

AROUND  
AROUND  
AROUND

As part of the conclusion of WBAR's first annual *The Rap Session: Hip Hop Conference*, Apex Gallo, CC '99, performed with his band Dujeous? in Lower Level McIntosh. The one-day conference, which took place Saturday, April 18, featured workshops and discussion centered around hip hop music and its future.

ELAHALEVITIS





held tomorrow night. In an attempt to unify the community, men will be allowed to join the march for the first time this year. In the past, women marched alone to symbolize independence and strength. This year, women will march alone through typically unsafe areas to maintain the symbolism of reclaiming the space. After a moment of silence in front of Low Library (protesting the perceived University silence), men will join the march at the Columbia Gates, then march down to 114 Street, over to Amsterdam, and back up and across College Walk. The group will then congregate on Lehman lawn for the speak-out

"I am particularly excited about Take Back the Night this year," said Shira Schnitzer, head of Take Back the Night. "Not only is it the one opportunity to deal with issues of sexual violence, but also this is the first time that the community will be coming together with both men and women. I think that this is a powerful symbol of how we should be addressing the issue of sexual violence."

Other events held this past week also focused on the inclusion of men in Take Back the Night. Tom Perichter of MVP Strategies spoke on "The Myth of Masculinity: Masculinity and Men's Violence," and Professor of Political Science Dennis Dalton led a talk about strategies for violence prevention. In an informational flyer entitled "Why Men Are Marching," Take Back the Night explained its reasons for encouraging male participation this year.

"Sexual violence is a man's issue primarily because men have the power to help prevent it. One simple step towards prevention involves men listening to and support women whenever they share their experiences with violence.... Since in previous years many potential participants, male and female, were not attending the speak-out because the march preceding it was only open to women, we hope that this move towards inclusion of the whole community will significantly

increase participation from both sexes. We also believe in the importance of uniting those opposed to sexual violence on both sides of the gender divide, and of fostering dialogue between them."

Raphael Mazor, CC '99, believes the change is for the better. "Because violence against women is a problem for everyone," he says, "it seemed like a spiteful measure not to include men."

The Thursday events will begin at

8:45pm, when men and women will meet in front of Barnard Hall. At 9pm, the women will begin marching, and the men are invited to Altschul Auditorium for a discussion led by Columbia Men Against Violence. At 9:30, men will join the march and the group will return to Lehman Lawn at 10pm.

Jessica Ullian, Shireen Barday, and Jennifer

Applebaum contributed to this article

## Northwestern University's 25th Annual Ethnographic Field School in New Mexico and Arizona June 22 to August 15

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# ARTS CALENDAR

FOR THE WEEK OF APRIL 22ND

## EXHIBITIONS

• **Artists' Books**

Through May 10

Experimental Film by **Frankster**

• **Quincy Jones Museum**

1071 S Avenue

• **Helga Frankenthaler**

*'After the Mountains and Sea'*

Frankenthaler 1955-1950\* displays her early works

## GALLERIES

• **Meiro Pictures**

619 West 24 Street

Cindy Sherman

Through May 16

From one of this decade's photographic geniuses, landscapes, debris, and traces of human beings

• **Thread Waxing Space**

476 Broadway

Archigram: Experimental Architecture, 1961-74

Through April 26

Drawings and models by the British group

• **Sperona Westwater**

142 Greene

Frank Moore

Through April 25

Paintings of wildlife

• **Aper Gallery**

291 Church Street

The Sound of One Hand

Works in different media from the collection of Collier Schorr

• **Boni Benruti Gallery**

52 east 76 Street

Alexander Liberman

Paintings of famous figures such as

# There is life after finals...and movies too!

by Jan Berman

This summer, when you once again appreciate the shelter of over air-conditioned movie theaters, there are a few treats in store.

## MOVIE REVIEWS

Films from 1998's Sundance Film Festival and films from some of the industry's most prominent indie film companies, such as Fox Searchlight, October Films, and Grammercy Pictures, will grace the screens. To avoid wasting your \$7.50 on one of those run-of-the-mill, multi-million dollar, blockbuster budget breakers, read this preview of eleven of this summer's upcoming independent films.

*Shooting Fish*, opening May 1, is Fox Searchlight's latest project. Set in modern day Britain, it recounts the tale of two impoverished young men, Jez (played by Stuart Townsend) and Dylan (Dan Futterman of *The Birdcage*), as they play the role of Robin Hoods, stealing from the rich to feed both themselves and their dream of owning a home. They are about to reach their goal, until an attractive young medical student (Kate Beck-

insale of *Cold Comfort Farm*) figures out their scheme. Look for a review of this film in next week's *Bulletin*.

depicts the odd friendship between a 10-year-old girl in an affluent Kentucky suburb and the working class 21-year-old boy who mows her lawn. Written by award-winning poet and playwright Naomi Wallace, who is herself a native of Kentucky, it has been touted as "a quirky and explosive Southern drama." Brendan Fraser, star of such brainless hits as *Encino Man* and *George of the Jungle*, gets a chance to prove himself as an actor in *Still Breathing*, to be released on May 22. Developed by October Films, it features Fraser as a street performer convinced that a con artist (Joanna Going of *Inventing the Abbotts*) is his one true chance at love. At first she does not requite his feelings, and rather sees him as an easy mark. But as she learns more about him, she discovers that she and her plan to steal his money are out of control.

In the vein of *Fame*, *Broadway Damage*,



Townsend, Kate Beckinsale, and Futterman star in *Shooting Fish*

which comes out on May 29, explores the struggle for success and love in New York's artistic scene. An upbeat comedy, it elaborates on the story of a boy who loves another boy who loves yet another boy, in the midst of which they are all trying their

► next page

skills and luck in the theatrical world. A side story line traces the trials and tribulations of a girl pursuing a literary career. This film won the Audience Award at Outfest '97, the Annual Los Angeles Gay and Lesbian Film Festival.

Based on Honoré de Balzac's novel, *Cousin Bette* (opening in mid-June), showcases some of today's greatest talent. Jessica Lange plays the title role, a member of a Parisian aristocratic family in the 1840's besieged by adultery, financial problems, and a series of romantic schemes that do not always work out as planned. Lange is joined by a cast which includes Elisabeth Shue, Bob Hoskins, and Kelly Mac Donald (of *Trainspotting* fame). This also marks the first film directed by Des McAnuff, who won Tony Awards for his work on the Broadway plays *Tommy* and *Big River*.

*Your Friends and Neighbors*, which has no definite release date yet, also features a number of talented actors. Ben Stiller, Jason Patric, and Nastassja Kinski star in this film written and directed by Neil LaBute, the mind behind last year's *In The Company of Men*. It explores a web of relationships in which a man named Jerry wants to break up with his girlfriend Terri to court his friend Barry's wife, Mary. Meanwhile, Terri is already cheating on Jerry with a woman named Cheri. If you can keep track of the relations among all these rhyming names, this Grammercy Pictures release may be worth checking out, in light of LaBute's previous success.

One might cringe at the thought of Claire Danes starring in an indie film, but hopefully her performance in *Polish Wedding*, slated for a July release, will rival the one she gave in last year's *U-Turn*. Another Fox Searchlight project, it will focus on a Polish-American family, the members of which are always pursuing some romantic partner or another, often by sneaking in and out of windows and around each other.

On a more serious note, *East Palace*, *West Palace*, also due for a July release, tackles subjects always discussed in hushed tones in China—when they are even discussed at all. Focusing on homosexuality, writer and director Zhang Yuan delves deep into topics long repressed with the aid of actors Si Han and Hu Jun.

The steamy and somewhat mysterious quality of Southern towns and swamps has been recently featured in several films. Another participant in 1998's Sundance Film Festival, *First Love, Last Rites* follows in this tradition. Opening on August 7, it portrays a young couple falling in love for the very first time amidst the lush scenery.

*Modulation*, which opens in August, documents the history and making of electronica music. Featuring interviews and in-studio and live performances by Kraftwerk, Giorgio Moroder, Afrika Bambaataa, and Prodigy it presents the techno genre as one of the more innovative developments of 20th century music. Screened at both the Sundance Film Festival and the Berlin International Film Festival, it moves at an MTV-like fast pace.

Finally, *La Sentinelle*, opening at the end of the summer, explores aspects of the Cold War, via a shrunken head. A German border guard traveling to France on a train encounters a threatening double agent who leaves him with a parcel containing the shrunken head. Interested in forensics, the guard begins to dissect the head, which he sees as a metaphor for the Cold War, becoming more and more fascinated with each step.

All of these films will open in New York and many may find their way into theaters across the country, so no matter where you are this summer, you should be able to catch at least some of them.

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

## ARTS CALENDAR

for the week of April 22nd

### FILM

*The Full Monty*  
Worshipers Church  
50 Street between 8 and 9 Avenue,  
505-CINE 8610  
Everybody's favorite working class strippers.

*Big as Life: An American History of  
Bum Films*

Museum of Modern Art  
11 West 53 Street, 708-9480  
Through June 30

Large artistic screenings of films by Bill Viola and others

### THEATRE

*The Beauty Queen of Leenane*

Walter Kerr Theatre

219 West 48 Street, 239-6200

Opening Today! Reopening at a different theatre after a successful off-Broadway run, there's a reason why Martin McDonagh plays are hyped.

*The Great Gilly Hopkins*

New Victory Theater

208 West 42 Street, 239-6200

Revisit your childhood with this stage adaptation of Katherine Paterson's young adult novel. Paterson is also the author of *The Bridge to Terabithia*.

*The Effect of Gamma Rays on*

*Man-in-the-Moon Marigolds*

Reid Lounge in the Barnard Quad

Thursday, April 30th at 10 pm

Friday, May 1 at 8 pm

Saturday, May 2 at 6 pm

a Late Nite Theatre Production

This play, by Paul Zindel, shows how a funny, bitter mother creates chaos in the lives of her two teenage daughters.

## DALE EMMART: Artist and Educator

Having energy for working at the Cathedral School of Saint John the Divine and Parsons School of Design while maintaining a home and family and saving some of that energy to dedicate to her artwork—Dale Emmart is a busy woman. She currently teaches art at Cathedral and painting at Parsons. Emmart has also instructed at other private schools and at Fordham University. "I feel like I've taught every age from five to sixty," she says.

Emmart trained as a hand lithographer at Cooper Union, commenting, "Painting was too provocative—lithography gave me something concrete and more technical." Before completing her Master's degree at the Rhode Island School of Design, Emmart worked in Boston as a lithographer and later taught printmaking and lifedrawing at the Commonwealth School. Upon returning to New York, she received a teaching posi-

found it interesting to work with both college and elementary school age students at the same time. Emmart shares some of her insights: "Teaching adults is the opposite of teaching children. With kids there is a rigorous balance between managerial teaching and psychological discipline." She continues, "It is necessary that the children learn the skill and play with the skill. It is important that they understand the essence of art at their level—not simply 'cookie-cutter' art."

One such project she has worked on with the kindergarten students is basic color theory. They learn simple concepts such as warm/cool and expressionistic/realistic color and try to understand what they mean. One of Emmart's favorite things to do with her young students is to alternate between two-dimensional and three-dimensional projects. "I want my students to look and be able to refer what they see to other things, to base

# women@art.nyc

by stephanie shestakow



tion at a boy's school and began teaching at night at Fordham, while trying to paint and exhibit her own work. "Those were hectic years after grad school," she adds.

Ten years ago, Emmart began instructing painting at Parsons. Having stopped working with younger children, Emmart missed teaching, and began working part-time at the Cathedral. She

things on observation this is a creative way of thinking connected that will be connected to their life "

Emmart also greatly enjoys her college teaching, which she finds less exhausting and quite exhilarating. She finds that, overall, teaching art is more "public...it is about a kind of public art-making. My own painting has become increasingly more private."

the web has us no  
lithography



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# Droge Delivers Good Ol' Rock n' Roll

by Samantha Reeb-Wilson

Album  
REVIEW

4/20: The Doves @ Irving Plaza  
4/21: The Doves @ Irving Plaza  
4/22: The Doves @ Irving Plaza  
4/23: The Doves @ Irving Plaza  
4/24: The Doves @ Irving Plaza  
4/25: The Doves @ Irving Plaza  
4/26: The Doves @ Irving Plaza  
4/27: The Doves @ Irving Plaza  
4/28: The Doves @ Irving Plaza  
4/29: The Doves @ Irving Plaza  
4/30: The Doves @ Irving Plaza

Monday 4/25  
4/25: Bouncing Souls @ Tramps  
Tuesday 4/26  
4/26: Bouncing Souls @ Tramps  
Wednesday 4/27  
4/27: Bouncing Souls @ Tramps  
Thursday 4/28  
4/28: Bouncing Souls @ Tramps

**COMING UP:**  
4/29: Flock of Seagulls @ Shine  
5/7: Loreena McKennitt @ Radio City Music Hall  
5/8: Kristen Hersh @ Knitting Factory  
5/9: Mr. T Experience (early) Tribe @ (late) @ Coney Island High  
5/10: Model Mouse @ Tramps  
5/11: Bjork @ Hammerstein Ballroom  
5/13: Sugar Hill Gang/ Melle Mel @ Wetlands  
5/14: Frank Black @ Tramps  
5/16: everclear/ Macy Playground @ Roseland  
5/21: The Roots/ Protectors @ Radio City Music Hall

Seattle is known for its underground bands and for being the capital city of grunge. It is also the well of many different genres of music; a city to which young artists flock to make their mark on the world. Like many other struggling artists, **Pete Droge** headed north from Portland to Seattle, where he has lived for more than a decade. Droge grew up on the classic mellow rock of **Simon and Garfunkel**, **Fleetwood Mac**, **Tom Petty**, **Bob Dylan**, **the Byrds**, and **Kiss**. This diverse group of artists led Droge to develop his musical style, which is best described as a cross between Dylan and Petty. The folk-rock-pop feel that Droge's music emulates makes his work very approachable and listenable.

Droge started his music career by playing in a Seattle punk band named March of Crimes, with Soundgarden's Ben Shepherd. Droge then moved on to a bar band called Ramadillo. Finally, Droge found a working combination when he founded his band, the Sinners. The group took off, touring with big names such as **Melissa Etheridge**, **Sheryl Crow**, **Johnny Cash**, **Neil Young**, and **Tom Petty**.

The appeal that Droge and company have has to be attributed to the fact that Droge truly sings what is on his mind. All the songs Droge has ever written deal with what he is feeling at the moment, whether it's a friend's suicide, lost love, or a satirical take on things. His down-to-earth approach has led to a constant comparison to Tom Petty. The scruffy twangs are similar and the moody guitar chords sound very familiar.

Droge has just released a new album, *Spacey and Shakin*, making a total of three recordings. The first song on the album is the title track and has the rocky feel that is expected of Droge. The song grasps you from the first chord, as a rocky uneven guitar and bass-laden riffs float back and forth. Within a few measures, Droge's scratchy and thin voice echoes above the music. What really catches the listener in this song is the constant movement of the music under the vocals; never is the bass line stagnant or the guitar silent. There is even a mini guitar solo during the song. In its lyrics, the song is somewhat reminiscent of **Eric Clapton's** vintage single, "Cocaine." The vibrant guitar chords and haunting words further the comparison.

*Spacey and Shakin* is daring the music industry to reopen its arms to the classic rock genre of music. Droge is trying to make the old-time sounds of Clapton, the **Doors**, and the Byrds mainstream again. This album is a must-have for any classic rock fan. For those of you who are really stuck in the 70s, you can even get *Spacey and Shakin* on vinyl.

Droge and company will be starting their US tour on May 4, after returning from Europe, where they are currently touring with *G. Love & Special Sauce*. Also in May, Droge will appear on HBO's *Reverb*, playing a sold out show that was taped at New York City's Fez.

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

# Natacha Atlas:

## Chanting her way up the Charts

by Lisa Dean-Kluger

Album  
R E V I E W

Every new CD I encounter has to pass one major test before entering into regular rotation in my CD player—singability. This is that quality in a song that enables you to sing along with the artist. All my albums must have a high singability rating—or so I thought. **Natacha Atlas's** latest album, *Halim*, Arabic for "beautiful," blends contemporary hip-hop and techno samples with the transglobal sounds of African, Arab, and Turkish music. Although the album fails to rank high in singability (it is difficult when one does not speak a word of Arabic), it continues to spin in my CD player.

Natacha Atlas grew up in the Moroccan suburbs of Brussels, Belgium, where her multi-cultural background (her mother is Muslim and her father is a Sephardic Jew) continued to flourish. She quickly became fluent in French, Spanish, Arabic and English. At an early age, Atlas learned the *raq sharki*, a belly dance technique that she continues to incorporate into her performances today. As a teenager she moved to England and continues to travel between Northampton and Brussels. Her first album, *Diaspora*, was released in the U.S. in the spring of last year. Met with great success, it paved the way for *Halim*.

Atlas' most distinctive feature is her voice, which dips and soars in accordance with the music. *Halim* was recorded with a forty-piece Egyptian band complete with traditional middle-eastern chime, string and wind instru-

ments. Although the lyrics are not in English, the album cover does provide translations. The songs tell stories of love, of its sadness and sweetness. The opening song, "Marif-naash," tells of heartache despite the music's upbeat tempo: "Why did you make trouble for my heart leaving it with a residue of pain?" "Amulet," Atlas' first single, has a similar rhythm, encouraging the listener to dance along to the Moroccan music from which she draws. The song sings of love and matches the energetic mood of the music. "I see the most beautiful world in your eyes."

Atlas' captivating singing continues to enchant listeners in slower, more melodious works. "Gafsa" haunts the listener with string instruments and Atlas' tearful yet powerful voice. Similarly, "Agib" laments a lost love: "The togetherness we shared, alas what has become of this?" The deep soothing melodies of the violin coupled with the echoing chimes contribute to the distress conveyed in her cryptic lyrics. Although there is a language barrier, it is impossible to miss the universal feelings of heartache and sorrow.

Despite the lack of singability in Natacha Atlas' new album, *Halim*, her enchanting voice and soothing instrumentals engulf the listener. Her music is infused with the inter-racial harmony of many cultures. Atlas' voice soars in accordance with the music and further illustrates her multi-cultural background. If you are a fan of foreign tunes or if, like me, you are just a curious music lover, check out *Halim*. You will not be disappointed.

Lisa Dean-Kluger is a Barnard first-year and a Bulletin staff writer.

## MUSIC CALENDAR

for the week of April 22nd

### JAZZ/CLASSICAL/ WORLD MUSIC

Wednesday 4/23

Billy Carter @ Blue Note  
Adnah Cohen Sextet @ Birdland  
Sonny Fortune Quartet @ Sweet Basil  
Leon Parker Quartet @ Village Vanguard  
Mike Finn Quintet @ Dancin'  
White Quartet @ Dharma  
Kevin Mahogany @ Iridium

Thursday 4/23

Sonny Fortune Quartet @ Sweet Basil  
Terri Thornton Trio @ La Belle Epoque  
Gontiti @ Knitting Factory

Friday 4/24

Gene @ Bottom Line  
Steve Morse @ Inter-Media Art Center  
Law Anderson Big Band @ Birdland  
Sonny Fortune Quartet @ Sweet Basil  
Billy Carter @ Blue Note

Saturday 4/25

Boney James @ Inter-Media Art Center  
Sounds of the Silk Road (music from Uzbekistan & Tajikistan) @ Symphony Space  
Sonny Fortune Quartet @ Sweet Basil  
Kevin Mahogany @ Iridium  
Billy Carter @ Blue Note

Sunday 4/26

Chico O'Farrill's Afro-Cuban Jazz Big Band @ Birdland  
Sonny Fortune Quartet @ Sweet Basil  
Kevin Mahogany @ Iridium  
Billy Carter @ Blue Note

Monday 4/27

Toshiko Akiyoshi Jazz Orchestra @ Birdland

Tuesday 4/28

Ravi Coltrane Quartet @ Sweet Basil  
Pharoah Sanders @ Iridium

# Tied Up In Braid

by Anna Goldfarb

I never liked the name **Braid**. Something about the name seems so blank-wall to me. No colors or smells come to mind when I say their name out loud. My life was perfectly fine without Braid as the occasional soundtrack to the minuscule movements in my life. The only song that I had by them was a badly recorded one off of a limited edition split with the **Get Up Kids** on Tree Records. I didn't see what all the hype was about. Then one day while I was taking the bus to visit my Grandma, their lyrics repeated in my head all afternoon. "Let's go undercover/ Like young lovers should/ 'cause I could kiss you better/ than this letter could."

The new Braid album, *Frame and Canvas*, has recently been released on Polyvinyl records. First impression: the word "kiss" is everywhere. The more I listened to it, the more I understood the dynamics of the band.

The two singers contribute different feelings altogether. Bob Nanna's singing style is harsh and visceral, while Chris Broach's seems more jovial and screamy. The songs have time changes that keep you guessing—kind of like a herky and jerky fast car on the lookout for cops. The lyrics abstractly discuss relationships and life. The best lyrics are in the song "Collect From Clark Kent," when Bob pleads, "Honey please don't ignore me/ please accept this call/ I'm on the corner of cough and cold/ I'm a love struck lost soul." Superman couldn't have said it better himself. In the haunting last song titled "I Keep a Diary," Bob coos the lines,

"one two and three/ I can see exactly just where you ruined me." The band's songs deal with a whole range of emotions and include snippets of stories and verbal photographs of people and places. After listening to the album non-stop for a few weeks, the songs will really develop meaning.

I caught up with Braid on April 11 in Chicago at a bar called the Empty Bottle. It is obvious that the band's strength comes through in its live performance. The band members were jumping, rolling, sweating and screaming all over the stage. Playing most of their newer songs, their passion was evident. The crowd didn't quite know how to react to the bands

Braid is comprised of singer/guitarist Bob Nanna, guitarist/singer Chris Broach, bassist **Todd Bell**, and drummer **Damon Atkinson**. Frames were chosen as a theme for this album; the band members felt that "they wanted to have a frame with a picture in it for each of the songs on the album. We picked out favorite pictures for the songs, nailed 'em to the wall and took pictures of them."

Hailing from the mid-west, Braid just returned from a recent tour of Europe with the **Get Up Kids**. All the members agree that Australia is on their next-place-to-hit list. Bob really

does keep a diary where the lyrics originate. Bob and Chris have matching tattoos of a treble clef. Quite vague about their goals, they all just nodded their heads and agreed that they "just wanted to make good music." Looking well-fed and happy to be where they are, the members of Braid proudly announced that they are touring the States for three months starting now.

When I asked why they were in a band, the members of Braid

read me a stunning fan letter, which basically said that Braid's music helped the fan get through the pain of the death of his fiancée. After the band read the letter to me, they all nodded with their eyes looking down that that is the reason that they are doing all this.

Braid is playing in New York on April 24 at Brownies.

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



Braid

frequent wildly-screamed "yeah!"s. At the end of the set, I was converted.

Managing to keep them all in one place, I talked to Braid in the snug coziness of the band's van about the new record, touring, mall hicks and defective punching nun puppets, among other things. All the band member's unanimously agree that this new album is their best in every way possible (other recordings include two other albums and countless 7 inches and compilation tracks).

Album  
REVIEW



# The Mountain Goats

## Give Good Music and Good Advice

by Catherine Wallach

Album  
REVIEW

Brownies is the kind of place which fills up only when the headliner starts. The crowd (a mix of preps, indie kids, punks with glitter and purple dreads, and your usual guys in black leather pea coats) isn't here to hang out. The bar area of the small, squarish space is always full, and there isn't a lighting system to speak of (other than the stage lights and some strategically-placed candles). When you approach outside, it seems like just another sticker-and-flyer-encrusted club facade. While it is a stamp-on-the-hand, no-nonsense place, Brownies isn't trying to be cool. It's simply trying to host shows by some truly good artists, and it succeeds.

After the **Full Sign**, a power trio named after a glowing red sign on stage, finished playing, an acoustic performer charmed most of the bustling crowd into sitting, silent and cross-legged, on the surprisingly clean floor. His intense and charming performance (he admitted to not having played a show in over a year, but one would never have guessed it) segued very well into the next performer's set.

If **Sonic Youth** were a solos performer from New Zealand, they would sound a lot like **Alastair Galbraith**. His music, played on electric guitar, electric violin, and several cassette tapes played on a handheld deck

patched into the amp, evoked bagpipes at times and Tibetan monastic chants at others. The audience was very accepting and even the bar quieted down during the set.

At 11pm, **John Darnielle** (better known as **The Mountain Goats**) took the stage. "Come on, you know the drill. You have to stand up even though I don't have a drummer," he instructed us. We all had to give in. Who can resist a guy whose shirt says "Mensch" across the back?

Darnielle strums his guitar so hard that he snapped a peg during the third song. He jokes later on that the borrowed guitar he used for the remainder of the set felt like "a Bentley that's been pampered and then someone lent it to [the race car driver] Bobby Rydell."

The Mountain Goats' music could be described as folk, as indie-pop, or as belonging to the genre of singer-songwriter music played in small clubs and bars across the country. It could also be described as the music with the highest percentage of songs containing the phrase "I know." I prefer to describe it as brilliantly honest, beautiful, and evocative.

Darnielle even took some requests in the middle of the set, and played for almost an hour despite the exhaustion he referred to several times during his set. The charm and music were seamless, and when he announced (while explaining why his hair had gotten so "horribly long") his impending marriage, a **Christine Lavin** lyric went through my head: "In the bosoms of girls all over the

world, hearts keep going 'break break break.'" So talented, so charming, so funny...so enamored of the Wizard of Oz that his father questioned his sexual orientation.

Darnielle's large back catalog received considerable attention during the set, and he played only two songs from his most current album, *Full Force Galesburg* (*Emperor Jones*). He even played one song from his first album, which "we'd all be better off if we didn't listen to."

Darnielle invited Galbraith back onstage for a two-song encore, but the result wasn't as good as expected. The electric violin overpowered Darnielle's guitar and slightly nasal tenor voice.

All in all, the audience was mesmerized by the show. The Mountain Goats is wonderful live, mainly due to the combination of excellent stage banter and music. Fortunately for all of us, Darnielle was able to leave me with some words of wisdom as I purchased his zine and a compilation EP on which he appears: "When you feel after you graduate that your bachelor's degree is as useless as the paper it's printed on, avoid that feeling, because you'll be paying for that paper for a good long time. And that feeling will make you not want to pay. and if you don't, you have no idea of the world of hurt that's waiting for you. I myself am currently on my student loans, because every day I sit back and I think, 'Well, if I didn't have this bachelor's degree, how could I yell at Alex Trebek, 'You're stupid! You're stupid!'" Reason enough? I think so. If a man who can call himself The Mountain Goats said it, it must be true.

Catherine Wallach is a Barnard first-year.

# cene\*popscene\*popsc

I have a quite embarrassing confession to make. I really like Li'l Kim. Before I am completely condemned, I feel that I have the right to plead my case.

It started out innocently enough. Merely watching MTV in the stupor that it often induces, I found myself listening to "Crush." If you have never seen this video, your life is sorely missing the beauty that is Li'l Kim. Although the song is accredited to Kim, the only word she utters in the entire song is "True!" The way she says the simple word is beyond explanation. She states it so unequivocally, with such self-assurance, the only proper response is: right on! And that's just the song. The video itself is a masterpiece. Kim strides and lounges about in numerous outfits, all matching the hair and nails. One outfit is completely red, another blue; but my favorite is definitely the yellow get-up. On anyone else it would look absolutely ridiculous, but on Kim the effect is exquisite.

I couldn't fight it; I was hooked. I began to watch MTV endlessly, all in hopes of hearing and seeing Kim again. First thing in the morning, last thing at night, all I wanted was Kim—I was an obsessed woman. I simply could not get enough of her. Sadly,



the video was taken out of heavy rotation after about a week, but it was already too late. Like an addict, I craved Li'l Kim even more in her absence.

I broke down one day and hauled myself over to Tower Records. Wearing a big, dark pair of sunglasses, I ambled over to the cassette singles section. Bypassing Puff Daddy, Missy Elliott, and Blackstreet, I came upon the culmination of my search with complete joy. Quickly making my purchase, I jammed the tape into my

walkman. The sweet sounds of "I know you see me on the video. True! I know you heard me on the radio. True!" gave my ears what they were yearning for so earnestly.

Alas, it didn't stop there. Buying the single was excusable enough, but it wouldn't satisfy my new preoccupation. I wanted—no, needed—the Li'l Kim album in its entirety. I had to own *Hardcore*. The idea of returning to the record shop and asking "Do you have *Hardcore*?" frightened me. Instead, I went the discreet route of ordering through a mail-in record club.

Six to eight weeks later, the angels were smiling down upon me. I ripped open the tiny cardboard box and feasted my eyes upon the album in the flesh. On the front of the album, Kim is dressed to the nines as usual, complete with a white bear rug. Boy, was this hardcore. However, the actual contents of the album make this cover seem mild in comparison. Sure, the confidence in Kim's voice on "Crush" convinced me that she was not a woman to be ashamed of or embarrassed about anything. I, in contrast, am not that sort of woman and I found myself completely embarrassed to listen to this album with anyone else in the room. Never before had my ears been bombarded with so many blatantly sexual songs. This certainly wasn't one to share with my mother. Yet with each listening, my cheeks turned a little bit less red. I found myself fighting back the urge to sing along. Kim was definitely growing on me.

Now, I am an unapologetically avid supporter. Okay, so maybe I haven't worked up the courage to listen to the album with anyone else around, but I turn it up really loud when I'm by myself. I'd like to think Kim taught me something about myself and my true inner feelings, but I really can't. Li'l Kim just rocks. True!

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# Residential Life and Housing Should Rethink

by Stacy Cowley

I was a little curious when I saw a sign-in sheet at 616 a couple of months ago for those who forgot their IDs. *New policy?* I wondered. *Fodder for public ridicule?* I dutifully signed my name on Thursday afternoon when I returned sans ID. I figured nasty comments would go in my housing file and that would be the end of it.

So I was a fairly shocked/confused/horrified/dismayed and quite a few other adjectives when a letter came in the mail a few weeks later, announcing that a new \$25 fee would be imposed on students who forget their IDs three times in a semester. The letter disapprovingly informed us that during one week of sign-ins, students had forgotten their IDs "four-hundred and fifty times!"

OK, that sounds like a lot, I conceded...until I started thinking about it in relative terms. There are 2,500 students at this school. Conservatively assuming that 2,000 of them live on campus, and that they go in and out of their dorms three times a day, then, on average, that's 2,000 students times three ID-checks times seven days a week, which is 42,000 ID-checks a week. So, out of 42,000 dorm entrances, students were ID-less 450 times? That's about 1 in 100—which sounds to me like a pretty good average.

According to the Office of Residential Life and Housing, the change was made for "security" reasons. That's where I get confused: when students forget their IDs, the desk attendants check their names and social security numbers, which is at least as "secure" a method of making sure that the student is who she says she is and actually lives in the dorm as glancing at an ID from a few feet away. (Incidentally, I have been able to get into my dorm by waving my roommate's ID, my driver's license, and my Village Copier card, but that's another story.) Students forget IDs relatively infrequently, and I have certainly never seen a pile-up of students waiting to be checked into their dorms. So what, exactly, is this security issue?

And what happens when a student loses her ID? Last week, I was waiting to meet a friend in my dorm lobby when a student came by with that problem: she had lost her ID that morning and Security had told her to wait one day before getting a new one in case her old one resurfaced. In the meantime, though, she was stuck signing in every time she returned—which was, to her dismay, quickly getting expensive. Three sign-ins that morning had already run up one \$25 charge

(a letter/bill about the fee would be sent, she was told), and she was well into her second round of charges. She was understandably panicked. The desk attendant had no idea what to do: keep signing her in? Stop?

We use our IDs so often on this campus—for meals, to get packages from the mailroom, to get into the library, and, of course, to get into dorms—that it is hard to avoid keeping your ID somewhere easily accessible. I used to keep mine in a clear plastic sleeve in my wallet, but desk attendants kept complaining that they couldn't see "whatever it was" that I was waving. So I started storing it in my pocket and pulling it out each time I come into the dorm, which works fine—except for when I forget to move my ID from one pair of jeans to the next. Which happens every couple of weeks. Which is about to cost me a great deal of money.

Ultimately, that's what it boils down to. It is the money part of this that really confuses and annoys me: \$25 every three times is an awfully steep fee for forgetfulness. I understand that the idea is to make the penalties harsh enough to deter us, but this is going overboard. Forgetting your ID 10 times in a semester is excessive. Forgetting it three times is human.

On top of charging among the highest tuition and housing fees in the nation, Barnard is a minefield of charges and fees. In a perfect world, we would all remember to fill out every form in triplicate and follow every college policy. We are not perfect: we are college students more concerned with exams and jobs and crazy schedules than with sorting through blizzards of paperwork or remembering to bring our IDs every time we leave our rooms. We are already getting hit left and right with regular fees (activities, labs, ethernet hookups) and penalty charges (ever filed your program late?)—the last thing we need is yet another one to worry about.

I understand that it is a pain for the desk attendants when we forget our IDs. I know that we should remember to always, always, always keep them with us, but we do not and we never will. Instead of accepting this and fining only truly chronic offenders, the Office of Residential Life and Housing has chosen to hit us with yet another fee to worry about. So here is my plea: eliminate this ridiculous policy.

Stacy Cowley is a Barnard sophomore and the Bulletin Web Manager.

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

nyc living



# Well-Woman: Real Questions about Herpes, Dryness

**Q** Does Well-Woman make up its questions?

**A** No, we don't. All of our questions, including this one, are received in one of our anonymous question envelopes outside Health Services and outside our office at 135 Hewitt. Questions are sometimes edited for clarity, but we make every effort to print them exactly as they are received. Questions are generally answered in the order they are received.

**Q** Can genital herpes be transmitted in non-sexual ways? I babysit for a family

in which both parents are carriers and I'm concerned that I could contract the disease through everyday contact in their home.

**A** Herpes simplex II, genital herpes, is recurrent, transmissible, and incurable, and is therefore not much fun to contract, so we understand your concern. However, it is difficult to contract this virus in the absence of sexual activity, as it is usually transmitted through genital-to-genital contact. There is some possibility of transmission through mouth to genital or mouth-to-mouth contact. The genital herpes virus can live in the mouth, although the oral herpes virus is more

commonly found in the mouth. In your situation, you should avoid sharing food with or kissing the children you babysit (and their parents) if you notice any type of lesion or cold sore in or around their mouths. In terms of everyday casual contact in the home, it is extremely unlikely you will contract herpes, since the virus lives only a short time outside the body, and dies when it is dry.

**Q** My boyfriend and I have been sexually active for a year now. Lately, I've noticed that I've been pretty dry, making intercourse difficult. What's going on? What can I do?

**A** There may be several reasons for your vaginal dryness. One may be the medications (if any) you are taking. Ask your practitioner about the side effects of any drugs you are taking; dryness may be one of them. Another possible explanation may be that you and your partner are spending less time on other activities, or you may be having more extended episodes of intercourse. To ease your discomfort, try varied types of sex-play or try using lubricants such as saliva or a water-based or silicone-based commercial lubricant (like Astroglide, K-Y liquid or jelly, or ForPlay) to help decrease friction, thus making intercourse more comfortable. Remember that oil-based lubricants like hand lotions, Vaseline, and oils (massage, bath, and cooking oils) break down latex barriers and also coat your vaginal canal; they cannot be washed away as easily as water-based lubes.

*"Well-Woman" is a weekly feature in the Bulletin. The responses, written by the Well-Women Peer Educators, answer questions from members of the Barnard community. Questions may be submitted to the Well-Woman Office, 135 Hewitt.*

**spring break fever**



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# DINNER AT SOPHIA'S: Great Atmosphere, Reasonable Prices, Purple French Doors

by Vanessa Garcia

Do you like imagining yourself drinking wine inside of a Titan painting, surrounding by wonderful red draperies, green vines, and dim Renaissance? Or would you rather imagine



MELISSA CARLSON

yourself eating a nice quiet meal in your cozy basement, surrounded by the paintings and artifacts that you have collected and pinned up on your walls? If either or both of

these scenarios appeal to you, then I propose an evening at *Sophia's Bistro*.

*Sophia's* is a new restaurant that opened just three months ago on Amsterdam, between 109 and 110 Streets. I am sure that many nights you have found yourself wanting to eat somewhere besides Hewitt, but sick of Ollie's. *Sophia's* offers an array of Italian options, from Panini to pasta primavera, and it has a great atmosphere. Most importantly, with meals priced approximately \$7-\$10, it is affordable. And if this isn't enough to entice you, they have a selection of desserts that includes everything from a basic chocolate mousse cake to sour cream apple walnut pie.

*Sophia's* is a great "date" place and it is also fabulous for dining with a friend over

good conversation. However, I do have two cautionary comments: first of all, if you imagine yourself drinking wine in this lovely little Italian bistro, remember to bring your own bottle. Another warning: it may be a bit difficult to find. In fact, one might pass it by because the lightly-penciled script on its faded green sign is difficult to decipher. However, the purple French doors will call your attention and lure you inside.

If you would like to try it, here's what you need to know: the name of the restaurant is *Sophia's Bistro*, located at 998 Amsterdam Avenue. The hours are Monday-Sunday 11am to 11pm, and they deliver!

*Vanessa Garcia is a Barnard first-year.*

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### HELP WANTED

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## Occupational or Physical Therapy - Your Career Choice

### Information Reception in New York!

**Friday, May 1st, 5:45 PM - 6:45 PM**

The University of St Augustine for Health Sciences is hosting an Information Reception on May 1st, in New York. Join us to learn more about our first professional Master of Occupational and Physical Therapy degree programs. All interested parties are welcome to attend.

**RSVP with Linda Carlucci at 1-800-241-1027!**

**Reception Site: Southgate Tower Hotel**  
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Rock and Roll: The Story of Rock & Roll, The Rolling  
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Producer, author & journalist, co-author, *The Sex  
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Thursday  
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7:45-9pm

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