

Barnard

# Bulletin

[9.30.98: Issue 3]



## WORKING WOMEN

[FBI Visits Campus  
Internet-Savvy Feminists  
Mobilize  
HEOP Holds Fundraiser]

## from the editor

Happy almost-October. Summer is officially over now. Registration is complete. If you miss a class, it is not because you got lost or you were still "shopping." Better break out the reading list and get started—midterms loom just around the corner.

It is amazing (and somewhat disturbing) how quickly we become accustomed to the grind, spending sunny Saturdays in the library and Sunday afternoons wishing we had woken up earlier. We live in one of the most exciting cities in the world, yet we spend far too much of our free time moping around campus, finding ways to procrastinate. When we think about why we chose to attend Barnard, the rigorous academics were certainly part of the reason, but not the entire reason. So why do so many of us allow our coursework to take over our lives?

The answer is simple: we have lost perspective. Once work begins to consume your days, it is easy to forget that it only takes an hour or two to have fun and relax. "Fun" becomes a distant, looming concept, something that might be nice to explore, but who really has the time? The truth is that everyone has the time, and it is important that we take advantage of it. Who needs to burn out by age 21?

In this issue of the *Bulletin*, Sari Globerman has provided a comprehensive October Diary for everyone's benefit. There is some-

thing listed for every day, be it a movie, a gallery exhibit, or a manicure. Set aside a day to do something for yourself, and take a break from your job or your studies. At this point, you probably need it.

This issue also features Part II of Sarah D'Ambruoso's "Feminism at Barnard" series. In Part I, D'Ambruoso explored the Class of 2002's concepts of feminism; in Part II, she reviews the different ways that Barnard women of all ages can learn more about feminism. If it is true, as D'Ambruoso says, that "Feminism is relevant to every Barnard student's life," then it is important for each of us to define feminism for ourself

In a variation on this theme, Mita Mallick questions Barnard's lack of a women's studies requirement in "Mita's Musings." Stacy Cowley praises the desktop in "Y2K+," and the FBI wants to give you top-secret clearance—provided you pass the background check and a polygraph test. Or investigate your options with the Peace Corps; kinder and gentler, but still a challenge.

One thing at a time, however. Finding some time for yourself might be enough of a challenge for now.



## CONTRIBUTORS

Sari Globerman is a Barnard senior and an English major studying American Literature.

Her contribution to this

SARI GLOBERMAN

week's issue, the "October Diary," is a calendar of local events for the coming month. Globerman is a *Bulletin* NYC Living Editor and a Writing Fellow.

Jodi Lipper began writing for the Arts Section of the *Bulletin* because she enjoys expressing her opinion about

JODI LIPPER

theatre. In this issue, she reviews Uta Hagen's most recent performance. Lipper is a Barnard junior and an English major with a theatre concentration.

Betsy Crowell wrote a review of the exhibit *African Art, Western Eyes* at the Museum

BETSY CROWELL

of African Art. Crowell is the former Arts Editor of the *Bulletin* and spent her last semester studying in Madrid. Crowell is a Barnard senior.

### Barnard Bulletin

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*cover photos by jamie hardy*

**Black and White**  
 Barnard's Black and White  
 Reception  
 6:00pm, Lehman Hall

**One Man's Journey**  
 Epilepsy and the African  
 Diaspora  
 5:50pm, James Roca, Barnard  
 Hall

**CISS Workshop**  
 12pm, Office of Career  
 Development

**BEST Orientation**  
 5:30 Brooke

**TUESDAY, OCTOBER 6**

**The Coming Out Group**  
 An informal discussion group  
 by and for students who are  
 questioning their sexuality.  
 Tuesdays 9pm, 101 East Hall  
 E-mail [trf11@columbia.edu](mailto:trf11@columbia.edu) for  
 more information

**WEDNESDAY, OCTOBER 7**

**Alumnae Networking Reception**  
 7:30pm, Altschul Atrium

**Bear Steams Information  
 Session**  
 7pm, Faculty House

**Alumnae of Color Reception**  
 6:30pm, Sutzberger Parlor

**Fabulous Film Women**  
 A showing of Suzanne Farrell:  
*Elusive Muse*  
 7pm, Julius S. Held Lecture Hall

briefs news briefs news briefs news

**HEOP participates in Vendor Fair**

On Thursday, September 24, Barnard's Higher Education Opportunity Program (HEOP) joined the vendors on Lehman lawn.

The staff of HEOP spread their wares over four tables and several chairs, hoping to raise money for students' books. This was the first time HEOP participated in the Vendor Fair



PHOTO BY JAMIE HARDY

HEOP staff at the vendor fair

HEOP, a state-funded financial aid and support services program, is the most successful program of its kind in New York State. The students in the program (approximately 100 total) are all New York City residents who show great academic promise, according to HEOP Deputy Director

Santa Arocho. "The students who are admitted to Barnard through the HEOP program think they don't really belong here, but that's not true. Everyone who comes to

Barnard through the HEOP program still has to meet the admission's criteria."

HEOP has a mandatory six-week intensive academic summer program that addresses any uncertainties incoming first-years may have. The summer program is designed to

"help students learn how to use their resources. It's also designed to help students diagnose their weaknesses and strengths," said Arocho.

During the summer, students take classes in chemistry, English literature, social sciences, a writing workshop, a seminar, oral communications, library skills, study skills, and time management. The nine summer classes reflect a student's schedule for the first year. "They get a little taste of the school year," said Arocho. "Also, I think it gives them confidence. It shows them they have the ability to succeed at Barnard. They also develop a network of resources."

PHOTO BY JAMIE HARDY



A selection of goods from the HEOP program

Barnard's HEOP is a highly competitive program. There were approximately 200 applications from the Class of 2002, 24 students were accepted. The program is the most successful of its kind in the state. HEOP students graduate at a rate equal to or greater than the Barnard graduation rate.

Despite its success, funding for the Barnard HEOP program has not been increased in a number of years. HEOP Director Francesca Cuevas-Cruz has led a continual fight for increased funds. Cuevas-Cruz plans to lobby the State Assembly and Senate in Albany to raise the HEOP budget 25 percent.

Despite the support of the — page 11

**Barnard Success, No BS (PART II)** is a series of workshops designed for sophomores, juniors, and seniors focusing on life skills and decision-making in addition to academic abilities. Dean Ellen Kreger and HEOP Assistant Director Santa Arocho will coordinate the workshops, which will begin on Thursday, October 1, in 206 Sulzberger Hall (above the Quad Cafe).

**Truman Scholarships:** Juniors with very strong academic records who are considering attending graduate school and pursuing a career in public service may consider applying for a Truman Scholarship. For more information, contact Dean Schneider. (Call x42024 for an appointment.) In addition to strong academic records, candidates must have extensive leadership and public service experience.

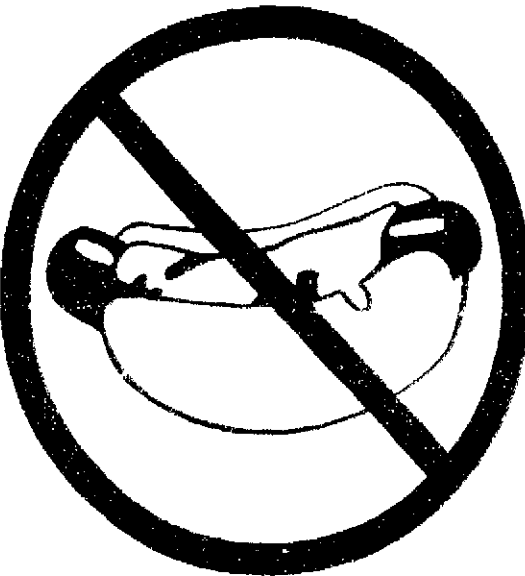
**Beinecke Scholarships:** Juniors planning to attend graduate school in the arts, human-

ities, or social sciences are eligible for this highly competitive award. Students must have a very strong academic record and be able to provide some history of receiving financial aid during their undergraduate years. Each Beinecke Scholar will receive \$2,000 upon completion of her undergraduate degree and a stipend of \$15,000 for each of two years in graduate school. Interested juniors should contact Dean Rusndorf at x42024 for more information.

**February 1999 Graduates:** Diploma Name cards for February 1999 graduates should be turned in to the Registrar's Office by Friday, October 9.


**Math help room:** 333 Milbank Hall (Hours: Monday and Thursday, 6-8pm; Tuesday and Wednesday, 8-10pm). Help is available for students in non-math courses that include computation and analysis, as well as for students in math courses

# bear essentials


Vegetarian Dining  
Mon. - Thurs.  
5:00 p.m. - 7:45 p.m.  
Faculty Dining Room  
Hewitt Hall

**BARNARD**  
Campus Dining Services



FABULOUS FILM WOMEN

a showing of  
**SUZANNE FARRELL: ELUSIVE MUSE**



followed by a discussion with filmmaker Deborah Dickson

*Wednesday, October 7*  
7:00 - 9:00 PM  
*Julius S. Held Lecture Hall, 304 Barnard Hall*

Sponsored by the Center for Research on Women

# FBI, Peace Corps Look For a Few Good Women

by Sara Keane

The Office of Career Development sponsored a two hour meeting to inform students about two very different career opportunities: The Peace Corps and the Federal Bureau of Investigation (FBI). On Tuesday, September 21, students discussed living in mud huts, acclimating to a foreign culture, qualifying for top secret clearance, and snaring world famous terrorists.

The Peace Corps provides the opportunity to learn a foreign language, to experience other cultures, and to give to others. The FBI is a world renowned organization whose employees meet rigorous standards, have access to classified information, and fight high level crime. Although these topics seemed like an odd juxtaposition, many students were interested in both careers.

Volunteers for the Peace Corps go through a three month training program before they are released into an assignment in one of 30 different programs—including business, environment, and health—in one of 90 different countries. The training program has three parts: learning the local language, technical training, and cross-cultural education. Volunteers receive a stipend for food, housing, transportation, and medical and dental care. When their service is over, volunteers are given a "readjustment allowance" of \$5,400.

Peace Corps representative Denise Sanderson spoke about the two years she spent working on the home garden/nutrition program in Lesotho, Africa. Sanderson said she got used to living without the daily luxuries that are a part of American life and made friends with the villagers. Living conditions are

often not what Americans are used to, said Sanderson, so the Peace Corps looks for candidates who are flexible, patient, self-motivated, and have a sense of humor paired with an adventurous spirit. Over the past 36 years, 96 Barnard students have served in the Peace Corps.

The meeting offered an interesting alternative to a career in the Peace Corps—a career with the FBI. Special Agents Marsha Parrish and Lillian Burke spoke to students

Candidates are screened through an intensive process that includes a short application, an 11 page application, an interview, a background check, and a polygraph test. This is necessary because interns have access to classified information during their time with the FBI. "[These precautions] are what allow you to be around the information," said Parrish. "You are given a top secret clearance. You're going to see a lot during the summer."

The program is extremely competitive and only 100 interns are selected.

The special agent program trains candidates for a FBI career. Most applicants are professionals between the ages of 23 and 36. To be considered for a special agent position, a person must be an American citizen who has at least three years of professional work experience, among other things. "We need you to bring something from a particular field," said Burke. The FBI uses people from various professions, including doctors, engineers, teachers, lawyers, and CPAs.

The FBI is a wonderful career path for women, said Burke. "We're all over the place now. We're running it." Women comprise about 26 percent of the FBI's employees. Burke said she felt a career with the FBI gives women a chance to have a satisfying career and simultaneously maintain a family. "[The job] requires 100 percent of you, but we understand that women have children. You don't have the pressure where you're sacrificing family or work. Here you can have both."

Students interested in working with either the Peace Corps or the FBI should contact the Career Development Office for more information.

Sara Keane is a Barnard junior.

PHOTO BY JAMIE HARDY



FBI Special Agent Lillian Burke

about two ways to get involved with the agency: the internship program and becoming a special agent.

The FBI offers an "Honors Internship Program" which takes place during the summer between junior and senior year in college. "It's the FBI's way of identifying top students and showing you what the FBI is and does," said

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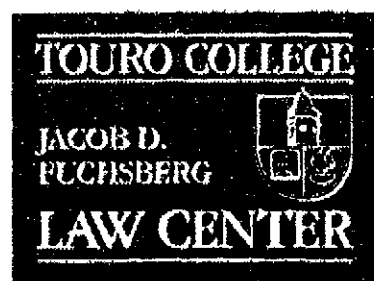
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# Feminism at Barnard:

## [part II]

by Sarah D'Ambruoso

Remove the ideology and most groups are of the same basic template: some form of leadership, a constituency, and a common goal. Groups mobilize people to take collective action relative to a shared concern. Women's organizations are no different from any other group, except that in a women's association, members work to further a cause that crosses practically all lines—racial, cultural, religious, political, socioeconomic, sexual orientational—to form gender solidarity. No other kind of assembly targets a larger population: women constitute about half of the world, approximately three billion people.

Feminism is relevant to every Barnard student's life, whether she likes it or not. The results of an informal survey may not reflect Barnard students in general, but truth be told, where are the really vocal, pertinent women's groups on campus? And what issues are they concerned with? How does one join a women's organization at Barnard, in New York City, or in the U.S.? If these questions have been eating at you since last week, when Part I of this series was published, read on. But understand that participation in any women's group is not obligatory—indeed, feminism today is not about replacing old compulsions with new ones. The activism part of feminism should only be pursued by those who are willing to make a commitment to women's rights and social change. Many groups have their own guiding principles which would-be partakers should be aware of before they join.

Participate in a big group. National organizations run the gamut of women's issues, from grassroots activism to political lobbying

to international women's rights advocacy. The Feminist Majority is probably the most credible, well-known advocacy organization. According to its mission statement, the Feminist Majority Foundation (FMF) "was created to develop bold, new strategies and programs to advance women's equality, non-violence, economic development, and, most importantly, empowerment of women and girls in all sectors of society." We currently do not have a campus chapter of the Feminist Majority, but persons interested in starting one will find it easy: the Majority supplies the field reps, the financial backing, and a nifty manual with step-by-step guidelines for planning events.

Participate in a little group. There are plenty of on-campus opportunities to get involved. The Barnard Student Handbook lists the names of all Barnard organizations registered with the Office of College Activities (CAO). They include Alianza Latina Americana, Asian Women's Coalition, Bacchantae, Barnard/Columbia Women's Handbook, Black Sisters of BC & CU (Celebration of Black Womanhood), Dialogue About Asian Women's News (DAAWN), Lesbians and Bisexuals in Action at Barnard (LABIA), Liga Filipina, Mujeres, Nightline, Raices Entre Almas, Latinas (REAL), Take Back the Night, Political Organization of Women (POW), Women's Collective, Women's History Month, and Women's International Relations.

Join a cyber community. Internet-savvy feminists can enjoy hands-off activism from the comfort of their own Ethernet-equipped dorm rooms. Check out the Feminist Majority's website at [www.feminist.org](http://www.feminist.org). The site has an abundance of information on the Feminist Majority: its history, its current goals, its concerns. Guests are invited to petition Congress directly through the site—simply attach your

e-mail address to a pre-written form letter and click "send." There is also a huge database of college women who belong to the Foundation, appropriately entitled the "Feminist University Network," which is hyperlinked from the FMF's homepage

Women Leaders Online/Women Organizing For Change at [www.wlo.org](http://www.wlo.org) calls itself "the first and largest women's advocacy group created on the Internet, empowering women in politics, society, the economy, the media, and cyberspace." WLO also has prepared letters to members of Congress about pertinent issues which users are invited to personalize and send. The WLO boasts a network of over one million women and men.

For students interested in the history of female scientists, there is a site located at [www.astr.ua.edu/4000ws/4000ws.html](http://www.astr.ua.edu/4000ws/4000ws.html) that chronicles 4,000 years of women in science. "This site lists over 125 names from our scientific and technical past," reads the homepage. "This includes inventors, scholars, and writers, as well as mathematicians and astronomers." The site lists only women scientists who existed prior to the twentieth century—and still manages to come up with 125 profiles, biographies, and even photographs. Reload the site every now and then: the designers are adding a database of women scientists living from the turn of the century through present-day.

Be a role model for a little girl. Columbia's Community Impact runs a program called Big Brother/Big Sister, which matches students with children from various inner city elementary and middle schools. Be patient, though, as "the waiting lists are long and the interviews extensive," advises a Barnard junior

STORY  
Cover



# Women Getting Active

who did not wish to be identified. For more information, contact Community Impact (the number is in Campus Pages), or visit them in Earl Hall.

## Feminism is relevant to every Barnard student's life, whether she likes it or not.

Intern at a women's organization. The Office of Career Development, one of the best resources on campus, keeps a binder of paid and unpaid internships at primarily New York-based women's nonprofit organizations, some of them operated and/or founded by alumnae. Seniors desirous of fulltime employment in the field of women's advocacy should check out Volume II of the fulltime books.

Take a class. Included on the syllabi of Feminist Texts I and II are many of the works that make up the canon of feminist literature. Feminist Texts I includes books by Mary Wollstonecraft, Louisa May Alcott, and Harriet Jacobs, as well as articles by Victoria Woodhull, Cora Kaplan, and Esther Newton. Feminist Texts II "introduces students to a range of writings by and about women from the 1950s to the present." Readings include works by Simone de Beauvoir, Betty Friedan, and Audre Lorde. Since the Barnard Women's Studies department now offers a minor, interested students should speak to a departmental representative on the second floor of Barnard Hall.

Walk, write, or work for women's health. One of the advantages of living in New York City is the fact that Central Park is a walkathon magnet. At least three breast can-

cer walks are facilitated a year. The most recent was the Susan G. Komen Foundation's Race for the Cure, which attracted 23,000 women. SHARE, an organization that raises

money for breast and ovarian cancer research, is having a walk on October 4, and it is not too late to register. Revlon, Inc. will sponsor their second annual walk to benefit breast cancer research in May. The Race to Deliver, also held in September, benefits those living with AIDS and HIV.

For those seeking information on women's health, there are quite a few excellent websites, such as "A Forum for Women's Health" located at [www.womenshealth.org](http://www.womenshealth.org), which declares itself "your Internet resource for women's health information." The Forum has a special section called "Ask a Woman Doctor," where users can send health-related questions to the online advisory board. The site was "designed, written, and developed" by a female doctor and "other women's health professionals."

Women's Health Action (WHA), at [www.womens-health.org.nz](http://www.womens-health.org.nz), is a "charitable trust with the aims of providing women with high quality information and educational services to enable them to maintain their health and make informed decisions about their health care." WHA, a New Zealand-based organization, includes many different links to discussion groups, the latest news in women's health, and other groups on the Net that service women in particular.

Did you know that 42 million Americans, mostly women and children, are without health insurance? A recent editorial in *Glam-*

*our* magazine declared the top five things that women need in health-care reform as "unimpeded access to gynecologists and other sources of women's primary care; equal coverage of mental health treatment; full coverage of reproductive health care, including contraception and abortion; access to clinical trials; and universal access to health insurance." *Glamour* finds that most of these issues are currently being brought up in Congress meetings, but are often stalled in committees or receive minimal support once introduced. Most Congresspeople are easily accessible via e-mail. Crucial legislation that could help you, your mother, your sister, or your girlfriend is being heard right now in Congress.

Exercise your power as a constituent of the U.S. in an intelligent, effective way—vocalize your concerns to your Congressperson. As Liz Wiesen, Professor of Women's Studies at Barnard, says, "[We] must understand that women's healthcare is not an inherent given—[preservation] requires sustaining and growing it—it is an ongoing project, key to the movement and in its infancy."

Do something, anything—just be effective. If none of the above works for you and yet you still want to be active, lead your own group, start your own petition, address the concerns you feel are not being adequately covered. Take advantage of your surroundings: Barnard College, Columbia University, Morningside Heights, and New York City. There are elderly women, little girls, and teen moms out there who depend on women with the means and opportunity to effect social change. Start today.

*Sarah D'Ambruoso is a Barnard junior and a Bulletin Features Editor.*

# RETHINKING THE DESKTOP

Y2K+

by Stacy Cowley

In 1984, the Macintosh computer revolutionized the fledgling home computer industry with the first sophisticated Graphic User Interface (GUI). Suddenly, blinking C:> prompts and cryptic DOS commands were replaced by files, folders, and a nifty little pointing device. The most common comment about the Mac GUI was (and is) that it is "intuitive"—someone with little computer experience can sit down at a Mac and make it useful.

The development of an easily-understandable GUI was inevitable; it was the next logical step in the process of making computers appealing to the mass market. It allowed computers to become indispensable to the areas of our lives that revolve around organizing materials; few college students today could imagine writing papers without electronic databases and word processors to help them. Thanks to the GUI, computers are thoroughly integrated into the business-oriented aspects of our lives.

Now, though, computers are hitting up against their next big limitation: their hierarchical organizations systems. Computer operating systems allow users to organize data into files, which are then grouped into folders, which are stored in directories, and so on. It's a very rational organizational method, but not a terribly human one. Our minds just don't work that way.

Larger and larger chunks of my life have been migrating onto computer systems in the last few years. My papers, notes, stories, important phone numbers, and hundreds of other bits of miscellany are now stored on my hard drive. Finding things again, though, is becoming a nightmare. Search algorithms are

designed to track down specific bits of information: a file stored in my Stacy's Stuff > Notes > Vacation folder that was revised on 7/13/98 is easy enough for any of the search utilities I have installed to find. That's not how I keep track of information in my mind, though. I will have a vague memory of a note I jotted down sometime last summer about a cool bird I saw on the beach—and then spend twenty minutes combing through files and directories trying to figure out what I might have called the note and where I stored it. Worse, if I don't remember an old story, or essay, or random scribbled-down thought, I will probably never find it again. My hard drive is filled with files I

**The Cat Scan Contest ([www.cat-scan.com](http://www.cat-scan.com)) is quite possibly the funniest site on the Net. It's exactly what it sounds like: take one scanner...add a cat or two...watch the fur fly. This could be the start of a new art form.**

have forgotten I ever had.

The data organization problem exists mainly because the computer industry took off faster than anyone imagined it would. The basic user interface of Windows and Macintosh, the two dominant operating systems, is still based on the "desktop" metaphor of the 1984 Mac. Then, the average home computer had 128k of memory and no hard drive for built-in storage space. Now, a typical computer has 32 MB of memory and three or four gigabytes of hard drive space. We have thousands of times more storage space and processing power, but we are still using an antiquated organizational model. Many other limitations on what computers can do have fallen by the wayside. Computer processing power

used to double roughly every 18 months (a phenomena referred to as Moore's Law); now, it doubles every 12 months. Powerful sub-\$1000 computing systems were a pipe dream two years ago; now they are almost the norm.

The issue has become even more pressing thanks to the growth of the Internet. Now, an unimaginable amount of information is accessible electronically—but no intuitive method exists for combing through all the available data.

One difficulty for scientists working on "user interface" issues is that the problem is not really technological. It's psychological. Before anyone can develop a truly successful method for organizing electronic files, someone has to figure out how the human mind files and retrieves information. We think in fits and starts, making connections in odd ways and leaping from idea to idea, without any clear map charting the terrain of our minds. Computers just don't work that way, and they never will, until programmers and psychologists figure out the human thought process well enough to replicate it.

In *Neuromancer*, the novel that coined the term "cyberspace," William Gibson imagined a system of spatially-organized information. "a graphic representation of data abstracted from the banks of every computer in the human system. Unthinkable complexity. Lines of light ranged in the nonspace of the mind, clusters and constellations of data. Like city lights, receding."

It's a beautiful, elegant image of what our overcrowded computer desktops will one day become.

Stacy Cowley is a *Barnard junior* and *Bulletin columnist*.

**Q** How do I tell my partner that I want to have sex?

**A** Breaking the ice and starting open and honest communication can be the hardest part, especially if you have never had sex before and your partner hasn't brought it up. Start out slowly. It is okay to tell your partner that you are nervous—chances are he or she is too. Open the door with something such as, "I really enjoy our time together and would like to become closer

with you sexually. What do you think?" and give a compliment. But don't let your partner be shocked and then make conversation about whether you want to bring it up.

If you're already involved in a dating relationship, think about how good it is to have that your partner thinks you are doing a good job. Be generous with your compliments, and be specific. Positive reinforcement before, during and after sex is vital to maintaining a satisfying sex life. Sex is supposed to be fun—try out new things and experiment.

If you're not already in a relationship, being a conversationalist may be more helpful. Don't use the word "sex" or "sexually" to break the ice; use it as a goal to get more intimate with both of you. You might want to start out by saying something positive, and then mention what it is that you do not like.

Open communication is the key to successful relationships. You cannot be open sexually if you are not open about other things. Relax. Sex should be fun and safe. Always remember to protect yourself.

*"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.*

← **BRIEFS** from page 4 college, the cost of books is still a major concern for the program, said Arocho. HEOP students often cannot afford textbooks. Although HEOP was able to arrange for an advance on students' work-study awards, the advance often does not cover full-time students' entire book costs.

HEOP plans to do a number of fundraising events to help raise money.

"We're going to do more vendor fairs," said Arocho, "we have a fashion show coming up, and [we have] some other things planned."

#### Kaplan Offers Online Degrees

Kaplan Educational Centers is starting an online law school in conjunction with Concord University School of Law, which will offer a law degree via the Internet.

In a September 15 statement, Kaplan's president and CEO Jonathan Grayer said that the school is designed to make "a high quality legal education accessible and affordable to students whose work and home obligations prevent them from earning a degree at a traditional law school."

Applications for the new school will be accepted on a rolling admission basis. The

criteria for acceptance to Concord will include a student's grade point average, Law School Admission Test (LSAT) score or a score on a Concord admissions test, and a personal statement. Online classes begin October 6.

Concord will be "guided by a board of professors" from the American Bar Association (ABA). Students will be able to view lectures on the Internet. The Concord curriculum will mirror that of more conventional law schools and will involve similar texts. Students will be tested on a regular basis and performance updates and grades will be made available through e-mail.

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# ARTS CALENDAR

for the week of September 30

## MUSEUMS

Whitney Museum  
945 Madison Avenue  
Mark Rothko  
Through November 29  
116 paintings and other works  
observing the 40-year evolution  
of the artist's work

Museum of Modern Art  
11 West 53 Street  
Pierre Bonnard  
Through October 15  
The first exhibit in New York by  
this artist in too long

## GALLERIES

Sandra Gering Gallery  
476 Broome  
Meeghan Boody  
Through October 17  
Interpretive sculpture and photographs  
explore the psychological dimensions  
of Henry VIII and his six wives

Artists Space  
38 Greene  
Laurie Anderson: Whirlwind  
Through November 7  
Work by the infamous Barnard grad

Emily Harvey Gallery  
537 Broadway  
At Hansen. In Search of the Goddess  
Through October 17  
A study of the goddess, Venus

Ubu Gallery  
16 East 78 Street  
Aleksandr Rodchenko: Konstrukto  
Through October 17  
If the MoMA exhibit wasn't enough for  
you, this gallery shows more design  
work by the Russian propagandist

# Leading Lady Lives a Legend

by Jodi Lipper

Legends do not often come in the living variety, and to see one in action is a rare privilege. It is therefore an honor for anyone who gets to see Uta Hagen, alive and kicking, in Donald Margulies' *Collected Stories*. The play is currently enjoying an extended run at the Lucille Lortel Theatre on Christopher Street, and those who have the opportunity to see it are enjoying it even more.

Hagen is undeniably one of the most important actresses of this century. She has been a constant influence in the theatre ever since her professional debut as Ophelia in Clifford Odell's *The Country Girl*, and her second for creating the role of Martha in Edward Albee's *Who's Afraid of Virginia Woolf?* in 1962. Hagen is a renowned teacher at her late husband Herbert Berghof's HB Studio, and an author and acting theorist whose works include *Respect For Acting* and *A Challenge For The Actor*. Both serve as virtual bibles for many actors.

The sum of these and many other accomplishments equals the legend that Uta Hagen is today. However, as opposed to what some may say, she is first and foremost an actress, and she takes the opportunity in *Collected Stories* to prove it.

Most actresses of Hagen's stature do not perform in quiet Off-Broadway plays such as this. It is to her credit that Hagen does so rather than a splashy, bravura performance or a one-woman rant. *Collected Stories*, contrary to the title's implication, is not a collection of one-acts or scenes pieced together. Rather, it is a two-character drama that explores the intricate and evolving relationship between two women.

Lorca Simons co-stars as Lisa Morrison, a graduate student studying creative writing in

New York. Hagen plays Ruth Steiner, a semi-famous fiction writer turned writing professor. Lisa begins the play as Ruth's awe-stricken, innocent, nervous, and jerky student. Throughout the play she becomes her personal assistant, friend, confidant, colleague, and eventually her betrayer.

It is under Ruth's tutelage that Lisa successfully pens and publishes a book of her own collected stories. In an attempt to one-up her mentor, who never wrote a novel, Lisa decides to write one of her own. However, what she writes is not really her own. Not only are her motives competitive, but so is her subject matter. Lisa's novel describes, in greatly imagined detail, the affair that Ruth had years ago with the mad poet and celebrated short story writer Delmore Schwartz. It is an affair about which Ruth never wrote about which she hardly speaks, and about which she certainly does not want the world to read. To her, it is the ultimate betrayal. Lisa has stolen her voice and her stories in an attempt to usurp her life. It is doubly disturbing to Ruth that Lisa has deceived her not only as a friend, but also as a peer. The final scene in the play is the anticipated confrontation between the two women, and is an all-out battle. In the end, there is no clear winner but the audience.

The performances by these two women are extremely powerful. The intricacies of Hagen's character are at times more interesting than Margulies' somewhat clunky dialogue, and serve as a pleasant distraction. Simons manages to hold her own with Hagen, especially in the final blowout, which is a huge feat in itself. The changes in her character throughout the play are obvious enough to be dramatic, but are not heavy-handed or simple. It is a haunting and convincing portrayal of the worshipper-cum-deceiver.

Margulies' text is rich and complex, brimming with subtle yet effective foreshadowing.

The seemingly meaningless conversations between the two women early on in the play ultimately come back to haunt them. Innocent comments and advice given in the beginning trip up the women in inconsistencies and hypocrisy in the end.

The story itself is based on a true case, in which David Leavitt was sued by his former mentor, English writer Stephen Spender, for writing what was basically a sexually explicit and exaggerated version of Spender's previously published memoirs. Leavitt was found guilty of plagiarism, and the book was pulled off the shelves. In *Collected Stories*, however, Ruth cannot similarly sue Lisa. She had never published any writings about her affair with Schwartz, and therefore does not have the story copyrighted. The result is a conflict which is extremely interesting, debatable, and ultimately unresolvable.

Despite the provocative story, it is not the plot, but the characters that have the greatest

impact on the audience. Hagen's Ruth is rough yet fragile, craggy yet comforting. Simons as Lisa is annoying and Machiavellian, but also sympathetic and understandable. These are the dynamic characters that make the play so engaging.

The direction of the play by William Carden goes virtually unnoticed, but it is often the best direction that does so. It is neither too showy nor too dull, but natural. Hagen and Simons do not appear to be acting; they are just being. There is no trickery or superficiality to this production. It is instead understated, effective and authentic. As Hagen said on the night of the first preview, "We don't do anything phony up there. We don't pretend to laugh or cry, we actually do." So will you, if you dash down to the Lucille Lortel Theatre to see this celebrated actress in a production that is worthy of equal praise.

*Jodi Lippert is a Barnard junior.*

## ARTS CALENDAR

for the week of September 23

### FILM

*One True Thing*

Bookman

Second Avenue at 86 Street

737-2622

Barnard grad Anna Quindlen's novel adapted for the screen

Pecker

Angelika

Houston at Mercer

777-FILM #531

John Water's new indie film stars

Edward Furlong and Christina Ricci

Modulations

Quad

13 Street at Sixth Avenue

255-8800

A documentary tracing the evolution of electronic music

### THEATRE

Measure for Measure

Connelly Theatre

220 East 4 Street

358-3857

Shakespeare's dark comedy about a political leader who has an affair with a young woman is once again culturally relevant

Dinah Was

Gramercy Theatre

127 East 23 Street

307-4100

The life and times of Dinah Washington

Dark of the Moon

T. Schreiber Studio

151 West 26 Street

741-0209

Witches and love in Appalachia

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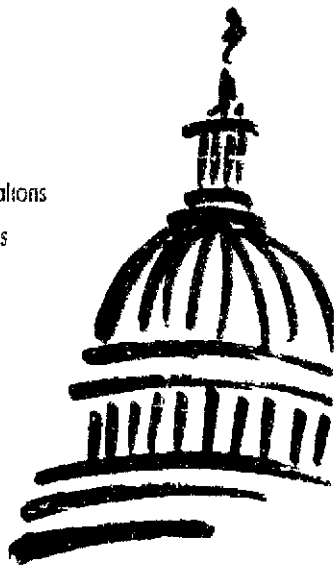
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# Baule Exhibit Refreshes Ways of Presenting Art

by Betsy Crowell

Currently on view at the Museum for African Art is the exhibition *African Art Western Eyes*, which displays the masks and sculpture made by the Baule people of Cote d'Ivoire. In this culture, art is not for everyone to see. Some is kept from men by women and vice versa. Therefore, much of this exhibit has never been seen by segments of the Baule population while we are all able to see it without restriction.

The differing views regarding the presentation of art between Western culture and that of the Baule are what this exhibit is all about. The art is presented in what is a traditional way for Westerners; hung on walls and in display cases with information about the artist (if known) and the materials printed neatly on nearby placards. What distinguishes this exhibit

from so many others about African cultures is its acknowledgement that this show is almost inappropriate for the art itself. It changes the meaning of the pieces because women and men of all backgrounds witness it together. It

is not kept private as it would be in Cote d'Ivoire, nor is it being used for its original purposes.

In Baule culture, art serves many purposes but the artist always keeps its spiritual power in mind. Oftentimes, the artist is forgotten once the sculpture is finished and people become more interested in its owner. Here the art gives a form of status, but no one is ever as important as the spirit served by the work. The materials used can also connote status. Golden statues are used to decorate the funeral bed of a very important person, but do not have a practical use other than decoration. In this culture, gold is used for important things because it is believed to give force

According to expert K Nguessan, "We Baule live with art in the sense that statues are kept in our houses, but we don't do it the way you do in America. We live with the spirits more than with the statues...even though the statue is in the house, [we] are not afraid of it. But we are afraid of the spirits. The spirit is not in the statue; people say it comes there when they give it offerings or when they

should contact it. You will never hear a Baule say, 'This is a beautiful sculpture.' That is not what they are looking for in the statue or the mask—even though it is beautiful. We are aware that Baule art is beautiful but the aspect that interests us the most is the spiritual religious side."

Though this exhibit is presented more or less in a traditionally Western manner, the curators do make an attempt to give us an idea of the original purpose of the pieces. Videos are shown of rituals in which the masks on view are worn. There are also separate rooms set up as they would be in Cote d'Ivoire. One displays the funeral bed decorated with printed cloths and gold fly whisks as well as smoke patterns on the ceiling. Another room includes a mannequin dressed as one of the dancers in the videos in traditional clothing.

As the title of this exhibit states, the museum hopes that "visitors will leave with a heightened sensitivity to their own acts of looking, a new awareness of alternative ways of thinking and a lasting impression of the power and beauty of Baule art." This exhibition is innovative because it is organized in such a way that it makes the viewer think about what is normally taken for granted in the art world: viewing, watching, and looking.

The Museum for African Art is located at 593 Broadway between Prince and Houston Streets. It can be reached by the NR train at Prince Street. Hours are 10:30am-5:30pm on Tuesday through Friday, 12pm-8pm Saturday, and 12pm-6pm on Sunday. Admission is \$2.50 for students. For information, call 966-1313. The exhibition *African Art Western Eyes* will run until January 3, 1999.

Betsy Crowell is a Barnard senior.

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## HELP ROOM HOURS

Monday 6-8pm  
Tuesday 8-10pm  
Wednesday 8-10pm  
Thursday 6-8pm

# MUSIC CALENDAR

for the week of September 30

## ROCK

### Wednesday 9/30

Frank Black and the Catholics @

Tramps

Low @ Bowery Ballroom

Duran Duran @ Coney Island High

Wetlands

The Priests @ Life \*

N'Dea Davenport @ Irving Plaza

### Thursday 10/1

Son Volt @ Bowery Ballroom

Sarah Greenwood/ Rock Stars/

Sunflower @ Tramps

Morcheeba/ The Freak Brothers @

Irving Plaza

### Friday 10/2

Jethro Tull @ Coney Island High

Archie Shepp @ Tramps

God Lives Underwater @ Coney Island High

High

The Knockout Drops @ Brownies

Lotion @ Maxwell's

Conhead Buddha @ Wetlands

### Saturday 10/3

Elliott Smith/ Quasi @ Tramps

The Jon Spencer Blues Explosion @

Life

Nana Sui @ Maxwell's

The Knockout Drops @ Brownies

### Sunday 10/4

Elliott Smith/ Quasi @ Tramps

Creeper Lagoon @ Brownies

### Monday 10/5

Papas Fritas @ Coney Island High

DJ Spooky @ Irving Plaza

Old Pike @ Brownies

### Tuesday 10/6

Reel Big Fish/ Spring Heeled Jack @

Irving Plaza

Cosmic Psychos @ Coney Island High

# STATUESQUE is anything but

by Cody M. Watson

When I received *Arbiters Anonymous*, the debut record of Brit rockers **Statuesque**, I was fairly psyched. Good, I thought, I get to hear some cutting edge music, share my findings with the Barnard community, and maybe even be a vessel for a cool new band to gain popularity among the students. Unfortunately, the uninspired and less than mediocre music of **Statuesque** robbed me of that honor.

Sound harsh? Perhaps. But after listening to 56:54 minutes of these candy-Brit invasion rejects, one tends to become hostile.

The album starts out downy-soft with "Redivider," a track that wants to be angsty but cannot seem to find enough energy. **Stephen Manning's** vocals lack the soul of a piece of white bread. It gets worse. "Redivider," like many of the tracks on *Arbiters Anonymous*, goes from sluggish old Brit pop to an early 1980s nightmare, almost without warning.

The title track is aptly representative of the entire record in that it seems to express sentiments that might be socially moving, but then fade away into convoluted drivel. "We will be waging wars of neuroses/ Your neighbour is a traitor and he covets your things/ Sewer rats keeping our enemies close/ Devouring the power monopoly brings." The entire record is comprised of the forced rhyme and vaguely hinted social unrest displayed here. The problem is that **Statuesque** never quite gets around to taking their thoughts anywhere or getting to the point.

The next few tracks seem to be an attempt at religious thought. "Born Against" has the atmosphere of a **Blue Oyster Cult** song done in Muzak. The record reaches its most hilarious pseudo-religious point with "Bad Egg," which begins with the lyrics, "Satan open up your gates and let in the people who have

been so cruel to me/ Later I will repay/ I will give anything that you could possibly ask of me." It sounds like **Statuesque** made a deal with the devil and got ripped off.

Moving on to "Already Seen," **Statuesque** seems to get a bit harder. By the end of the track, however, I found myself cursing the person who invented low, grinding guitar riffs.

"Redcoats," like much of *Arbiters*, is not as socially moving as it tries to be. It is not even fun. At this point, I was reminded of my little brother's band when they were young and into that British accent thing. Upon closer inspection, however, I realized that my brother's band was far more sophisticated than these guys—even when they were playing on old Strats with only five strings.

As I approached track ten, "Crystal Palace Evensong," I began to wonder how much more I could take. "I'm scared of the future going on too long," whimpers Manning. **Statuesque's** debut album represents the absolute antithesis of progressive music. Their sound was hackneyed by 1963. They are so moderate and tedious that people in an old folks home would protest.

So isn't there anything about *Arbiters Anonymous* that is redeeming? Well, if you like to do homework to music, this is the record for you. It's not engaging enough to distract you, and yet is too annoying to put you to sleep.

The tripped-out cover art of a blurred merry-go-round is cool, even though it gives a false impression of the boring music within. The saving grace of this record, however, is that it will make all your old **Mariah Carey** and **New Kids on the Block** tapes seem like the hardest-edged music this side of **Cannibal Corpse**.

Cody M. Watson is a Barnard sophomore.



# Lauryn Hill: Miseducatin' To The Fullest Extent

by Jodi Savage

Lauryn Hill's debut solo album (on Ruff House), *The Miseducation of Lauryn Hill*, begins in a classroom where the teacher is mediating a conversation amongst youngsters about love: its definition, manifestations, and importance. The teacher takes attendance only to find that Lauryn Hill is not present. Where could she be? After the prelude, Hill takes us on a little ride. Through this album, she allows us to get an inside look at her journey of self-discovery and personal growth. She does it all against a backdrop of beats and rhythms that will have you bopping your head, snapping your fingers, swaying your body, and dancing around your room.

Hill describes herself best in the single "Everything Is Everything," when she sings, "You can't match this rapper/actress / More powerful than two Cleopatras." This woman is doing it all. Not only is the South Orange, New Jersey native and former Columbia College student a mother and rapper/songwriter, but an actress as well. She has appeared on daytime television's *As The World Turns* and *Sister Act II Back In the Habit*. Hill, formerly of **The Fugees**, is also a social activist and founder of a non-profit organization called the Refugee Camp Youth Project.

One of Hill's (also known as L-Boogie) greatest accomplishments on this album is the degree to which she displays her musical versatility. She is not only a superb rapper, but a strong and melodious vocalist as well. She encompasses a wide range of musical styles. To help create the perfect setting for her heartfelt lyrics, Hill called on some of the music's most renowned artists, including legendary guitarist **Carlos Santana**, reggae sensation **Shelly Thunder**, the oh-so-smooth **D'Angelo**, and "diva of hip-hop" **Mary J. Blige**.

In "To Zion," a song dedicated to her baby

son, Santana's guitar, the accompanying drums, and the chorus of women singing "Marching, Marching, Marching, Marching..." give the listener the impression that they are overhearing a woman's call to worship during an African procession. The passion and power that Hill sings of is genuinely felt. The single "I Used To Love Him," performed by Hill and Blige, is reminiscent of being in an old blues joint on 125 Street in the 1930s while two women sing about lessons learned from painful relationships. The love ballad "Nothing Even Matters," is mellow and sensuous—definitely characteristic of its featured artist, D'Angelo, who performed with Hill.

Before you buy Hill's album, potential victims beware: this CD is more than just a compilation of good music. An intelligent, articulate, and determined female hip-hopper is in our midst! Not only does Hill share her life experiences, but she also sheds light on a few issues, even if it means stepping on some toes and letting people know about their disfunctions. As she says in "Final Hour," "First handed, I'm candid / You can't stand it / Respect demanded" ("Final Hour"). She takes no blows, twists no words, and spares no one. In the first released single, "Lost Ones," Hill warns of the consequences of gaining the world and losing your soul.

She admonishes men and women to maintain self-respect and never forsake their values in the upbeat, hip-shaking "Doo Wop (That Thing)." Hill pays homage to the environment that nourished and helped her to become who she is today in "Every Ghetto, Every City." Not only are her lyrics reminiscent of times passed, but the accompanying music is similar to what was probably listened to on *Soul Train* back in the day. Backstabbers Abel, Brutus, and Judas need to be on the lookout as well, because L-Boogie gave them shout outs in "Forgive Them Father." ► page 18

## MUSIC CALENDAR

for the week of September 30

### JAZZ / WORLD / CLASSICAL

#### Wednesday 10/1

Tom Harrell Big Band @ Iridium  
Jimmy Greene @ Birdland  
Russett Malone Quartet @ Village Vanguard

#### Thursday 10/1

The Anthony Wilson Group @ The Jazz Standard  
Tom Harrell Brazil Quartet @ Iridium  
Bob Mintzer Big Band @ Birdland  
Gato Barbieri @ Blue Note

#### Friday 10/2

Whirling Dervishes of Turkey @ City Center  
Seleno Clark @ Lenox Lounge  
The Anthony Wilson Group @ The Jazz Standard  
Neal Kirkwood Octet @ Savoy Lounge  
James "Blood" Ulmer Quartet @ Birdland

#### Saturday 10/3

The Anthony Wilson Group @ The Jazz Standard  
Paul Oscher Blues Band @ Savoy Lounge

#### Sunday 10/4

Jose Salazar @ Carnegie Hall

#### Monday 10/5

The Jazz Passengers @ The Jazz Standard  
Les Paul Trio @ Iridium  
Vanguard Jazz Orchestra @ Village Vanguard

#### Tuesday 10/6

Frank Foster Quartet @ Iridium  
Nancy Wilson @ Blue Note



nyc living

october  
diary:

A month of readings,  
shows, exhibits,  
movies, and other  
things to do in

New York City

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

# DIARY OF A MONTH

by Sari Globerman

September always seems to rush by in a haze. Wading through heat and smog and sunshine to get locked out of courses, New York City can become a mere five block stretch running from 112 to 116 Street. But there is a whole universe beyond the borders of Columbia University, use it this October. Here is the skinny for you: people to do, foods to see, galleries to hear, and music to taste...

Sari Globerman is a Barnard senior and a Bulletin NYC Living Editor.

## OCTOBER 1

Start the month off mean, Phillip Roth style. Put down the biology and pick yourself up a copy of his latest work: *I Married a Communist*. Sit down with another of his angry, assimilated, self-destructive Jews and the mothers that suffocate them. Relive those Shabbat dinners with a vengeance.

## OCTOBER 2

You must have recognized that voice in previews—that neurotic, nasal whine—as none other than Woody Allen. In DreamWorks upcoming animated flick *Antz*, Allen leads an ensemble cast that includes Gene Hackman and Sharon Stone. Crude or not, Stone's presence begs the question: can you animate the money shot?

## OCTOBER 3

Chinatown just got a little bit closer. Forget the hour trek when in desperate need of a dumpling fix and head over to Ruby Foo's Dim Sum and Sushi Place. It's a little bit of paradise on the Upper Westside.

## OCTOBER 4

While the offer is good, run—don't walk—to Antonio Prieto's. Treat yourself to a manicure and pedicure for thirty bucks, a facial, scalp treatment, cut and blowout for a hundred. Sit outdoors in summer's sweet afterglow (Prieto's private garden) and let someone else look after you for a change.

## OCTOBER 5

The Metropolitan Opera begins this season with its genius production of *Samson et Delila*. As usual, Samson will fall for Delila and Delila will betray him. How is it going to be different this year, you ask. Two words: Placido Domingo. Grab some cheap tickets on the way from the Times Square TKTS booth and refuse to miss this extravaganza.

## OCTOBER 6

The Red Hot +...team bring on the latest in the series whose earnings go directly to AIDS related research. This time around, Gershwin classics are not so much reinvented as deconstructed. Morcheeba, Money Mark, David Bowie lead the pack on *Red Hot + Rhapsody*.

## OCTOBER 7

Newcomer Saul Williams stars as the petty criminal whose talent for rap poetry enables him to unite and empower his fellow inmates in Sundance's Grand Jury Prize Winner *Slam*, opening this Wednesday.

## OCTOBER 8

Damn, biographies are good, especially where people drink martinis and have open marriages. *Dawn Powell: A Biography*, rife with Hollywood decadence and New York glamour, offers a glimpse of a writer who never felt successful enough to be commercial, nor respected enough to be genius.

## OCTOBER 9

Edgar Degas took pictures. And the Metropolitan Museum of Art has got them. If last year's exhibit of his private collection was any indication, this should be good.

## OCTOBER 10-14

If you escaped Janet Jackson and Sir Elton John at Madison Square Garden, refuse to commit yourself to aural hell now. Rather than checking out Aerosmith at the Jones Beach Amphitheater, head over to the Elbow Room (Audrey Bernstein's revamped karaoke locale) and play rock star for the evening. The show starts at eleven and continues on through the morning. Recent celebrities have included Moby ("I Write the Songs"), David Lee Roth ("Jump"), and Ben Affleck.

## OCTOBER 15

*Premises: Invested Spaces in Visual Arts, Architecture, and Design from France, 1958-98* opens at the Guggenheim Museum SoHo. The title may not make sense, but artists like Jean-Luc Godard and Annette Messager do.

## OCTOBER 16

Toni Morrison's masterwork, *Beloved*, arrives in theaters this Friday. Oprah Winfrey stars as the former slave who kills her daughter so as to save her from a life of slavery. Talk show host, diet guru, *Vogue* cover girl: is there anything Oprah can't do?

# OCTOBER 1998

## OCTOBER 17

At Gavin Brown's Passerby, the art is cold and the wine is good. What could be more civilized than a gallery-cum-bistro?

## OCTOBER 18

Grab a little one and do something good. Carnegiekids at Carnegie Hall offers concerts on the cheap and the free. Works include *Peter and the Wolf*, *Amahl and the Night Visitors*.

## OCTOBER 19

*By the Light of My Father's Smile* brings Alice Walker back to the literary forefront after a six-year lapse. Sure to be influenced by her recent travels through Africa and work for an end to female genital mutilation, her newest novel explores the sexual awakening of a young girl

## OCTOBER 20

New York, New York its a helluva town...Jerome Robbins, he's a helluva choreographer, Leonard Bernstein, he's a helluva tuner. *On the Town* returns to Broadway, revamped and revived for a new generation of musical theater fans.

Kick off the upcoming bonanza of exhibits featuring abstract expressionists by checking out *Willem de Kooning: Drawing Seeing/Seeing Drawing* at The Drawing Center, where over 70 works will be on display.

## OCTOBER 22

Follow that up with the Whitney's retrospective of Mark Rothko, featuring more than 100 of his works.

## OCTOBER 23

While the jury is still out on the question of Drew Barrymore's talent, this *Little Girl Lost* manages well at the box office. Playing a knocked-up waitress opposite real-life beau, Luke Wilson, Barrymore serves up more than burgers in the dark comedy *Home Fries*.

## OCTOBER 24

Nan Goldin, the obvious prototype for Ally Sheedy's junkie photographer in the recent indie flick *High Art*, arrives at the Matthew Marks Gallery with her latest work, much of which chronicles her struggle for sobriety. Guaranteed to be better, grittier, more haunting, beautiful and evocative than anything offered by an ex-member of the brat pack.

## OCTOBER 25

You might not be able to get a seat at Robert Deniro's ever-trendy, ever-expensive Nobu and if you did, you certainly couldn't afford to eat anything there, but Nextdoor Nobu, his latest foray into the fickle dining world, might prove a bit more accessible.

## OCTOBER 26

Sandra Bernhard returns with her one woman show, *I'm Still Here...Damn It!* But this time round, she's at The Booth Theater. Despite her promises of new material, it's a pretty safe bet that supermodels are still not safe. Do not expect to see estranged friends Madonna or Ingrid Casares in this audience.

## OCTOBER 27

*Mutations*, Beck's sixth album arrives in stores at midnight. Considerably more low-key than his blow up album *Odelay*, *Mutations* provides the perfect musical accompaniment for a trip downtown...

## OCTOBER 28

...to the Thread Waxing Space, where more than 100 of Al Hansen's (Beck's grandfather) collages, photographs, and videos are on display. Beck, with some help from pal Yoko Ono, curated the month-long exhibit in which he explores the senior Hansen's influence on his own audio and visual art.

## OCTOBER 29

*Sacred Arts of Haitian Voodoo*, showing at The American Museum of Natural History, marks the first comprehensive exploration and exhibition of artifacts and art concerned with this Afro-Caribbean religion. Not to mention a full scale, three-story replicate of a New Orleans Church.

## OCTOBER 30

Time to pick up them costumes. This year, don't settle for a white sheet at the last minute. Instead, head down to Halloween Adventure and play Bonnie to someone's Clyde, Fred to someone's Wilma. If the costume fits, wear it.

## OCTOBER 31

Trick or Treat and procure yourself some free candy for the movies. Then, go check out Edward Norton as a reformed white supremacist struggling with his neo-Nazi brother, played by Edward Furlong, in the dark and disturbing *American History X*. Yes folks, that is goddess Fairuza Balk—sans hair—proving that hate-monger is an ugly look. even on the best of them.

by Mita Mallick

"Feminist Texts II: Beauvoir to the Present" offered by Barnard's Women's Studies department was among the more popular choices for classes to enroll in this semester. Many Barnard women who tried to get into this class were out of luck. With permission of the instructor required, and an enrollment limited to 20 students, it was not easy to secure a place in the class. Preference was given to freshmen and

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sophomores, who were undecided about their major and would perhaps be interested in majoring in Women's Studies. About seven students were not able to take this class, a majority of them being non-Women's Studies majors and upperclassmen.

Many of you may not be surprised by this. There's nothing new about not being able to get into a class you had your heart set on. Yet I find it odd that at a place like Barnard, we don't offer more sections of a class like Feminist Texts II. With seven more students interested in the class, perhaps the class could have been divided to make another section. Obviously there's more to it than that, for it takes motivation and money to set up another section. And many may think for a class as obscure as Feminist Texts II, what's the big deal?

The fact is that one can graduate from Barnard College without ever having taken a single Women's Studies class. While we maintain that we are a women's college, we have requirements for foreign language, science, and quantitative reasoning, but none for women's studies. Sure, we have a requirement for social sciences and humanities, a category under which women's studies falls, yet one could take another course to fill this requirement. One can argue that Barnard's academic curriculum is often taught with a slant toward the perspective and interests of women. However, this is up to the discretion of the professor, and when the course happens to be Economics, the operation

of financial markets, and not the status of women, is prioritized.

Barnard is not alone when it comes to the strange phenomenon of a women's college failing to require its students to take a Women's Studies course. Neither Smith, Mount Holyoke, Bryn Mawr, nor Wellesley College require their students to take a Women's Studies class in order to earn a degree. I admit that I am unfamiliar with their academic curriculum, but perhaps one of these colleges has a mandatory writing feminism seminar for all sophomores. Somehow though, I doubt that.

Many of us have strong opinions about the status of women in the world, the roles we are expected to play in our lives, and the way we should be perceived as women. Some of us claim to be feminists, and being at a women's college, the outside world sees this obvious correlation: Barnard woman equals feminist. But how many of us know the roots of feminism? How many of us in this college even know the definition of feminism?

The Feminist Texts II class involved discussion of contemporary issues in feminist thought. "A review of the theoretical debates on sex roles, feminism and socialism, psychoanalysis, language, and cultural representations." I think it's a loss that the women who wanted to be in the class were not able to be a part of it. That's several out of the many who came to Barnard hoping to learn more about the struggles of women, and may leave feeling they missed something.

One can make the claim that to be at a women's college prepares women for many of the roles that they will assume in life. It's about competing for excellence, discovering yourself, and connecting with other women who will serve as a support system for the rest of our lives. The bottom line is that women's colleges produce strong women.

But many of these strong women do not have the faintest idea of where the roots of this strength lies. Who carried this torch before them and why are they so compelled to continue this fight? The solution to this problem seems simple: take one of the four social science or humanities requirements and make it a Women's Studies class. Make the Feminist Texts I, Feminist Texts II, or Introduction to Women's and Gender Studies a class which all Barnard women have to take. Then, when we all eventually call ourselves alumnae of a women's college, we will be able to apply the theories, history, and stories of the ongoing struggles of women in every arena of life. Then we can call ourselves feminists and know the meaning and the truth behind it.

*Mita Mallick is a Barnard Junior and a Bulletin columnist.*

# First-Year Recalls Blur of Orientation

by Amanda Hartnack

It's really embarrassing when you learn someone's name and begin a conversation with them only to realize, about five minutes later, that you have forgotten it already. That's how I felt during the week of orientation. By the time those days were over, my circle of friends was pretty much limited to the people on my floor, plus a few others. Now it seems like orientation was months ago.

When I arrived at Barnard after attending a small boarding school in southern California, I nearly went into shock when I saw all that there was to do, as well as the lack of a curfew. I honestly could not believe it when it dawned on me that I wasn't in the small town of Ojai, California anymore. I could stay out as late as I wanted and not have to sneak in past the guard. During my first few days here I felt like I had to fit a Broadway play, a trip to a museum, a tour of Little Italy and a night at a jazz club into a 24 hour period. I spent one evening crammed into the very small Nuyorican Poets Cafe with what seemed like half of the Columbia student body. The next evening I was ready to go see jazz at Smalls (note the word small)—but when I got to Barnard's gates and realized that half of the student body was going there as well, I decided to forget it.

At that moment it dawned on me that I would have four years to accomplish all of these things. So I slowed down my pace and took time to get to know people and to try to get over any fears of being in a completely new place with completely new people. I spent an evening at Coney Island with a large group from my floor, going on all of the cheesy rides, and even seeing a most interesting sight of dogs on a ferris wheel. Spontaneous events such as that one, beat a night crammed into a small club by a million times. Later on, when I know the city better, I'll do the things I missed during orientation.

Looking back on the week of orientation, I see it as kind of a blur, a collage of fuzzy faces and city lights. I remember Barnard College Night rather vividly, but mostly because a few girls sitting behind me attempted to set the Quad lawn ablaze with their candles. I remember sitting through several hours of lectures and orientation sessions about stuff I honestly do not remember. All of that information in such a short period of time, with so many other things on my mind, was a bit too much for me.

I felt rather distant during the whole orientation process, feeling as though I were watching everything from afar rather than participating directly. I wanted to take in as much as I could, but between trying to meet people, figuring out how to open a bank account, keeping in touch with all of my high school friends, and trying to figure out how to register for classes, I felt rather overwhelmed.

I don't think orientation is as much a time to meet your very best friend for the rest of your life as it is to simply get used to having a whole new group of people around. It's a time when you can walk up to anyone on campus, ask their name, and start a conversation with them, simply because you're both new. You can stay up until 5 sharing your innermost thoughts with a girl on your floor you don't even know and might never even become good friends with.

Although I do not think that I will ever name orientation as the best week of my life, several experiences from that week will help to define my experience at Barnard. I had time to establish some friendships while exploring the many facets of New York City. Now, I only wish I could remember the name of the girl down the hall from me who I see in the bathroom every morning. But I guess orientation isn't a name game.

*Amanda Hartnack is a Barnard first-year.*

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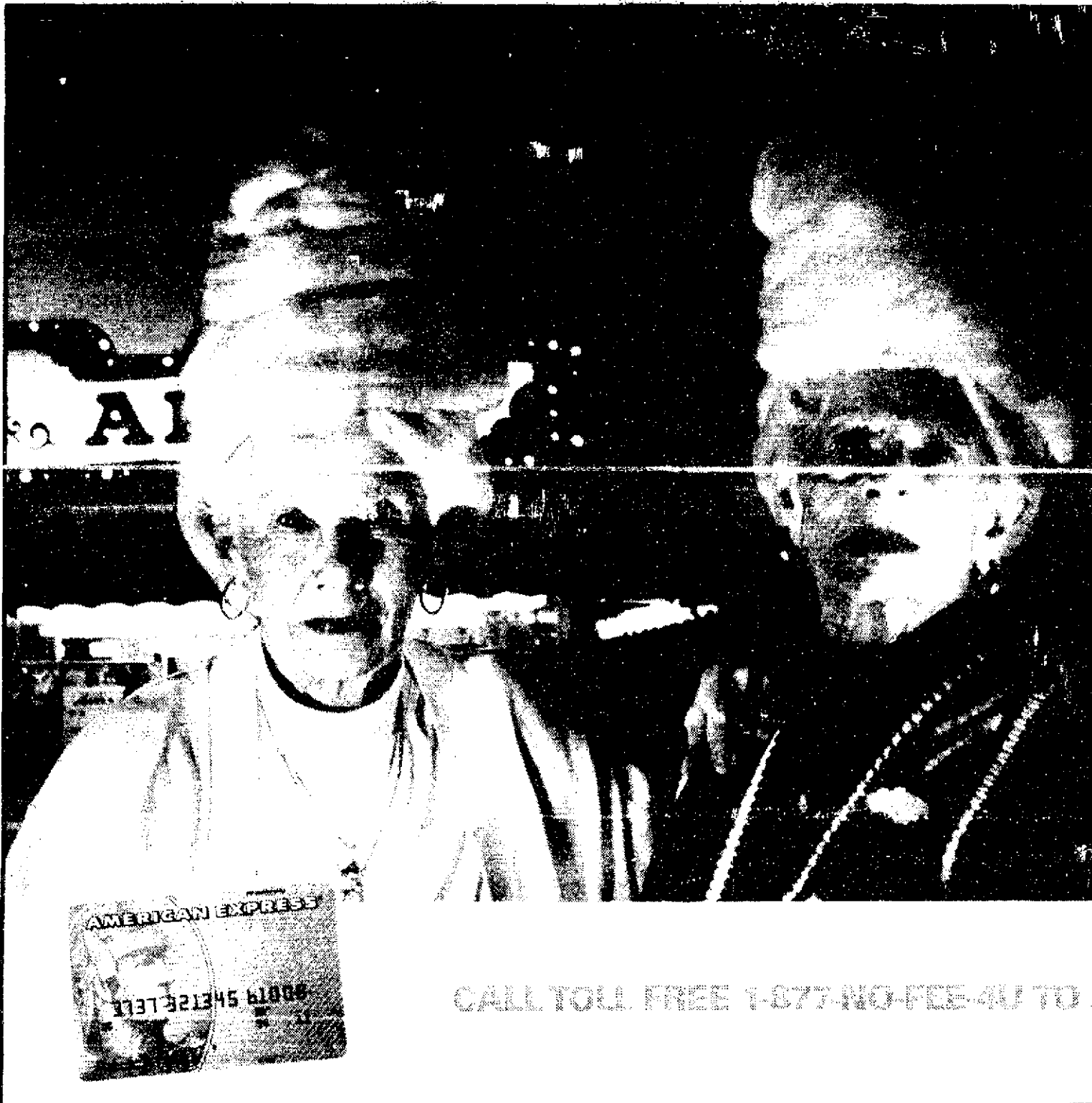
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