

Barnard Bulletin

[11.11.98: Issue 8]



Parents
Explore the
College
Experience



Bim Bam Baby
Rocks Swing
Night during
Fall Fest



letter from the editor

The story of Anne Frank is not easy to forget. Most people have heard of her, at the very least; many have read her diary, in which she chronicles the years she and her family spent in an attic, hiding from the Nazis. Anne Frank's story is one of amazing courage and strength, all the more so because she was only 14 years old when the ordeal began.

Her diary reveals a certain maturity that would be hard to find among many of today's adults, yet she retained much of her innocence as well. Throughout her persecution, Anne continued to believe that people were generally good at heart, and disinclined toward evil.

If Anne Frank could believe in inherent human kindness, it seems as though it should be easy for us to do the same. She lived in an era during which people were murdered in concentration camps, simply because they were Jewish. It is preferable to think that today, near the end of the millennium, the world has moved beyond such base ignorance and hatred.

But in June of 1998, James Byrd, Jr. was murdered—tied to a car and dragged along the road for miles—because he was black. Not even a month ago, Matthew Shepard was beaten with a rifle butt, draped over a fence, and left to freeze to death—because he was gay. Are we to believe that people are essentially good at heart in the aftermath of hate crimes such as these? Given the circumstances, it seems more appropriate to believe that people are essentially cruel, until proven otherwise.

Mass cynicism and distrust may be the easiest course of action, but not the best. If the world expects hate crimes to occur, their expect-

tations will be met. The shock and horror of deaths like Byrd's and Shepard's will become mild consternation, until people cease to react at all.

Clearly, this is no solution.

What we can do is realize that hatred is a formidable opponent, one that should not be underestimated. Hate speech, racial or ethnic slurs, and gay-bashing are often attributed to harmless ignorance, or inebriation. But any one of these can easily turn into violence. Shepard's murder was not planned out, with forethought and attention to detail. It began as hate speech, as gay-bashing, as a drunken game that abruptly turned violent. His murderers probably did not even intend to kill him, but this thought is little comfort to those who mourn Shepard's death.

By recognizing how easily ignorance turns into violence, who knows but that some hate crimes may be more easily prevented? This is not about losing faith in humankind, but rather about finding the kindness in ourselves and in others that inspires us to stand up to ignorance and hatred. If we, like Anne Frank, continue to believe that people are essentially good, we will have the courage to speak out against violence before it happens. We will know that there are others who feel the same way.

As our community mourns for Matthew Shepard, let us remember the power our community has



CONTRIBUTORS

Karen Shoum is a Barnard first-year and recently became the Bulletin News Assistant. She has written for the News

KAREN SHOUM

section, and will be covering a symposium on single-sex education for next week's issue. This week she covers McAc's FallFest.

Solana Nolfo is a Barnard junior. In addition to serving as the Bulletin's Business Manager, she obsesses over Adam Sandler and was able to meet the object of her affection

in a recent press interview. Her article, which discusses Sandler's upcoming film *The Waterboy*, can be found on page 13.

Natalie Servidio is a Barnard first-year. In addition to writing about women's issues, is also a Bulletin photographer. In this issue, she recounts a speech about Jews and sex in modern times as well as reporting an alumnae workshop on ethics in the workplace.

Barnard Bulletin

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Table of Contents

[11.11.98: Issue 8]

news

- 4 *Events Calendar*
News Briefs: Parents Weekend at Barnard
- 5 **Bear Essentials:** News from the Dean of Studies
- 6 Sanday speaks on Alcohol and Date Rape
- 7 Plaskow explores Jewish sexuality
- 8 Conference evaluates the future of the women's movement
Fall Fest a Success
- 9 Workplace Ethics discussed by Barnard Alumnae

features

- 10 Wyoming Hate Crime Sparks Gay Rights Activism

arts

- 12 **Arts Calendar:** Sounds in the City
Beloved Revives Horror of Slavery
- 13 Adam Sandler—entertaining as always in the heart

music

- 16 **Music Calendar.** Sounds in the City
Interview: Chris Simpson of Mineral Starts a New Band
- 17 **Interview:** 764-HERO discusses their album
- 18 **Popscene** Quelling Concert Fears

commentary

- 20 **Mita's Musings:** Some Students Just Need to be Quiet
- 21 New York isn't that Bad, Baby
- 22 **Y2K+:** Books Will Soon be Available Forever

nyc living

- 24 Remembering Legendary trendsetter Babe Paley

cover photos by Jamie Hardy and Natalie Servidio

Barnard Events Calendar... Nov 11-18

WEDNESDAY, NOVEMBER 11

Sexual Misconduct Policy Open Forum
 Women's Collective
 6pm, Brooks Living Room

SATURDAY, NOVEMBER 14

"Creating a Tradition of Healing"
 Panel of Latino Health organizations
 8-9 30pm, Schapiro Lounge

SUNDAY, NOVEMBER 15

LABIA Coffeehouse.
 Star Wars Theme
 e-mail me!6@columbia.edu
 if you would like to read
 \$1 admission
 2pm, Saints (109 and Amsterdam)

MONDAY, NOVEMBER 16

Gender Matters in Science:
 "Gender and the Doctor/Patient Relationship"
 5 30pm, Sulzberger Parlor

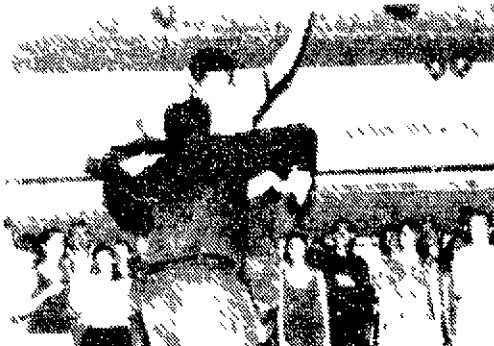
TUESDAY, NOVEMBER 17

Eli Weisel Lecture
 "Joseph, The Metamorphosis of Power"
 5.30pm, Lower Level McIntosh
 *Ticket required

WEDNESDAY, NOVEMBER 18

New York City 100'
 Women Shape the City
 5:30-7:30pm, Sulzberger Parlor

PHOTO BY JAMIE HARDY



Students enjoy swing night

briefs news briefs news briefs news

Parents Visit Barnard Campus

Barnard welcomed students' parents on the weekend of October 23-25. The Office of Development scheduled several events for Barnard's Open House Weekend on Friday and Saturday. The advanced response of parents who would attend was greater this year than it has been in past years. A total of 544 of students' relatives and friends registered.

Although all Barnard parents were invited, most of the weekend activities were geared towards first-years and their families, according to Penny VanAmburg, Director of Communications for the Office of Development and the weekend's coordinator. "Some parents come back every year," said VanAmburg, who planned events for "return visitors" as well.

"We try to give parents an idea of what the college offers their daughters in the way of services and opportunities," said VanAmburg.

Some of the major events included tours of the new Arthur Ross Greenhouse as well as a faculty lecture about the greenhouse.

Another weekend highlight, which was geared towards non-first-year parents, was the College Fair held in the Altschul Atrium on Saturday. Representatives from different areas of the college were available to talk to students and their parents about different aspects of the college and the opportunities offered by attending Barnard. VanAmburg said the event was well attended.

"The Portable Barnard," a panel discussion geared toward returning students and their parents, was coordinated by Dean of the College Dorothy Denburg.

Six alumnae spoke about their Barnard experiences, and the effect Barnard had on their lives. "The intent was to illustrate the ways in which the Barnard Liberal Arts educa-

PHOTO BY JAMIE HARDY



Barnard Professor of Religion Judith Weisenfeld spoke on African-American women and Christian activism last week

tion serves its alumnae as they go forward from college," said Denburg.

The weekend also offered a Saturday luncheon with President Shapiro and a tour of the neighborhood led by the Morningside Historic District Committee. "The new things we tried, I think, went really well," said VanAmburg.

One first-year student said her parents were very impressed by Barnard. "My mom loved it so much that she wanted to be a student here," she said. In fact, many students do have parents who are alumnae. Fifty-four current students are daughters of alumnae and 725 alumnae have alumnae mothers. —Kyrin E. J.

Hasinger

FOR THOSE WHO HAVE NOT YET ENROLLED IN FIRST-YEAR SEMINAR: All

students who need a First-Year Seminar should have received a mailing in their McIntosh boxes detailing course offerings. Preference sheets (included in the mailing) must be returned to Dean Kreger, 105 Milbank by Nov 16. Placements will be posted Nov 18 outside the Dean of Studies Office, 105 Milbank. If you did not receive a mailing, please stop by the Dean of Studies office.

REMAINING DEPARTMENTAL MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS:

ANTHROPOLOGY

Monday, November 16, 4pm, 227 Milbank

BIOLOGY

Thursday, November 12, 12pm, 903 Altschul Hall

ASIAN & MIDDLE EASTERN CULTURES

Individual conferences by appointment
East Asia (China and Korea)—Irene Bloom (Tue & Wed 2-3pm, 321 Milbank, x45416), South Asia—Anne Waters (Wed 3 - 5pm & Thu 11-12pm, 321 Milbank, x45416, East Asia (Japan and Korea)—David Moerman (Tues , & Thur 1-2pm, 303 Milbank, x45540)

BIOLOGY

Thursday, November 12, 12pm, 903 Altschul

CHEMISTRY

Friday, November 13, 12pm, Altschul Atrium

ECONOMICS

Thursday, November 12, 12-1pm, 304 Milbank

MEDIEVAL AND RENAISSANCE STUDIES

Monday, November 16, 4:30pm, 422b Lehman

MUSIC

Thursday, November 12, 11am, 319 Milbank

PHYSICS & ASTRONOMY

Monday, November 16, 4-5pm, 502

Altschul

RELIGION

Wednesday, November 11, 2-3pm, Elliott Parlor in Elliott Hall

STATISTICS

Wednesday, November 18, 10am, 601 Mathematics

INTERNATIONAL STUDENTS There will be a meeting for all international students on Monday, November 16, 4-5pm, 214 Milbank, in order to review federal regulations pertaining to international students studying in the United States. It is important for new international students to attend this meeting.

ABSOLUTELY FIRM DEADLINES FOR DROPPING COURSES OR UTILIZING THE PASS/ID/FAIL OPTION: Thursday, November 19. The Registrar's Office closes at 4:30pm.

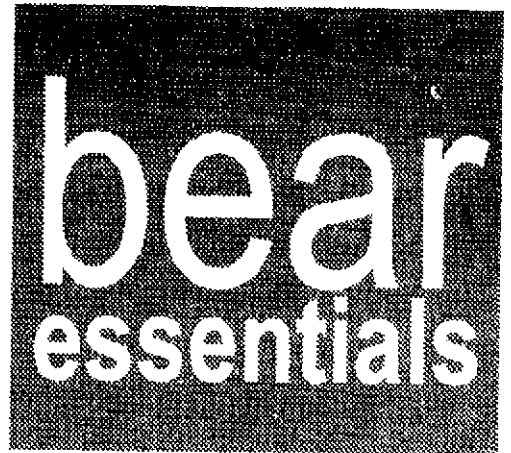
Please remember that you may drop below 12 points only for extraordinary, compelling reasons that are approved by your Class dean.

STUDENTS WHO WILL BE ON STUDY LEAVES IN THE SPRING Please complete the appropriate study leave forms and submit them to Dean Szell by Monday, December 7, at the latest. If you have not heard from your chosen program or institution by this date, you may have an extension of this deadline. Please be sure to secure all other signatures (including financial aid clearance) before requesting Dean Szell's signature.

STUDY AT OXFORD: Students interested in studying at St. Peter's College, Oxford, for 1999-2000, please see Dean Szell for an application form. Completed applications (to be handed in to Dean Szell) will be accepted no later than December 21, 1998.

ACADEMIC HELP: Please take advantage of the following resources:

WRITING CENTER A new group of the Writing Center's specially-trained peer fellows is ready to help. They can work with you on everything from First-Year English papers



to lab reports and your senior thesis. Come in at any stage in the writing process. Sign up for a conference on the door of 121 Reid Hall.

MATH HELP ROOM 333 Milbank Hall (Monday and Thursday, 6pm - 8pm; Tuesday and Wednesday 8pm - 10pm). Help is available for students in math courses and non-math courses that include computation and analysis.

LIBRARY WORKSHOPS Weekly walk-in workshops are held at the Library's 2nd floor Reference Desk. NEXIS—Mondays at 4pm; Clio Plus and LWeb—Tuesdays at 4pm; Searching the Web—Wednesdays at 4pm. No sign-up is required. Consult the Library web page for information about library demos at www.barnard.columbia.edu/library/.

CONSULTATIONS FOR RESEARCH: The Barnard Library offers consultation services to assist in identifying and using library resources—bibliographics, catalogues, periodical indexes, electronic resources including the internet and other materials relevant to your research paper or thesis. Make appointments for an individual conference at the 2nd floor Reference Desk or by completing the consultation form on the Library's home page, submitting it to refdesk@barnard.columbia.edu, and supplying specific information about your research topic. Allow a sufficient number of working days for the librarian to prepare for the session. Questions about the service can be directed to the reference desk at refdesk@barnard.columbia.edu.

Sanday Lectures on the Date Rape Drug

By Sara Keane

Rape is a reality in American society. One in four college women report that they have been raped in their lifetime. The prevalence of rape has raised public awareness, and stigma projected onto rape victims has begun to subside. Some types of sexual assault have become socially abhorrent, but date rape is still a gray area.

Date rape is complicated due to its frequent connection with alcohol. While there is a high instance of sexual harassment and battery reports, date rape is rarely brought to the attention of authorities, especially if alcohol is involved. In an attempt to address the issue of date rape and alcohol, the Committee for the Prevention of Alcohol and Other Drug Related Sexual Assaults sponsored a lecture entitled "Alcohol, Sexual Abuse and Sexual Subjectivity."

University of Pennsylvania anthropology professor Peggy Sanday, the featured speaker, has a long list of writings that explore gender and the social constructions of rape including *Beyond the Second Sex* and *Fraternity Gang Rape: Sex, Brotherhood and Privilege on Campus*. For the last 15 years, Sanday has spent time in Indonesia studying a culture that she says is "rape-free."

"The society is made up of 8 million modern, literate people," said Sanday. "Being a rape-free society is quite possible in the modern world." Sexual violence is not universal, she said. Only 19 percent of 95 societies she studies could be unambiguously classified as rape prone.

Sanday said that the American portion of her research has led her to two conclusions:

"First, we live in a puritanical sexual culture which leans heavily on alcohol, drugs, and pornography to overcome sexual repression," she said. "Second, we are a sexually immature country that is prone to excess to hide basic sexual guilt."

Alcohol plays a significant role in American sexual relationships, said Sanday. People use alcohol to initiate sex and to reduce inhibitions.



Peggy Sanday lectures on date rape

Alcohol functions as a bridge between the public and private spheres. "Sometimes alcohol is used as a form of harassment. Sometimes it's used consensually," said Sanday. "Alcohol has an overlapping role."

Demonstrating how alcohol relates to sexual assault, Sanday discussed a rape case that took place at St. John's College in 1990. A young Jamaican woman who was raised in a Catholic family was pressured into drinking and then assaulted after she had passed out. Sanday said the woman had been conditioned to unquestioningly obey authority, so when her perpetrator encouraged her to drink, she complied. "She was caught between wanting to please her host and wanting to assert her own needs," said Sanday.

After the young woman passed out, three

roommates stood on the landing and watched as the assailant engaged in oral sodomy penetrating a passive woman's mouth. Witnesses said that it was not until she woke up screaming that they realized the young woman had not consented to the action. "They thought because she was drunk, she wanted it," said Sanday.

Out of the seven men that were charged in the case, three were

acquitted and four pleaded guilty. None of them went to jail. Sanday said she interviewed the jurors after the trial and they said they felt the young woman had "asked for it" because she was drunk.

"This case exhibits all the ingredients of American sexual culture as it is played out on college campuses," said Sanday. The

men involved were caught up in the "cult of male sexual license" and saw nothing wrong with what they had done. Sanday said the men felt a woman's consent was given by her appearance at the house and that getting her drunk was a legitimate part of seduction.

Alcohol is not the only factor that contributes to America's status as a rape-prone society, said Sanday. Another part of the problem is the fact that America's sexual culture embodies two polar opposites: Puritanical restraint and sexual promiscuity. These conflicting forces are the result of American culture as it developed throughout history. "We get sexual license in our culture from the freedom of the frontier," said Sanday. "We get sexual restraint from our Puritan ancestors."

Alcohol is used to deconstruct the barriers between sexual excess and

Plaskow Talks About Jews and Sex

By Natalie Servidio

On October 22, the Center for Research on Women (CROW) sponsored a lecture entitled "Decentering Sex: Rethinking Jewish Sexual Ethics." Guest speaker Judith Plaskow, Professor of Religious Studies at Manhattan College and President of the American Academy of Religion, launched the first lecture in a series entitled "Women in Judaism."

According to Plaskow, the gap between contemporary sexual practices and traditional sexual normality is increasing. As a result, religious institutions have abandoned the topic of sexual ethics. "Many Jews who try to integrate their Judaism into their daily experience don't even make the attempt when it comes to sexuality.

This means that they're left without traditional guidance in a significant area, and often living at odds with traditional norms. They experience themselves as abandoned by institutions that ought to serve as sources of sustenance," said Plaskow.

Plaskow examined the ways in which sexual norms and family structures relate to power relationships in our society. These include the idea of woman as object/subject and the control of female sexuality, what it means to be gay, and the condemnation of gay sex, and the abandoning of the sexual victim.

"Wherever we look in Jewish sources, it is clear that the regulation of women's sexuality is fundamental to women's oppression," Plaskow asserted. According to Plaskow,

familial power structure relies on male heirs inheriting the wealth of the patriarch. The paternity of children is guaranteed because of monogamy.

In Judaism, adultery is defined as sex with a married woman, sex with a married woman steals from her husband his rights and honor, while the woman has given away what belongs only to him. Yet, a married man who

religious institution is struggling with the question of homosexuality. However, Plaskow noted, "the issue is generally framed in ways that deflect attention from the fact that traditional sexual values are breaking down for almost everyone." The problem of this breakdown, by conceptualizing homosexuals as "an other," is projected solely or primarily onto homosexuals.

PHOTO BY NATALIE SERVIDIO

Finally, Plaskow addressed how Judaism treated the sexual victim. Plaskow recounted an incident in which a female member of a conservative synagogue was a victim of childhood sexual abuse at the hands of her grandfather.

"Like many other liberal congregations, [they] had abandoned the practice of reading the sexual laws of Leviticus 18 on Yom Kippur. The woman felt betrayed by her Rabbi's decision. grandfather-granddaughter incest is specifically prohibited by the chapter, and she wanted to hear

her Rabbi state publicly the parameters of legitimate sexual relations on a day when the largest number of Jews gather," said Plaskow. She explained to the woman that these sexual laws were not to protect the young and vulnerable, but to protect the honor of the adult male. Either way, the woman felt betrayed by her faith.

In closing, Plaskow asked this question: "How does one remain in relation to tradition and at the same time transform it?" The answer lies in the feminist reshaping of the greater tradition, beginning by placing women at the center of the tradition, rather than at the margins, said Plaskow.

Natalie Servidio is a Barnard first-year.



Judith Plaskow speaks on Jewish sexual ethics

has sex with an unwed woman suffers no punishment. Plaskow hopes to formulate sexual ethics that include both sexes deciding what questions are important to ask and how these questions should be answered.

Plaskow also discussed the condemnation of gay sex in Judaism, which she said is harsh and direct, unlike the regulation of female sexuality, which is disguised in a framework of gender complementarity that both masks some of their worst features and tends to soften their impact."

The Bible clearly says, in the case of gay sex, that to have sex with a man as one would with a woman is an abomination, said Plaskow. Gay and lesbian rights have been the subject of many debates, and every reli-

Which Way is Forward for the Women's Movement?

"This is an apt moment to pause and ask what's been accomplished and where the women's movement should go from here," said Jean McCurry, opening a conference sponsored by the Steering Committee of the Metro New York City American Council on Education National Network of Women Leaders, held on Friday, November 6 in the James Room. The discussion, "Where Should the Women's Movement Go From Here?," brought together women from the second wave of feminism and third wave feminists to discuss the goals and visions of the feminist movement.

Catherine Stimpson, Dean of the Graduate School of Arts and Science at New York University and the first Director of Barnard's Center for Research on Women, first took the podium, noting that there is "great energy abroad, we need to diversify including women inside and outside of the United States. Yet, it is this duplicity that makes commonality all the more necessary." The other panelists also

noted the need for diversity, as a common criticism of the feminist movement is that it has been historically white and middle class. However, it should be noted that the panel consisted of four white women.

Kathryn Rodgers, Executive Director of the NOW Legal Defense and Education Fund, next took the podium, saying, "I don't think it is so much a question of new issues, we're at a different place than we were thirty years ago. We should rethink the goal of equal rights and perhaps focus on equal value and equal power. We can have equal rights on paper and not have equal power."

Gloria Jacobs, Editor of *Ms. Magazine*, reiterated Stimpson's point of diversity, saying, "Diversity equals unity. The question is how do we recognize difference and incorporate difference and make it all part of our movement?"

Amelia Richards, co-founder of the Third Wave Foundation, said, "The issues we are facing now are not new issues, but there are

new obstacles," noting the recent hate crimes. She also criticized the current movement, "We've allowed ourselves as a movement to get distracted by wanting to raise our numbers. We shouldn't care about numbers, we should care about what we're doing."

The panelists all addressed the need for abortion rights, health care rights, universal day care, and equal pay.

The floor was then opened to the audience, who asked questions about globalizing the feminist movement and reconciling religion and feminism. Afshan Rizvi, a Barnard student, challenged the panel, asking how they can call for diversity and yet have an all-white panel, a point to which most of the audience applauded. "As a Muslim, none of the panelists can relate to the issues I relate to," she said, reacting to a point Richards made about the inherent contradiction in being feminist and anti-choice.

The lecture was followed by a reception in Sulzberger Parlor. —Miriam Elder

McAc Sponsors Fall Fest

The McIntosh Activities Council (McAc) sponsored a series of student activities throughout the last week of October. These



Students swing during Fall Fest

activities were part of an on-going festival, aptly entitled Fall Fest.

"Traditionally we've done Winterfest a week before finals...but we changed it to Fall Fest so that students could celebrate the end

of their midterms," said Associate Director of College Activities Cherie Sheridan.

Fall Fest was launched with Trick-or-Treating in the Quad, on Sunday, October 25. The event was co-sponsored by the Quad's Resident Assistants (R.A.'s). Interested students registered with their R.A.'s and received candy and a sign that read, "Stop Here."

"Quad residents really enjoyed decorating for Halloween," said the Special Events Chair of the McIntosh Activities Council, Solana Nolfo '00.

Many other events comprised Fall Fest, including mask decorating on Monday, October 26. On Tuesday, October 27, an artist drew Halloween caricatures of students, and

there was an evening study-break with warm apple cider outside Lehman Hall.

A Pumpkin Carving, co-sponsored by the Office of Disability Services (ODS), took place on Wednesday, October 28. The pumpkins were donated to local hospitals, said Nolfo.

The culminating event was the Swing Fling on Thursday, October 29. The Swing Fling was Fall Fest's largest event. There was a turnout of about 400 to 500 people, according to Sheridan.

The event was attended by students city-wide. "Everyone had a dance partner," said Nolfo.

The Alcohol and Substance Abuse Program (ASAP) volunteers served beverages and handed out informational literature.

—Karen Shoum

Alumnae Explore Ethics in the Workplace

by *Natalie Servidio*

On October 28, the alumni associations of Woman in Law and Women in Finance held a panel discussion entitled "Ethics in the Workplace: Have the Rules Changed?" Judge Miriam Goldman Cedarbaum BC '50 moderated the discussion.

In 1991, Judge Cedarbaum received Barnard's Medal of Excellence and in 1993 became a Trustee of the College. The pan-

elists included Daniela Bar-Illan, BC '79, Managing Director of High Yield Sales at Bear Stearns & Co., who appeared in *Cosmopolitan* and *Self* Magazine as one of the few female brokers on Wall Street. Also included was Barbara Schulman Gillers BC '70, of Counsel at Fried, Frank, Harris, Shriver & Jacobson, and a member of the Committee on Professional and Judicial Ethics of the New York City Bar Association. Amy B. Levenson BC '85, VP of Fixed Income Sales at Gold-

man, Sachs and Co. and Bianca A. Russo BC '81, VP and Assistant General Counsel at J.P. Morgan & Co. Inc. were on the panel as well.

All panelists agreed that good ethics is good business. Their fields of business are viewed as a "marathon, not a sprint," and to get ahead in the long run, one must not lose sight of their own morals, outside of the morals imposed by each field.

Natalie Servidio is a Barnard first-year.

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Recent Hate Crime Provokes Awakening

by Elnaz Menhaj

The brutal murder of 21-year-old Wyoming University student Matthew Shepard has filled the nation with sorrow, activism and, most of all, debate. Murdered because of his homosexuality, Shepard has become a martyr for gay and lesbian organizations lobbying Congress for the establishment and inclusion of gay rights and protection within various existing civil right laws.

Kidnapped, robbed, pistol-whipped, and left tied to a fence in freezing weather, Shepard died on October 13, five days after he was rescued.

Shepard's tragic death has served as a wake-up call to the fear that pervades the lives of homosexuals, especially gay men.

Author David Leavitt wrote in a *New York Times* editorial on October 18, "Certain commonplaces cannot be restated enough: Hatred of gay men in this country is an epidemic as pernicious as AIDS and as unfathomable. Nor is any gay man untouched by this epidemic."

In the last few years, the gay community has seemed to be making great strides. Studies conducted by the National Gay and Lesbian Task Force show that public disapproval of homosexuality has decreased from its peak 75 percent in the late 1980s to 56 percent in 1996. The study also showed that there has been a distinct positive trend in support for equal rights housing and employment for homosexuals.

On the other hand, the Federal Bureau of Investigation reports that sexual orientation was a factor in 11.6 percent of the hate crimes recorded in 1996.

The commander of the FBI's Bias Unit, Deputy Inspector Barbara A. Sicilia, said that overall crimes based on race, gender, religion,

rejected hate-crime bills, most recently in February. After Shepard's death, Wyoming Governor Jim Gernger asked for "a collective suggestion for anti-bias, anti-hate legislation that can be presented to the Wyoming Legislature for its consideration in January."

University of Wyoming students have

PHOTO BY JAMIE HARDY established the Matthew Shepard

Memorial Fund to raise money to pressure state legislatures to pass measures addressing hate-crimes.

Jordan Friedman, director of Columbia's health education program Go Ask Alice, said societies need to make strong statements against such violent crimes, stating that this would most effectively be done through legislative efforts.

President Clinton, other politicians, and gay organizations, including Columbia University's



A banner hung in McIntosh Student Center in Matthew Shepard's memory.

or other biases rose by 2 percent in 1996 while specifically anti-gay crimes rose an astronomical 78 percent.

Based on the FBI's statistics, the *New York Times* reported that calculations made by the Southern Poverty Law Center concluded that gay men and lesbians are six times as likely to be physically attacked as Jews or Hispanics in the United States, and twice as likely as African-Americans.

Nineteen states, including New York, do not have specific anti-gay hate crime laws, deferring instead to existing hate crime laws which address offenses perpetrated based on race, color, religion, and national origin.

Wyoming and nine other states have no laws addressing hate-crimes. Since 1994, Wyoming's state legislature has repeatedly

gay, lesbian, and bisexual activists are fighting for hate crime legislation because they feel the existing legislation is inadequate.

There are strong opponents to their cause. Among the dissidents are conservatives who are wary of such laws being used for political manipulation.

As reported in the *New York Times*, Steven A. Schwalm, an analyst with the Family Research Council, said, "Hate crime laws have nothing to do with perpetrators of violent crime and everything to do with silencing political opposition." He continued, "This basically sends a message that you can't disagree with the political [message] of homosexual activists."

Others feel that hate-crime laws would not be able to resolve the hate that is the root of

of Mainstream Support For Gay Rights

the epidemic. The laws would only punish perpetrators, not prevent them.

David Hopsman, Administrative Manager of the Center for Research on Women at Barnard, said "a lot of gay activists view it as a civil rights issue when it has become a moral one." When homosexuality is still unacceptable in our society and homophobia is accepted, laws would not make anyone safer, Hopsman said.

On October 19, a march on Fifth Avenue was organized to express outrage over Shepard's murder and to protest anti-gay and lesbian violence. Some 5,000 people were present at the march, and when the crowd could no longer be contained on the sidewalks, the police intervened.

Confrontations with the police resulted in approximately 110 arrests, twelve of which involved Columbia University students. According to Barnard first-year Christy Thornton, there was a strong sentiment among the protesters that the police were acting unjustly and being unnecessarily harsh.

Marilyn Mode, a spokeswoman for the Police Department, said that the marchers had not asked for a permit and "were not cooperative with us on their plans at all."

Thornton feels that the police's disproportionately severe actions are an example of the homophobia the march attempted to address.

Fifty candlelight vigils, including one at Columbia, were organized around the country to honor Shepard and to raise awareness. After the vigil, attendants broke up into smaller groups to discuss hate-related issues.

Go Ask Alice, with the help of students, created a banner displaying Shepard's picture during the vigil. The banner, peppered with student's signatures, was hung for two weeks

in McIntosh Center.

Cherie Sheridan, Associate Director of College Activities, said that the banner's presence created "greater awareness around the Matthew Shepard event." According to Sheridan, it was an issue that should not have gone unaddressed.

Teaching tolerance remains the most suggested solution to the prevention of hate-crimes. Go Ask Alice conducted workshops in which homophobia was discussed and will

work with the Queer Coalition in the future.

Despite the efforts of colleges, Friedman maintains that because kids are introduced to other people's ignorance at an early age "education before college is important."

A student at the University of Wyoming acknowledged this fundamental need at Shepard's funeral by holding up a sign that read "Attack Intolerance with Education."

Elnaz Menhaji is a Barnard sophomore.



Gender Matters in Science

GENDER and the DOCTOR/PATIENT RELATIONSHIP



A discussion with

Maureen Killackey, M.D.

Director of Gynecologic Oncology, St. Luke's Roosevelt Hospital
and Associate Clinical Professor, Columbia University College of Physicians and Surgeons

MONDAY, NOVEMBER 16

5:30 - 7:00 PM

SULZBERGER PARLOR,
3RD FLOOR BARNARD HALL

This event is made possible by a grant from the Virginia Gildersleeve Fund of Barnard College.

Sponsored by the Center for Research on Women, the Barnard Department of Women's Studies, and the Barnard Project for Gender and Science.

ARTS CALENDAR

for the week of November 11

GALLERIES

Kara Walker
Wooster Gardens
558 Broadway
941-6210
A disturbing take on racial identity

Dike Blair
Feature
76 Greene Street
941-7077
Geometric floor sculptures

Jessica Bronson
CRG
92 Grand Street
966-4360
Video art with sci-fi underlines

Ernesto Neto
Bonakdar Jancou
521 W 21 Street
414-4144
Lycra sculpture

Fabrice Hybert
Jack Tilton
40 Greene Street
941-1776
Surreal video art

DANCE

Garth Fagan
Joyce Theater
175 8 Avenue
242-0800
The Lion King choreographer dances with his own troupe

BELOVED: A Novel's Magic and Power is Brought to the Screen

by Rebecca Kaufman

A film in which the magical and the unreal manifest themselves in the real and the tangible, *Beloved* is a poetic and intelligent film rooted in unique and heartfelt storytelling. Based on Toni Morrison's Pulitzer Prize winning novel, the film is a ghost story, which probes the true nature of ghosts and demons, of past and hardship. At the center of the drama is Sethe, played by Oprah Winfrey, an African-American woman living in rural Ohio just after the Civil War. She lives with her quietly observant young daughter, Denver, played by Kimberly Elise. The house in which they live is the environment in which much of the action takes place. This house is, like Sethe, strong and stable, accustomed to hardship, but beyond its shelter and its comfort resides demons, haunting its walls and stairs, its floorboards and furniture.

The film is a series of revelations, and the revelatory style is made possible by the arrival of Paul D, a kind and respectable former slave from Sethe's past, played by Danny Glover, who comes to stay with them and becomes Sethe's lover. From the moment he arrives, the viewer asks the same questions that Paul D asks: What is haunting the old house where Sethe and her daughter live? What caused this type of grief? In an early scene, Sethe mentions a tree on her back. Paul D asks what she means and slowly, the truth is revealed to him through storytelling. Sethe recounts the events of her tragic past with controlled emotions, explaining the horrific night when the white men she worked for held her down and committed atrocities which, when shown on screen, are more haunting and unreal than any ghost story.

Questions are posed and truths are revealed in similar ways throughout, as the

viewer wonders what lies beneath Sethe's strong exterior. One can guess at these truths but when the actual story is revealed piece by piece, each part is far more horrifying than originally suspected. Woven tightly throughout the film is a sense of the magical and the spiritual. Viewers learn that the ghost plaguing the house is the spirit of Sethe's dead daughter, Beloved. This daughter returns to Sethe speaking in a raspy, inhuman voice, and barely able to stand or walk. The spiritual motif of the film escalates upon her arrival, and while the otherworldly behavior, exhibited in a remarkable performance by Thandie Newton, grows more and more shocking, nothing is more shocking than the realities of Sethe's past which soon reveal themselves.

This is a film in which the magic and strangeness of life becomes acceptable, but what is more difficult to handle are the horrors which slaves encountered in the nineteenth century. Sethe's flashbacks assault the viewers' senses, making them more aware of the horrors of slavery. However, the film is more than horrific truths and magical intrusions. Underlying the entire film is a riveting tenderness. It is through this tenderness that each character becomes alive. Winfrey's delicate portrayal of a woman strong and vulnerable invites viewers into her home and keeps them wincing at her pain and hoping for her triumph. It is the tenderness of her relationships that propels the story. The scenes in which she and Paul D make love have a sense of solace seeking. Indeed, it is Paul whose affection makes it possible for Sethe to discuss her secret past. Also, the growing love and attachment she feels for Beloved as well as Denver give way to the pain and regret which haunts the walls of her strong, old house.

Morrison's story and Jonathan Demme's directing build a complex, ▶ page 25

Adam Sandler Strikes Again

by Solana Noffo

Roaster snake, barbecued alligators, and frog muffins cooked to perfection. These mouth-watering culinary creations are the specialties of the crazy Louisiana cooking maven Mrs. Boucher (Kathy Bates) from Adam Sandler's new movie, *The Waterboy*. The movie is set along the swampy Louisiana Bayou where Sandler and Bates, along with their donkey, Steve, reside in a shack "down by the river."

Sandler stars as a 31-year-old waterboy, Bobby Boucher, who prides himself in serving high quality water to the worst college football team in history. After being taunted extensively for his strange behavior, Bobby discovers how powerful he really is when he finally fights back and displays the strongest tackling capabilities the team has ever seen. Coach Klein (Henry Winkler) notices Boucher's talent, convinces him to join the team, and trains him to use his anger as the "tackling fuel" behind his winning moves. However, Bobby's football career goes against the teachings of his over-protective mother who preaches that "foozballs" as well as young girls are objects of the devil. With Coach Klein's guidance, and the help of his first girlfriend, troublemaker Vickie Vallencourt (Fairuza Balk, of *The Craft*), Bobby faces the fact that he has to grow up and make his own decisions.

The Waterboy is entertaining, creative, and fun, to be expected of any Adam Sandler movie. The script is hilarious and captivating, as it appears to depict a "real" situation that has been pushed to the point of lunacy. Sandler's hilarious, off-the-wall sense of humor is what marks the film as one of his own. Other familiar Sandler markings include random penguins in *Billy Madison* and the meatball-squeezing old lady in *The Wedding Singer*. It

is for this reason that Sandler, who participated in a press conference after the screening, decided to have Bobby Boucher be from a "shack in the Bayou," as it would be "the funniest" setting. Sandler wrote *The Waterboy* with close friend Tim Herlihy, and served as Executive Producer as well. *The Waterboy* is directed by Frank Coraci, who directed Sandler's hit film *The Wedding Singer*, and worked on other projects with Sandler such as his comedy CDs *What the Hell Happened to Me?* and *What's Your Name?*

Sandler began his career in comedy at the age of 17. His break in show business came later when comedian Dennis Miller contacted *Saturday Night Live* (SNL) producer and writer Lorne Michaels after seeing one of Sandler's stand-up comedy acts. He was then hired as a writer for SNL, and eventually wrote himself into the show. Sandler is best known for his characters Opera Man and Cajun Man, and his crazy songs such as "The Chanukah Song" and "The Thanksgiving Song." Sandler has released three comedy CDs and is currently writing and recording his fourth album. He is very thankful for his SNL experience as "SNL gives you a 'pass' in Hollywood, it puts a 'stamp of approval' on a comedian." Growing up, Sandler admired several comedians, "Abbot and Costello, Jerry Lewis, Woody Allen, the Marx Brothers, Rodney Dangerfield, Bill Murray, and Steve Martin." He was very excited about working with Henry Winkler in *The Waterboy*, and recalls a moment in his childhood when he questioned his mother, "who's cooler, me or Fonzie?" and to his surprise, she replied "Fonzie." Sandler is spending this fall in New York filming his upcoming movie, *Big Daddy*.

The Waterboy is not only a hilarious movie, but has an awesome soundtrack including songs by Lenny Kravitz, ► page 25

ARTS CALENDAR

for the week of November 11

Martha at Mother
Mother
875 Washington Street
642-5005
Dance cabaret

THEATER

The American Jesus Christ
Samuel Beckett Theater
410 W 42 Street
262-7250
Explores civil rights in the sixties

The Broadway Kids Sing Broadway
Douglas Fairbanks Theatre
432 W 42 Street
239-6200
Musical review by six young performers

Toy Theater Festival
CSV Cultural Center, Los Kabayitos
Puppet Theater
107 Suffolk Street
260-4080
Puppets made from shoes narrate a detective story

The Miser
Pearl Theater Company
80 St. Marks Place
598-8802
Moliere's comedy of greed and family

Penthesilea
Lexington at 92 Street
996-1100
A dark look at gender conflict

◀ **DATE RAPE** from page 6 sexual inhibition, said Sanday Women drink to hide or excuse their sexual desire, and men use alcohol to escape from sexual repression

"Alcohol facilitates male aggression and makes it harder for women to resist," said Sanday. "It makes women feel more responsible for what happens and makes men feel less responsible."

Sanday said that fraternities are particularly vulnerable to engaging in alcohol related sexual assaults. "Rape prone attitudes are adopted by insecure young men who are worried about being called wimps, nerds, or faggots," said Sanday. "Men are taught by their peers that masculinity is proven by an active sex life. Fraternity brothers bond by showing off for each other in terms of sexual con-

quest," said Sanday. One pledge said, "Women, women everywhere, feminists, and homosexuals all provided material for the jokes that helped us to bond."

Sanday cited a study of a southeastern campus which found that some fraternities knowingly use alcohol to get sex. 25 percent of the men surveyed said they used drugs or alcohol to initiate sex. "This is not a happy sexual scene," said Sanday. "It does not portray consensual sex."

Membership in a fraternity however, is not the most important variable when considering date rape, said Sanday. Drinking was involved in more of the incidents, and fraternities should not be categorized as rapist factories.

"I have found rape-free fraternities," said Sanday. "I have seen young men consciously

working to make their fraternities safe for women."

American society needs to reevaluate its approach to sexuality, said Sanday. She is hopeful when she hears that men and women are working together to increase communication.

It is important that people attain "sexual maturity" and "sexual intelligence," said Sanday. Sexually mature individuals know what they want and tell their partners. Those who are sexually intelligent understand their partners. "Those who forge ahead without asking are borderline morons that are more interested in power than in sex," said Sanday.

Sara Keane is a Barnard junior and a Bulletin staff writer.

C E L E B R A T E
former Barnard president

Millicent
McIntosh

100TH BIRTHDAY PARTY

Wednesday, November 18

1:00 pm - 3:00 pm
Birthday Cake and Student Art Opening
Upper Level McIntosh

8:00 pm - 10:00 pm
Student Talent Showcase
Lower Level McIntosh

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miscellaneous

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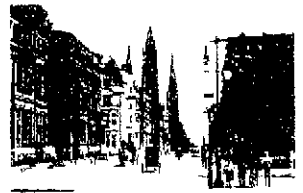
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SHAPE *the*
C I T Y

A PANEL DISCUSSION



- with*
- Hopie Cooke, author of *Sec. 13*, New York
 - Deborah Gardner, Chair's officer, NYC Landmarks Preservation Commission
 - Carole Rifkind, author of *A Field Guide to Contemporary Architecture*
 - Karen Fairbanks, Director, Barnard Architecture Program



Wednesday,
November 18

5:30 - 7:30 PM



SULZBERGER PARLOR, 3RD
FLOOR BARNARD HALL

Sponsored by the Center for Research on Women

The sound of
Morningside
Heights

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As their t-shirt says:
"Now You Get It."

MUSIC CALENDAR

for the week of November 11

ROCK

Wednesday 11/11

Duncan Sheik/ Hooverphonic @

Bowery Ballroom

Magnet @ Maxwell's

Thursday 11/12

Ryuichi Sakamoto @ Knitting Factory

Footstone @ Maxwell's

Dirty Mary @ Continental

Joe Satriani @ Town Hall

Friday 11/13

Jad Fair/ Yo La Tengo @ Bowery
Ballroom

Goo Goo Dolls @ Roseland

Cake/like @ Brownies

Tube 8 @ Coney Island High

Robert Earl Keen @ Tramps

Saturday 11/14

Lunachicks/ The Donnas @ Bowery
Ballroom

John Cale @ Knitting Factory

Sunday 11/15

Tricky/ Whale @ Roxy

Digital Underground @ Wetlands

Tube 8 @ Maxwell's

Hot Head Swing Band @ Tramps

Tuesday 11/17

Deftones @ Roseland

Bob Weir/ Alana Davis @ Hammerstein
Ballrooms

Coming Up:

11/22: Continental Drifters @ Maxwell's

11/24: A Tribe Called Quest @
Hammerstein

11/25: From Good Homes @ Wetlands

11/28: Combustible Edison @ Bowery
Ballroom

12/1: The Toasters @ Irving Plaza

12/5: Anthrax @ Life

Spinning the Gloria Record

by Anna Goldfarb

Chris Simpson has wide eyes. They are steady and follow my mouth as I form words. Somehow, just sitting next to him I feel calm. I let my shoulders relax. We sit close together almost huddled on the unwelcoming New York City curb. We sit so close that when he ashes his cigarette he touches my leg. He is from Austin, Texas and you can kind of tell, because he is straightforward like Texans always are on TV. We are here to talk about his new band, the **Gloria Record**, but he suspects that I really want the lowdown on the break-up of his old band, **Mineral**. Some people like to say that Mineral was one of the front runners of the emo sound that unobservant folk like to lump in with other bands like the **Promise Ring** and the **Get Up Kids**. But, we are not here to talk about the past.

The future for the Gloria Record, who already has a seven inch out, includes supporting its six song EP, which was released this month on Crank Records. Originating as a side project, the Gloria Record has quickly gained momentum and is now operating as a full-fledged band. For those who are looking for Mineral, the sequel will be pleasantly surprising. The same anguished vocals, courtesy of Simpson, and sweeping guitars are still present. However, there are some differences and additions. Simpson elaborates, "The overall vibe to this band consists of the way the five personalities of this band work together. It makes it very different than the way that Mineral worked. That's not to say anything bad about Mineral at all. It's just different. This band is much more laid back and takes things how they come and have a fun approach. I am allowing myself to write lyrics as they come to me and not over-analyzing them as much as I

think that I did in Mineral."

Expanding on the groundwork of the sound reminiscent of **Sunny Day Real Estate**, the Gloria Record dabbles with keyboards this time around, giving a fuller, more textured feel to the record. Simpson reflects on the structure of the songs on their upcoming EP. "Most of the songs seem that they have a theme to it. I didn't intend for it to, but a lot of those were stuff that I wrote on the road during the last Mineral tour. There is a lot of driving and cross country imagery. I don't write very often which is strange because most people who write, write a lot. I can go four or five months without writing a single line of anything. Then all of a sudden, for a month I will be writing everyday. It is frustrating."

With songs like "Grace, the Snow is Here," "Gran Towers Telephone Poles," and the eight minute opus "Torch Yourself," the Gloria Record does not appear to be worried about appearing indulgent. It lets the music stand on its own with some instances of—dare I say it—instrumental jamming. This formula does not take away from the urgency of their sound.

With his wobbly, almost unsure vocals tinged with a sense of promise, Simpson sings in "Ode to New Grass" that "there are songs to be sung/ and pages to be filled with memories, there are roads to travel/ there are places have never seen." These are the words of someone who has a lot to look forward to.

The Gloria Record is spinning itself into a tizzy with tours planned all across America. Simpson lights up when dissecting his touring plans. It feels good for him to be in this project at this time. He just wishes that people would stop asking about Mineral already.

Anna Goldfarb is a *Barnard* junior, a *Bulletin* staff writer, and *Bulletin* Office Manager.

764 BE MY HERO

by Anna Goldfarb

The Northwest is more than just a wet part of the country that makes one think of flannel, lumberjacks, and grunge rocker fallout coffee-addicted hipsters. It is the fertile ground that has nourished the sound of indie-rockers **764-Hero**. Frontman **John Atkins** explains how the Seattle scene propelled him to start a band of his own: "There were a lot of the bands I was hearing right around the time when you think—I've got to be in a band, like **Crackerbash** and Nirvana, who were just awesome melodically and kind of sad and they give you goosebumps and make you feel something. And it rains all the time here"

Atkins, the singer/guitarist and keyboardist of 764-Hero knows the power behind his band's latest release, *Get Here and Stay*, on Up Records. Formerly a two piece with percussionist **Polly Johnson**, he is fully aware that the addition of guitarist/keyboardist **James Bertram** on this new record encouraged the band's sound to evolve. Most importantly, with the acquisition of Bertram the band was allowed to instrumental music in-depth. "Having James in the band saves us up to have parts where there is not as much singing. There is still plenty of singing. Before it would have been weirder to have just played something for a while and just to have that stand on its own. Having James allows us to take different approaches."

Now a three-piece, these musicians find themselves with a lot more options to explore their murky rock sound and practice a bit of musical juggling. Atkins recalls, "When it came to recording, we all did a lot. James played keyboards and guitar and I played keyboards and added a whole bunch of stuff. Polly played a lot of percussion."

The presentation of the new album

reflects the dynamics of the band's sound. With smeared red, orange, and blue watercolors splashed across the CD insert, Atkins becomes excited explaining his vision: "I did the artwork. I wanted it to be colorful and come in threes. There is a lot with the number three. It's a little bit landscape and abstract. That is how our music is in a way I am lucky to be able to have captured that aesthetic in the artwork."

Much like the cover art, the essence of their blurry **Superchunk's** little-brother-who-attends-art-school sound is to achieve a water-painted impression. Elements are not defined as we hear the guitars and harmonies blend into one another. At times, it is hard to tell from where these sounds are coming and how they knew to find each other. In the opening track "Loaded Painted Red," angelic and careful, Atkins coos the lines, "Dropping hints and matches/ you got loaded painted red tonight/ you decided on the best disorder/ got it all inside."

Atkins sounds resigned in the deliberate song "Calendar Pages," where he measures out his breaths, lightly singing that he "waited so long for you to change/ waited so long/ for you today." The pace is perfect for fall time cider drinking. Atkins thinks about this for a minute and muses that "hopefully [this album] sounds good driving around at night. I like music that stands up to that test. The kind where I could sit in the back seat of a car and when a really good song came on I would smoke a cigarette. I would have to wait for a really good song, the right song. There should be smoking songs on every album." It is evident that this album will be encouraging smoking habits across the nation.

Anna Goldfarb is a Barnard junior, a Bulletin Staff Writer, and Bulletin Office Manager.

MUSIC CALENDAR

for the week of November 11

CLASSICAL/ JAZZ/ WORLD

Wed. 11/11

Mozart's *Le Nozze Di Figaro* @ Metropolitan Opera
Leon Parker & Co. @ Village Vanguard
N.G. LA Banda/Arte Mixto @ S.O.B.'s

Thursday 11/12

Janacek's *The Cunning Little Vixen* @ Lincoln Center
Leon Parker & Co. @ Village Vanguard
Andrew Hill Sextet @ Jazz Standard

Friday 11/13

Floyd's *Of Mice and Men* @ Lincoln Center
Verdi's *Aida* @ Metropolitan Opera
Leon Parker & Co. @ Village Vanguard
Andrew Hill Sextet @ Jazz Standard
Wayman Tisdale @ S.O.B.'s

Saturday 11/14

Puccini's *La Boheme* @ Metropolitan Opera
Verdi's *Ricciotto* @ Lincoln Center
Leon Parker & Co. @ Village Vanguard
Andrew Hill Sextet @ Jazz Standard

Sunday 11/15

Leon Parker & Co. @ Village Vanguard
Andrew Hill Sextet @ Jazz Standard

Monday 11/16

Vanguard Jazz Orchestra @ Village Vanguard
Dennis Jeter's Jazz World Ensemble @ Jazz Standard

Tuesday 11/17

Puccini's *Madama Butterfly* @ Lincoln Center
Verdi's *Aida* @ Metropolitan Opera
Tjahman/Ramses de Kimon @ S.O.B.'s
George Coleman Quartet @ Iridium

POPSCENE POPSCENE* POPSCENE* POPSCENE* POPSCENE* POPSCENE* POPSCENE* POPSCENE* POPSCENE* POPSCENE* POPSCENE*

by Suzi Green

BULLETIN MUSIC

After a horribly long dry spell, I am beginning to doubt the current state of my gig-attending skills. Back in the day, I used to be all over the concert scene. I would know who was playing, who was opening for whom, and the exact dimensions of the venue so as to place myself as close to the front row as possible. No bouncer was tough-hearted enough to deny me a set list or a guitar pick. Most often, I could even swing an autograph or two.

I fear that I cannot live up to my previous glory. In an attempt to assuage these fears, I have prepared a short checklist to cover all pre-show tensions. I know that the minute that I step in to the venue everything will work itself out. I just have to get to the show.

What was intended to be a simple, brief "to-do" list developed into my security blanket. After a few days



of frantic scribbling, I have finally compiled what I figure to be the definitive concert preparation guide.

STEP ONE: Buy ticket, preferably not from a Ticketmaster location. (If you do purchase the ticket in question from the aforementioned Ticketmaster, be prepared to be mercilessly razed by more steadfastly

indie people.)

STEP TWO: Mark date of the show on your calendar, on every calendar you own to be exact. This is done to avoid double-booking your evening, which I am prone to do. Feel free to doodle around the name of the group, underline it or even outline it, as you see fit.

STEP THREE: Daydream about show during classes, preferably classes that involve any sort of mathematics or economics. Repeated doodling in calendar or in margins of notes is highly recommended.

STEP FOUR: Listen to every bit of music that the group in question has ever released. Pick some obscure song about which assuredly only three other people know and hope beyond all hope that the band will play that one song.

STEP FIVE: On the day of the show, physical appearance must be attended to. Make sure of the presence of clean underwear and socks. Create the ideal ensemble for the show. Most anything will work, as long as it doesn't look like you tried too hard, or didn't try hard enough. Must-avoid includes: the t-shirt you bought the last time you saw the band, anything with huge stains or that smells, and college logos.

STEP SIX: Bedecked beautifully, you must then preen. Not too much—no mall hair is admissible now that Tiffany no longer has a

recording contract. Excessive perfume is best avoided; you will smell like the person that you were standing next to by the end of the evening, accept it.

STEP SEVEN: Pack up supplies. Once again, excessiveness is to be explicitly boycotted. You simply do not need a large handbag and certainly not a backpack. The essentials are ticket, money, subway or cab fare and possibly some beauty aides like a compact or lip gloss. Your neighbor in the show will surely thank you for packing light.

STEP EIGHT: Go to the show. You should have agreed upon an ideal departure time with your comrades before this time. Nothing is worse than waiting for what seems to be three years for your companion to finish getting ready, except maybe having them sitting on your bed, frequently checking their wristwatches.

STEP NINE: Once inside the venue, scope out the scene and set a meeting place with your mates for after the show in the highly likely chance that you will be separated.

STEP TEN: Finally, enjoy show with complete abandon. Jump, scream, sing along, roll your eyes in disgust at the "poseurs," whatever it takes to get you through the evening without a brawl.

Suzi Green is a Barnard senior and Bulletin Music Columnist.



**The Ingeborg Rennert Professorship
Lecture Series at Barnard College**

presents

A lecture by Elie Wiesel

JOSEPH:

THE METAMORPHOSIS OF POWER

Tuesday, November 17, 1998

5:30 p.m.

Lower Level McIntosh

**The lecture is free and open to the public.
Tickets are required.**

**Tickets will be distributed, no more than two per person,
at the Barnard College Activities Office Ticket Booth, Upper
Level McIntosh, starting on Monday, November 9th, from
10 a.m. to 4 p.m., while supply lasts.**

**Or, please send a stamped, self-addressed envelope with
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New York, NY 10027.**

**This is the second of
four lectures to be
presented by Elie
Wiesel. His theme:
"A Passion for Study."
The remaining lectures
will take place on
November 17 and
March 23.**

BARNARD

Excessive Talkers Should Give Everyone Else a Chance

By Mita Mallick

I am not a violent person by nature. I do not consider myself to be overly aggressive, nor do I engage in physical disagreements with my fellow Barnard peers. Yet lately, I sit in class grinding my teeth with clenched fists, mustering up all the self-restraint I have to remain still. It is a miracle that I walk out of class each day without pouncing on her and wringing her neck. She is a fellow classmate in one of my anthropology classes. She is the girl who will not shut up.

It's funny, because I thought that I was the only one who noticed that she talked excessively. Until I realized that when she speaks, there are visible groans and eye-rolls all around the room. There are also the anthro majors who will start talking about her discreetly before class starts. The question is: does she know she talks too much? For every question the professor asks, her hand shoots up in the air. The professor might not have even finished asking the question, but her hand is

My conclusion is that verbal diarrhea, despite the reasoning that may justify it, detracts from class.

ready. She has got an answer for everything and anything. She's got an opinion on any issue you ask her about, despite the fact that she never knew that particular issue existed until the moment it was brought up. In essence, she enjoys talking and has perfected the art of it. Or so she thinks.

This Barnard student is just one of the many examples of students who cannot seem to stop talking. In fact, according to my calculations, one-third of all Barnard women suffer from this disease. My diagnosis is verbal diarrhea. That's right, diarrhea of the mouth. I have found that there are several conditions for this disease. In the first case, she enjoys listening to the sound of her voice so much that she constantly must be vocal. In the second case, she thinks she can earn extra points by impressing the professor with her vast knowledge, by either leading the class on useless side tangents or answering a professor's question with a question. In the final case, she genuinely thinks that

she has something of value to contribute, when she actually has either misinterpreted the question or has no idea what she is talking about, and ends up being long-winded and putting the class to sleep.

In my suite the other night we had this very same discussion. One of my suitemates turns bright red in the face when she talks about people in her classes who love to talk. Every day I hear a new story about a girl in her class who raises her hand and will say anything to contribute to discussion and impress the professor. Either she is not well versed in her major or shamelessly makes up names, dates, and history, and of course gets caught in the act. "It's okay to make mistakes, but not to lie," said my other suitemate. "If you don't know it, just shut up."

I know that as students we are supposed to be talking, discussing, and verbalizing our thoughts. In fact, I lie at the opposite end of the spectrum. I can count on one hand the number of times I have contributed my thoughts in class. I get extremely nervous and uncomfortable when I have to speak. Expressing my thoughts on paper is far easier. Perhaps if more students like myself participated, there would be less opportunity for others to dominate the class.

My conclusion is that verbal diarrhea, despite the reasoning that may justify it, detracts from class. Do not get me wrong, I know that as college students we are encouraged to express our thoughts so that we can develop intellectually. But

does that give us the right to abuse the privilege and to speak without formulating coherent thoughts? To speak without consideration and respect for others? To speak without having a clear purpose in mind?

I am not trying to say that we should not verbalize the process of internalizing information. Then we wouldn't have to be in college. Yet I am here to get an education. If I thought that students always knew more than the professor, then I would just have discussions with my friends and not attend class.

I do not appreciate those who take away from lecture time or lead discussion astray. Take the time to know what you are going to say before you speak. Have a point. Be concise. Do not be disrespectful and take class time away for "personal exploration" on issues. If all else fails, just shut up and listen.

Mita Mallick is a Barnard junior and a Bulletin columnist.

New York's Exaggerated Reputation

By Sara Keane

New York City has a bad reputation and there is no denying it. The rest of America looks at this intimidating urban sprawl and is visited by horrifying visions of rampant crime, stinking pollution, and cranky people. All these are surely realities of life in New York, but focusing on the negative is a big mistake. There is a lot about this city that is charming, endearing, and helpful. New York's image as the center of all that is despicable about humanity is undeserved.

That is not to say this city is some kind of tropical paradise where fresh air blows off the sea, nature is abundant and people are always cheery. In fact, I have seen some weird and seemingly unwarranted displays of aggression taking place on New York's streets. I was walking back from Starbucks on Broadway last week when I saw a young woman who was holding her baby, walk up to a car that was double parked on 112 Street. She marched up to that car with purpose and then she leaned back and kicked it with all her might. I could not believe it. There was no apparent motive for her assault on this unknown vehicle. The incident did not end with her angry blow. As the sound of her foot hitting the metal was still reverberating through the air, she stomped around to the driver's side of the car and yelled something really nasty at a shocked young girl inside. This woman, having thrown a total fit, then sauntered off up the block as if nothing had happened.

This exaggerated rudeness is the essence of New York's stigma. One person being so harsh with another strikes most as absurd and

It is not like the rest of America is made up of lovely hospitable people who never get angry, but there is some weird phenomenon that makes New York discourtesy more frequent and more explosive than its middle America counterpart.

frightens the city's visitors. It is not as if the rest of America is made up of lovely hospitable people who never get angry, but there is some weird phenomenon that makes New York discourtesy more frequent and more explosive than its middle America counterpart. Clearly, there is a kernel of truth to New York's reputation as a hostile place.

Hostility, though, is not the first ingredient in most New Yorkers' attitudes. The reality is that most people in this city are goodhearted

and can be charmed into a smile if they are treated decently. I know you are not supposed to make eye contact with strangers (at least that is what my wary father told me), but I cannot help myself sometimes. The other day I saw a little old lady whose eyes were studying the sidewalk and whose mouth was bent into a frown. Just as I passed her, she looked up at me and I smiled. She was startled, but she grinned back at me. It felt good to both of us to bask in the friendliness of a stranger.

Most people return the gesture when I smile at them on the street. People hold doors for me and say "thank you" when I hold doors for

There are more delightful people in this city than there are mean people; you just have to keep your eyes open and be willing to smile at a stranger. Those who write off New York as a city consumed by negativity are just plain wrong.

them. I dropped a book the other day and some man I did not know picked it up for me. A couple of times, when I have been lost, a total stranger has stopped and has asked me if I need directions. There are tons of good people in New York. This is not some infernal awful place where no one cares about anyone else. The fact of the matter is, for every crabby New Yorker, there are ten pleasant ones.

People here are human, even if they are a little bit guarded. Caution is a virtue in a big city like this, so the distance that strangers keep from each other is justified. New York is not a hell-hole of selfish people indifferent to the well being of others, it is a fast paced urban center where people have to be a little careful. But, most are not so careful that they become totally jaded and impossible to reach. There are more delightful people in this city than there are mean people, you just have to keep your eyes open and be willing to smile at a stranger.

Those who write off New York as a city consumed by negativity are just plain wrong. Like every community in the world, New York has some prickly and uncivil people; but those individuals are not representative of New York as a whole. It is not fair to focus on the extremely hurtful behavior of a handful and ignore the benevolence of the majority. People here have the potential to be as agreeable as people anywhere else, and they will often surprise you with their unexpected kindness.

Sara Keane is a Barnard junior and a Bulletin staff writer.

No More Out Of Print Problems

by Stacy Cowley

I remember the day I realized books go out of print. I was in the local bookstore searching for a copy of Julian Thompson's *The Grounding of Group 6*, a book I had borrowed from the library and loved enough to want my own copy. The clerk said they would have to special order it. Flipping through the database on her computer, she commented, "It's a good thing you're ordering it now. There are only 17 left in the warehouse."

"Seventeen left in your warehouse?" I asked, unconcerned. "Seventeen left in the publisher's warehouse," she answered. After that, it's out of print.

That threw me for a nasty loop. Sure I had heard of books slipping into that mysterious vortex before, but they were always obscure academic books—not novels I read, novels published just a few years earlier. The prospect of books I loved disappearing forever scared me. I have been hoarding them ever since. I still regret the few I let slip away—I doubt I will ever get hold of Greg Egan's *An Unusual Angle*.

The Internet could change that. It is already changing the dynamics of the book publishing industry. The Internet's first e-commerce category killer is a bookstore. Jeff Bezos, Amazon.com's newly-minted billionaire founder, is no stars in his eyes bibliophile. He saw the fortunes to be made in e-commerce and searched around for a niche he could fill. In a recent interview, Bezos noted that the common thread among successful online retailers is that they are all doing things "that can't be done any other way." That's the amazing thing about Amazon. Sure, it revolutionized e-commerce (and stock market valuations, to boot) but it also transformed the

way books are distributed. The largest brick-and-mortar stores carry around 175,000 titles. Amazon has a catalog of over three million. Customers are no longer subjected to the months-long wait times that used to accompany special orders. Amazon and other online retailers can ship virtually any book in print within days.

The real revolution, though, is what the Internet will be able to do for out of print books. I once spent over a year trying to track down a copy of William Goldman's *Your Time to Curtsy, My Turn to Bow* (this is not something I admit often). Used bookstores were no help. No one had it, and no one wanted to go to the trouble of hunting for a paperback originally sold for 50 cents. Then came the Internet, and some clever entrepreneur came up with the idea of aggravating the inventory of thousands of used bookstores. Now through sites like the Advanced Book Exchange, bookworms can order \$2 copies of all the obscure novels they have been seeking, and booksellers can unload books that are not valuable enough for collectors to bother with but rarely sell to casual buyers.

Retailing has been changed—the next step is what the Internet will do to book publishing. Within the next decade, the back-list and the whole concept of "out of print" may disappear. Print on demand is becoming economically viable—publishers will be able to run off quickie copies of low-selling books for customers who want them. They may not even have to print them.

Later this month, the first serious effort at selling electronic books will begin: the Rocket eBook is poised to launch at a Barnes & Noble near you. The \$499 electronic book reader faces some serious obstacles to mass acceptance, not the least of which is its opti-

mistically steep price tag. But it also has a few assets on its side. The Rocket eBook is a technological quantum leap ahead of earlier ebook efforts such as Sony's 1992 disaster, the Bookman. Most important of all, a decent number of books will be available for the Rocket eBook. Copyright issues have doomed previous ebook efforts to failure—the market for public domain works like Shakespeare's plays is, after all, pretty small. Thanks to the support of Barnes & Noble and several major publishers, bestsellers like *Intelligence in the Air*, *Memoirs of a Geisha*, and *Gardner Dozois's Year's Best Science Fiction* (ok, that one's not a bestseller, but it should be) will be Rocket-able. Even cooler, Rocket-ready books will be downloadable from any Net-connected PC.

Pick out a book, plug in your ebook, and start reading thirty seconds later. There is no wait, and best of all for the publisher, no printing costs. If ebooks catch on—which they will soon, even if the Rocket eBook and its competitors are dismal failures—it will radically alter the publishing process. Once a book is coded into electronic format and made available for download, keeping it available will not cost publishers a cent. Books will never again go out of print.

I am not saying ebooks will replace ink-and-paper ones. Books will always have a tactile appeal, and there are certain things you just cannot do with an ebook (reading in the bathtub is probably not a good idea). But they will change the book publishing process just as dramatically as online stores have changed retailing.

Personally, I can't wait.

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

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

nyc living



Becoming Babe

by Sari Globerman

She was an icon of American style. She was one of Truman Capote's swans. And when asked to elaborate on the divine Babe Paley, Capote remarked, in a rare moment of unabashed good will: "Mrs. P. had only one fault. She was perfect; otherwise, she was perfect." 1998 marks twenty years since Babe Paley's death from lung cancer. In looking at this seasons fall fashions, it seems hard to contest that the great couturiers of our time have looked backwards, and the muse they have found is none other than Babe. The fall/winter collections pay tribute to Babe's enduring style, unfaltering elegance, and legendary impeccable taste. The homage given her is well deserved.

Barbara Cushing Mortimer Paley was born in Boston on July 15, 1915. Raised in the wealthy suburb of Brookline, Massachusetts, she was the third daughter of eminent neurosurgeon, Harvey Cushing, and his wife Kate. After a debutante season, during which Babe was the star attraction, she decided to move to New York City, accepting an entry level position at *Glamour* magazine.

In an age in which marrying well could be a wealthy woman's greatest accomplishment, Babe chose to chart her own path, unlike her

and Minnie to real estate tycoon Vincent Astor.

Leaving her post at *Glamour* for an editorial position at *Vogue*, Babe's personal chic soon influenced virtually every page of this American fashion bible. Edna Wollman Chase recalls Babe as being the first woman she had ever seen to successfully combine a red linen suit and pink blouse, navy trousers and black pumps. Wollman Chase, along with Carmel Snow, America's high priestesses of fashion at the time, encouraged women to dress similarly, daring the American woman to brave

Old Navy spokeswoman, recalls Babe's reign at the *Vogue* offices with similar admiration: "You would faint from the beauty. She was *ravissante*."

In September 1940, Babe married Stanley Grafton Mortimer Jr., a Standard Oil heir and direct descendant to John Jay. Babe continued to work at *Vogue* for two years following their marriage, leaving in 1944 to raise her son Stanley, and daughter Amanda.

Babe and Stanley Mortimer divorced shortly after the birth of their daughter. Soon afterwards, Babe became involved with

PHOTOS COURTESY OF ALLURE

William Paley, the chairman of the Columbia Broadcasting System. Her divorce alone had caused palpitations of outrage among the upper echelons of American society, but these were nothing compared to the idea of Protestant Babe marrying a Jew. Nevertheless, Babe married Bill in July 1947. William Cushing Paley was born in March of the following year, and daughter Kate in 1950.

The dignity and fearlessness with which Babe dressed was similarly the way in which she lived. Rather than heed the criticism of others, Babe did as she pleased. Rather than being shunned for her iconoclasm, she was revered for it.

Babe refused to color her dark hair once it began to gray, or to be a slave to any one designer's look. She combined crisp white Brooks Brother's oxfords with couture Halston skirts, glamorized the one shoulder evening gown, wore ballet flats

when the rest of the world was still in heels. Perhaps the most enduring image of Babe, however, was as Halston saw her, dressed in a raincoat, slim fitting pants and a



Barbara Cushing Mortimer Paley—aka Babe

two elder sisters, who had, by this time, already made advantageous connections: Betsy to Franklin D. Roosevelt's son James,

such innovative color schemes and savvy styles. Carrie Donovan, the long time fashion goddess and current Chanel-clad, bespecta-

◀ **BABE** from page 23 man's white shirt, tucked in a public phone booth on Fifth Avenue to escape the unrelenting rain. In much the same way that the fashion world, the paparazzi, and the American public turn their heads to Madonna and Courtney Love, so they did to Babe

By 1958, Babe had appeared on the Best Dressed List 14 times, 13 of them spent at the top. She had been photographed by Lord Snowden, Richard Avedon, and Horst, she had been derided by every fashion glossy, she had been rendered the inspirational muse by Balenciaga and Halston. She had been made an icon by the Fashion Hall of Fame, into which she had been inducted that year (Yes, there is a Fashion Hall of Fame, of which we can only dream)

In the years immediately prior to her death from lung cancer, Babe was recognized as an extremely talented artist. Unfortunately, however, Babe destroyed the bulk of her own work, most notably, her acclaimed sculptures. An unrelenting perfectionist in all that she did, Babe even trashed a beautiful and sensitive rendering of C.Z. Guest's head, which Guest had hoped to keep for herself.

Yet, it was not Babe's looks alone that turned the world's eye towards her; it was also her kindness, her ineffable grace, her old-fashioned graciousness. "She was the most beautiful person inside and out," says fellow socialite and close friend, Kay Meehan. Babe reveled in the companionship of her closest friends, which ranged from her hairdresser Kenneth to fellow socialite C.Z. Guest to acclaimed writer Truman Capote. She refused to partake in class snobbery by surrounding herself with only the most rich and famous. She delighted in other people and gave as good as she got. Lamenting on her untimely passing, Pablo Manzoni remarked "It would take five women today to make one Babe Paley."

How to steal her look, and where to go once you do:

Head over to Weiss and Mahoney Army Navy, and pick yourself up a pair of thirteen button sailor pants. Make sure they fit snug in the hips and hem them so they hit right above your ankle. Pair them with white Bates tie shoes (look like oxfords, but are not), and a turtleneck sweater from Club Monaco. Grab the bag from Reminiscence (how about a sturdy, mock-crock tote) as well as oodles of bangles.

Share drinks with a chum at La Cote Basque, Babe's legendary old haunt. Read up on your Truman Capote for an insider's glimpse into Babe's world, in particular, "La Cote Basque"—the third story from his last and unfinished masterpiece, *Answered Prayers*. Here's a hint: Lady Coolbirth, the story's main character, is recounting the adulterous indiscretions of none other than Bill Paley. For this faux pas, Babe and Capote never spoke again.

If La Cote Basque doesn't suit you, or if the idea of spending your college tuition on a martini seems preposterous, head over to The Plaza. High tea is a trip, hilarious and delightful. For a bit of Babe, no cost, simply wander around, and make sure to check out the invitation for and photographs from Capote's legendary Black and White Ball.

If you want to know more, grab a copy of Babe's biography by Sally Bedell Smith, and really spoil yourself. If you feel too shallow reading up on someone whose greatest societal contribution was the promulgation of flat shoes, George Plimpton's stunning biography of Truman Capote offers a broader glimpse of the people, places, sorrows, and scandals of the Manhattan jet set of 35 years ago, under the pretense of celebrating an artiste.

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

◀ **BELOVED** from page 12 emotional and disturbing cinematic experience. It is advisable to view the film as cinema and to accept the absence of Morrison's dense, fluid prose as necessary in the transfer from novel to film. The detailed storytelling, refined acting, and visual and emotional power of the film may leave an audience drained, but the movie, like the book, is not to be missed.

Rebecca Kaufman is a Barnard senior.

◀ **ADAM SANDLER** from page 13 Everything, The Doors, and Creedence Clearwater Revival. Unfortunately, Sandler does not display his musical talents in this movie. For more information, check out the website, www.the-waterboy-themovie.com.

Solana Nolfo is a Barnard junior and the Bulletin Business Manager.

Start with
the *Bulletin*.

An application for the
1999 Editorial Board is
available at the back
of this issue.

If you are Interested in being an RA at Barnard...

please plan to attend
one of the following
informational meetings:

■ **Wednesday, November 18**

7:00 p.m.

Altschul Atrium

■ **Thursday, November 19**

6:00 p.m.

The Deanery

Hewitt Hall

BARNARD



Applications will be available at these information sessions. Thereafter, applications will be in the Office of Student Life, 210 McIntosh.

Undergraduate students who will be sophomores, juniors, or seniors during the 1999-2000 school year (including commuters) are eligible to apply for Resident Assistant positions.

Application deadline is Monday, January 25, 1999.

Note: Applicants who will be abroad during the Spring semester should contact Janice Gates Kelly at x4-6608 by November 23, 1998.

you are very unhappy . . .

N

you want things to change . . .

I

you wish there was something you could do . . .

C you are very confused . . .

you don't know where to turn . . .

R

you are really concerned about someone . . .

T

you just can't stop thinking about what happened . . .

I

you wish that you could just tell someone . . .

I you can call nightline 4-7777 . . .

barnard and columbia . . .

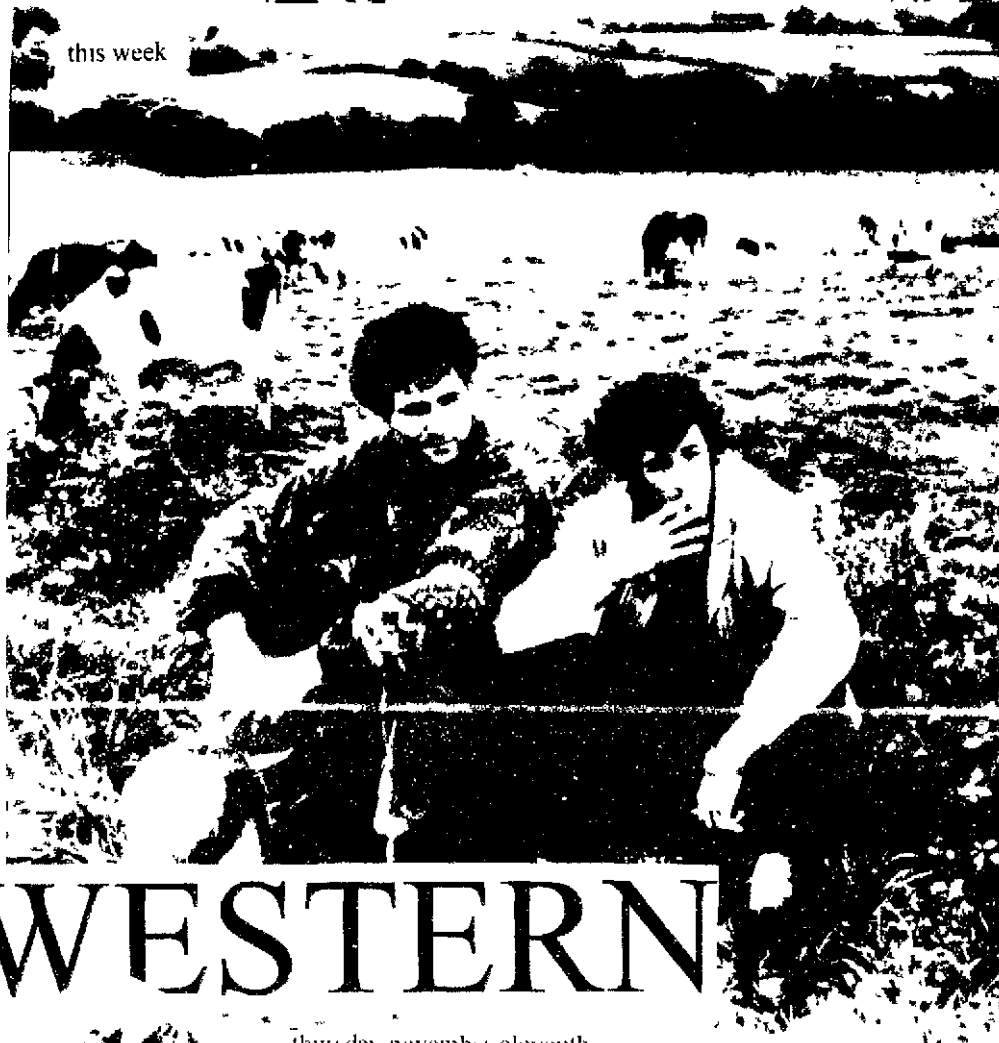
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anonymous telephone peer counseling and referrals . . .

EX 4-7777
lines open every night from 10pm to 3am . . .

YOUR FRIENDLY ZOOPRAX PRESENTS:

this week



WESTERN

thursday november eleventh
(a very recent french independent film on the road)

november twenty fourth--- a tuesday!

SHERMAN'S MARCH

a very funny documentary, intending to trace sherman's route but not quite succeeding

november nineteenth

otson welles' **THIRD MAN**
nothing but a zither on the soundtrack

december third

fellini's NIGHTS OF CABIRIA

we got the new refinished print for your viewing pleasure

december tenth

LOLITA

the old one

...HMM.. POPCORN

thursday nite movies (except thanksgiving)
seven thirty and ten o'clock in altschul auditorium on barnard campus
two bucks, but free popcorn as usual---
(now featuring extra special butter spray!)
and we use real film, not video

Editorial Board Application

January-December 1999

Please write legibly or type; feel free to use another sheet of paper

Name:

Class:

Phone #:

Local Address:

Position(s) for which you are applying:

Would you be willing to accept a different position? (Y/N)

Part I:

1 Have you ever written for the *Bulletin*? If so, for what section did you write, and how often?

2 Do you have any past newspaper, magazine, or publication experience? If so, please list:

3 How familiar are you with computers? Do you know Quark Xpress or PageMaker?

Part II:

1 What other extracurricular activities are you involved with, and approximately how much time do you devote to each of these every week?

2. How much time do you anticipate devoting to the *Bulletin* if you are selected as an editor?

Part III:

Please attach a letter explaining why you are applying for an editorial position. What would your goals be, and how would you accomplish them? What do you see as the *Bulletin's* role on campus? What changes would you like to make? Be honest, and as detailed as possible.

***BARNARD BULLETIN* 1999**

EDITORIAL BOARD APPLICATION

Deadline for submitting an application: Wednesday, November 25

Final decisions for 1999 Editorial Board: Wednesday, December 9.
Selected applicants will be contacted.

Mandatory meeting for selected applicants: Monday, December 14.

Writing for the *Bulletin* is the first step in becoming a member of the editorial board. If you have not written, it is recommended that you speak with a section editor about publishing an article before you apply to be on the editorial board. Feel free to stop by the office at any time to speak with an editor, or call us at x42119.

Candidates selected for the 1999 Editorial Board are expected to hold their positions during the Spring and Fall 1999 semesters. The next official Editorial Board election will be in December of 1999.

Applicants may apply for any editorial board or production staff position. All positions are open.

How To Submit Your Application:

Attend one of our board meetings (Mondays, 7pm) to address any questions you may have

Answer the questions on the reverse side of this page

Attach a writing sample

Attach a letter explaining why you are applying for an editorial position

Drop your application off in the *Bulletin* Office, 128 Lower Level McIntosh